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ERIC BLOM

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C—E

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# C

**C.** The name of the first degree or keynote of the natural scale of C. It is the same in German, the French name being *Ut* or much more rarely *Do* and the Italian *Do*.


The further nomenclature is as follows :


	English	French
C♯:	C sharp.	Ut dièse.
Cx:	C double sharp.	Ut double dièse.
C♭:	C flat.	Ut bémol.
C♭♭:	C double flat.	Ut double bémol.
	German	Italian
C♯:	Cis.	Do diessa.
Cx:	Cisis.	Do doppio diessa.
C♭:	Ces.	Do bemolle.
C♭♭:	Ceses.	Do doppio bemolle.




C is the tonic of the keys of C major and C minor, and the note bounding the scales of these two keys. In the modal system C is the final of the 13th and 14th modes (Ionian and Hypoionian), the dominant of mode III (Phrygian), of mode V (Lydian), of mode VIII (Hypomixolydian) and of mode X (Hypoaeolian).

The key of C was used throughout the classical period for certain transposing instruments of the orchestra, such as horns and trumpets with, of course, the employment of accidentals as they arose; but it is now more usual to give key signatures to the parts, a part for horns in F when the music is, for example, in A major, being written as if in the key of E major with a signature of four sharps.

G., rev.

**C CLEF.** This clef, which formerly took this form , but now more commonly

this , always indicated "middle C" (c') the place of that note on the stave being indicated by the placing of the clef to enclose the line on which it is to appear. For at one time or another this clef has been placed on any line of the stave. All but two positions are now obsolete, but the soprano C clef is still frequently found in old scores of vocal music, where it was used for that voice.

. The two positions still in use are those of the alto clef: , now used almost exclusively for the viola, and of the tenor clef: , used for the middle notes of the cello and the upper notes of the bassoon, as well as occasionally for other instruments, including double bass (high notes) and tenor trombone.

G., rev.

See also Notation.

**ÇA IRA.** One of the earliest of French revolutionary songs, first heard, according to Castil-Blaze, Fétis and others, on the night of 5-6 Oct. 1789, when the Parisians marched to Versailles. It is said, though without documentary support, that the words were suggested to a street singer called Ladré by General La Fayette, who remembered Franklin's favourite saying at each stage of the American insurrection. Special research on the subject<sup>1</sup> has proved that the words were by Ladré, perhaps the most renowned of popular singers of the day. The burden of the song was then as follows :

Ah ! ça ira, ça ira, ça ira !  
Le peuple en ce jour sans cesse répète  
Ah ! ça ira, ça ira, ça ira !  
Malgré les mutins, tout réussira.

At a later period the burden, though more ferocious, was hardly more metrical :

Ah ! ça ira, ça ira, ça ira !  
Les aristocrat<sup>s</sup> à la lanterne ;  
Ah ! ça ira, ça ira, ça ira !  
Les aristocrat<sup>s</sup> on les pendra.

Other versions exist.

The tune — the length and compass of which show that it was not composed for the song — is that of a then new *contredanse*, 'Le Carillon national', the production of Bécourt, a violinist belonging to the orchestra of the Théâtre des Beaujolais, who composed the dances :



<sup>1</sup> Constant Pierre, 'Les Hymnes et les chansons de la Révolution: aperçu général et catalogue avec notices historiques, analytiques et bibliographiques' (Paris, 1904).

A copy of this *contredanse* (for 2 violins) in the library of the Paris Conservatoire seems to have been published after 1 Apr. 1790.

G. C., rev. M. L. F.

The tune quickly became popular in England, and many copies are found in sheet music and in collections of airs. One sheet, published by A. Bland, gives it with the French words as: 'Ah Ça Ira dictum populaire ou carrillon national chanté à Paris à la Fédération de 14 juillet 1790'. Thus and other copies have a strain following on and additional to the one printed above. The melody was employed in an opera entitled 'The Picture of Paris', arranged by Shield and produced at Covent Garden on 20 Dec. 1790. It was adopted (1793) as the quickstep of the 14th Regiment (now West Yorkshire Regiment), and we know from Thompson's book of marches of 1794 that it was commonly current in the army by that year. For many years afterwards, under the name 'The Downfall of Paris' or 'The Fall of Paris', it was used for a pianoforte piece with many variations.

F. K., adds.

**CABA, Eduardo** (b. Potosí, 13 Oct. 1890).

Bolivian composer. He studied first in Bolivia and then in Buenos Aires with Melgar and Boero. Then the Bolivian government sent him to Spain, in 1927, where he studied with Turina and Perez Casas. On his return to South America he lived in Buenos Aires and Montevideo for a time until, in 1942, he was appointed director of the Conservatorio Nacional de Música y Declamación of La Paz. Among his works are a ballet, 'Kallana'; a symphonic poem, 'Potosí', in four parts; 'El poema del charango' for pianoforte and orchestra; and numerous instrumental pieces, songs, etc. All Caba's compositions have a conscious Bolivian-Indian flavour.

N. F.

**CABALETTA (Cabballetta, Cavaletta)** (Ital., from *cavatina*, dim. of *cavatina*). A short, quick movement forming the final section of an aria or other vocal piece designed in several consecutive parts, usually increasing in speed, fashionable in 19th-century Italian and Italianate opera. Violetta's "Sempre libera degg'io" at the end of "Ah, fors'è lui" ('Traviata', Act I), is the most famous example.

W. H. C., adds.

**CABANILLAS (Cavanillas), José** (b. ?; d. Urgell, 1725).

Spanish (Catalan) organist and composer. He held an appointment at the cathedral of Urgell, in the Pyrenees, from 1670 until his death. He was a prolific composer for the organ. Works by him exist in the Biblioteca de la Diputació at Barcelona; a Toccata has been reprinted by Mitjana ('La Musique en Espagne', p. 2091 ff.).

J. B. T.

**CABANILLES, Juan (Joan)** (b. Algemesi [Valencia], 4 Sept. 1644; d. Valencia, 29 Apr. 1712).

Spanish organist and composer. At the age of twenty-one he was appointed organist to the metropolitan cathedral at Valencia in succession of his teacher Jerónimo de la Torre. He held this post until his death, and on 22 Sept. 1668 he was ordained priest. Apart from giving some concerts in France, where his work was well known and appreciated, he does not seem to have travelled abroad.

Cabanilles is considered the most illustrious genius of the Spanish organ school of the second half of the 17th century. The best Spanish organists of that time and of the early 18th century were formed either directly or indirectly in his school. José Elías was among the best of his pupils. Only one-third of his compositions for the organ has been preserved in manuscript, also some *villancicos* of a religious character. The works which have so far become known consist of some 120 *tientos*, a series of *tocatas*, *pasacalles* and *gallardas*, together with hundreds of *versos* (variations on Gregorian psalm tones) in fugal style. Kastner (see Bibl. below) shows reasons why the Iberian organists preferred the *ricercar* type of the *tiento* to the fugue and thematic to harmonic workmanship. Cabanilles must be regarded as one of those who paved the way for the sonata and as one of the greatest organists in Europe before J. S. Bach; but his work recalls rather the personality and the talent of Buxtehude.

In his compositions Cabanilles aimed at continuing the Spanish tradition of attaining to the highest artistic expression with a minimum of technical application, and it is due to this Hispanic tradition that his music, written in the second half of the 17th century, frequently appears to date from fifty years earlier; but in other cases he is in advance of his time, as in some of the *tientos de falsas*, where he uses dissonances which rarely occur in the music of the other great European composers of his time. It must also be borne in mind that the Spanish organ of that period had not acquired the pedal keyboard and was still restricted to the rudimentary bass of one diatonic octave, just as in the 16th century. For this reason parts for pedals very rarely occur in his works, and when they do he uses only sustained notes of the diatonic scale.

A complete edition of Cabanilles's works, edited by Higinio Anglés, is in process of publication. Three volumes have so far appeared, all at Barcelona: I 25 *tientos* (1927); II *Tocatas, pasacalles, gallardas, pasos, xécarra*, etc. (1935); III 25 *tientos* (1936). H. A. (ii).

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**CABBILLIAU.** See CABBILLIAU.

**CABEL** (properly **Cabu**) (born **Dreulle**),

**Marie (Joseph)** (b. Liège, 31 Jan. 1827,

d. Maisons Laffitte, 23 May 1885).

Belgian soprano singer. She was taught

singing by her husband and later at the Paris

Conservatoire, 1848-49. In the latter year she

made her début at the Opéra-Comique, with

little effect, in two of Halévy's operas, 'Val

d'Andorre' and 'Les Mousquetaires de la

reine'. After singing in Brussels for three

years, with great success, and at Lyons and

Strasbourg, she appeared at the Théâtre-

Lyrique in Paris on 6 Oct. 1853, as Toinon,

on the production of 'Le Bijou perdu' (Adam).

She also appeared in new operas, *viz.* 'La

Promise' (Clapissou), 16 Mar. 1854, and

'Jaguarita l'Indienne' (Halévy), 14 May

1855. In 1854 she visited England with the

Lyrique company. She made her first London

appearance on 7 June in 'Le Bijou perdu', and

had a great success in the 'Promise', Doni-

zetti's 'Fille du régiment' and Auber's

'Sirène'. On 23 Feb. 1856 she reappeared

at the Opéra-Comique as the heroine on the

production of 'Manon Lescaut' (Auber), be-

came a great favourite there and was the

original Dinorah (Meyerbeer) in 1859. From

1861 to 1863 she was again at the Lyrique, and

from 1864 to 1870 at the Opéra-Comique,

where she was the original Philine in Ambrose

Thomas's 'Mignon' and Hélène in Auber's

'Le Premier Jour de bonheur'. In 1871 she

sang at concerts in London and in 1872 at the

Opera Comique, London, in light French

opera. She played in the French provinces

until 1877, but in 1878 was struck with

paralysis, from which she never wholly re-

covered. Her voice was not large, but

sympathetic and of extraordinary flexibility,

and she was a very clever actress

Her brother was Edmond (Antoine Auguste)

Dreulle (b. Namur, 18 Nov. 1832; d. Brussels,

1888), a tenor who sang in Paris at the Opéra-

Comique and the Théâtre-Lyrique and took

the part of Hylas in 'Les Troyens à Carthage',

according to Berlioz's *Memoirs*. A. C.

**CABELIAU (Cabeliamo).** See CABBILLIAU.

**Cabell, James Branch.** See Taylor (J. D., 'Jurgen',

symph. poem).

**CABEZÓN (Cabeçón),** Spanish family of

musicians.

(1) **Antonio de Cabezón** (b. Castrillo de

Matajudíos nr. Burgos, 30 Mar. 1500; d.

Madrid, 26 Mar. 1566), organist, clavichordist

and composer. He became blind when still a

young child. About 1521 he went to Palencia,

where he probably studied with García de

Baeza, the cathedral organist. In 1526 he was

appointed organist and clavichordist to the

Empress Isabel, consort of Charles V. At

that time the Spanish court frequently resided

at Valladolid, where Cabezón met his col-

league Tomás de Santa María, with whom he

was to exchange so many ideas about composi-

tion and the technique of keyboard instru-

ments. It was also in this town that Cabezón

first met the vihuelist Luis de Narváez and

many other important Spanish musicians.

Probably he also made the acquaintance there

of the great Spanish mystic Fr. Luis de

Granada through Santa María. About 1538

he married Luisa Núñez of Avila, who came

of a distinguished family of that town, where

Cabezón also resided. The Núñez family had

a house in the same parish to which the families

of St. Teresa and Tomás Luis de Victoria

belonged and where Cabezón too acquired a

house. It is more than probable that the blind

organist mixed with the Ahumadas and per-

sonally met St. Teresa. Cabezón's contact with

some of the great Spanish mystics of his time

and the religious demands of the Spanish court

help to explain the lofty style of his music.

After the death of the empress in 1539

Cabezón alternately served Prince Philip and

his sisters until, in Jan. 1548, Philip appointed

him exclusively to his service. From Oct. 1548

until July 1551 Cabezón as well as the Spanish

royal chapel accompanied Prince Philip on

his journey through Italy, Germany and the

Netherlands. The second journey, on which

he accompanied Philip to England, and to the

Netherlands again, began in July 1554. He

returned to Spain early in 1556

About 1560 Cabezón moved his household

from Avila to Madrid, where he remained

until his death. He travelled a great deal in

Spain, accompanying royalties. Thanks to

his life at court and his travelling, he not only

met most of the important Spanish musicians

of his time, but also many a great foreign

master. It should not be overlooked that the

Spanish chapel of the Empress Isabel and later

of Philip II several times met the Flemish

chapel of Charles V, which naturally produced

musical interchange.

As research concerning Spanish instru-

mental music in recent years has shown, it

looks back on a long tradition that was in

many respects autochthonous—a very im-

portant point for a proper judgment of the

merits of Cabezón as one of the outstanding

16th-century composers of keyboard music.

His innovations are not due to his contacts

with foreign composers, because, as is shown

by works composed long before his travels, he was already an accomplished composer and organist many years before he left Spain for the first time. As early as 1539 Cristóbal de Villalón wrote about Cabezón, saying that more cannot be expressed in art than is done by him, since he had achieved perfection in composition. Cabezón's influence on foreign schools has lately been traced by several musicologists, and he must be considered one of the chief mentors who helped to develop the musical forms as well as the technique of keyboard music. The great technical skill of the Spanish organ school of the 16th century, however, does not exclude the possibility that, like almost all other schools of that time, it may have undergone the aesthetic influence of Josquin des Prés.

The first to publish works by Antonio de Cabezón was Luis Venegas de Henestrosa, who included a series in his 'Libro de cifra nueva' (Alcalá de Henares, 1557), which H. Angles republished in his 'La música en la corte de Carlos V' (Barcelona, 1944). Although Venegas only puts the name of "Antonio" to these works, without mentioning Cabezón, there can be no doubt that they are by him, as several of them can be found in MS Mus. No. 242, a 16th-century collection of music for keyboard instruments now belonging to the Coimbra University Library, where these compositions are stated as being by Antonio de Cabezón *el ciego*. Besides the two collections mentioned, a great part of Antonio's compositions were published in 1578 by his son Hernando, whose book is entitled:

Obras de musica para tecla arpa vihuela, de Antonio de Cabezon, musico de la camara y capilla del Rey Don Philippe nuestro Señor. Recopiladas y puestas en cifra por Hernando de Cabezon su hijo. . . . Impresas en Madrid . . . Francisco Sanchez, año de M.D.LXXVIII. Besides containing many liturgical pieces and glosses on sacred and secular compositions by several Flemish masters, it includes some extremely fine sets of variations based on Spanish songs. The instrumental style displayed by Cabezón is surprisingly rich and very advanced for his time. His style is noble and concentrated throughout, always achieving a very great intensity of expression. As his works were intended also for the *vihuela* and the harp — he was in touch with the best vihuelists and harpists of his day — he much enriched the literature for both these instruments. One very short sacred composition for 5 voices by Antonio de Cabezón exists in the 'Cancionero musical de la Casa de Medinaceli' and has been edited in the second volume of this 'Cancionero' by Miguel Querol Gavalá.<sup>1</sup> Most of Antonio's compositions included in Hernando's book have been published by Pedrell in his 'Hispaniae schola musica

<sup>1</sup> Like the Venegas de Henestrosa book, this is issued by the Instituto Español de Musicología.

sacra', which does not always respect the originals. Hernando's collection too will shortly be republished in its entirety.<sup>2</sup>

BIBL. — KASTNER, SANTIAGO, 'Antonio de Cabezón' (Barcelona, 1952).

(2) **Juan de Cabezón** (b. Castrillo de Matajudíos nr. Burgos, ?; d. Madrid, 18 May 1566), composer, brother of the preceding. He entered the chapel of Philip II as organist on 15 July 1546. Like Antonio he accompanied the prince and later king on all his journeys through Europe and lived some time with the Spanish king in Brussels. His nephew Hernando's edition of Antonio's 'Obras' includes one composition as being by Juan, but the style of the following piece seems to indicate that this is also by him. To judge by these compositions, Juan too was a musician of outstanding gifts.

(3) **Agustín de Cabezón** (b. Avila, ?; d. ?), composer, nephew of the preceding, son of (1). He was probably older than his brother Hernando (4). In 1547 he entered the royal chapel as a choir-boy, and later he also took part in the journey to England and the Netherlands. He died before 1564. No works of his are known.

(4) **Hernando de Cabezón** (b. Madrid, [bapt. 7 Sept.] 1541; d. Valladolid, 1 Oct. 1602), keyboard player and composer, brother of the preceding. He succeeded his father (1) in his post, which he took over on 10 June 1566. Hernando was a worthy successor of his great father and one of the favourite musicians of Philip II of Spain. He accompanied the king on many of his journeys through Spain and also went to Portugal in 1581–82 to join his sovereign. In his book Hernando includes several compositions of his own which show him to be a great composer cultivating the same balanced instrumental style as his father's. The notation of the printed works uses throughout the Spanish cipher tablature for the organ, also used in the editions of Venegas de Henestrosa, Correa de Arauxo and several manuscripts of old Hispanic keyboard music. After the death of Philip II, Hernando de Cabezón served Philip III until his death.

S. K.

**CABILLIAU** (Cabillau, Cabbillai, Cabellau, Cabelliamo). A Flemish musicians' name appearing on various publications probably attributable to two different 16th-century composers: Georges Cabillau (b. Oudenarde, ?; d. ?); and Peter Cabelliamo (b. ?; d. ?), known to have been at Amsterdam. Nothing is known of their lives, but according to van der Straeten a singer in the chapel of Margaret of Austria, regent of the Netherlands, named Joachim de Tollenaere, was called Cabillau, and the same authority says that this musician was in the chapel of Charles V in 1528.

<sup>2</sup> *Ibid.*

Motets under this name appear in Susato's 'Liber nonus Ecclesiasticarum' (1554), chansons in Phalèse's 5th book of 4-part chansons (1555) and Waelrant's 'Jardin musical' (1556); a chanson for 4 voices, 'En espérant de parvenir', was scored by Coussemaker (see Bibl.). E. B.

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# CABINET PIANOFORTE. See PIANO-FORTE.

**Cable, George Washington.** See Delius ('Koanga', opera). Gilbert (H., 'Dance in Place Congo', ballet). Koanga (Delius, opera).

**CABO, Francisco** (b. Nájara, Valencia, 1768; d. Nájara, 21 Nov. 1832).

Spanish organist and composer. After being organist at the parish church of Santa Catarina at Valencia and the cathedral at Orihuela, he was in 1810 appointed cantor of the cathedral choir at Valencia. In 1816 he became senior organist there and in 1830 succeeded Andreu as *maestro de capilla*.

Cabo was among the best composers of the Valencian school and a worthy follower of Comes. His compositions, whether for unaccompanied voices, or for voices and organ or orchestra, exhibit an unusual degree of elegance and spontaneity. A list is given by Alcahalí, 'Diccionario biográfico de músicos valencianos' (Valencia, 1903). J. B. T.

**CABRETTE.** See BAGPIPE (FRANCE).

**CACCIA** (Ital. = hunt, chase). An Italian form of 14th-century poetry and, in music, a light forerunner of the madrigal. The words dealt with hunting, either realistically or metaphorically (i.e. the pursuit of love), as a similar species of song, the *pescia*, dealt with angling. The music was in the form of a canon for two treble voices (chasing each other), usually with an independent tenor part in longer notes below. There is little doubt that the English word "Catch", for similar canons of the 17th and 18th centuries derives from *caccia*. E. B.

BIBL.—'Fourteenth-Century Italian Caccie', ed. by Thomas W. Marrocco (Cambridge, Mass., 1942). See also Madrigal (Italy).

**CACCINI, Francesca** (b. Florence, 18 Sept. 1588; d. ?).

Italian singer and composer, daughter of Giulio Caccini. She was a pupil of her father and appeared as a singer at Florence court festivities at an early age. According to a letter from Monteverdi (28 Dec. 1610) La Cecchina—as she was usually called—also played the lute, guitar and harpsichord. She accompanied her father on his visit to France in 1604 together with her sister Settimia (who later became the wife of A. Ghivizzani). The visit lasted until the following year, and Francesca won the special favour of the queen, Maria de' Medici. After her return Francesca

married the composer Giovanni Battista Signorini (before 1612); they had two daughters who also sang at court when still in their childhood. She died, probably at Florence, some time after 1626.

Works by Francesca Caccini which remained unpublished are the sacred opera (*azione sacra*) 'Il martirio di Sant' Agata', and the ballets 'Il ballo delle zingane' (1614) and 'Rinaldo innamorato' (1616). In the 'Ballo delle zingane' (Florence, 24 Feb. 1615),<sup>1</sup> she herself appeared in the part of one of the gypsies. In 1618 her 'Primo libro delle musiche a una e due voci' was printed at Florence (containing sacred and secular songs, also some motets).<sup>2</sup> The next year she wrote music for the younger Michelangelo's comedy 'La fiera' (performed on 11 Feb. 1619) and three years later she collaborated with Giovanni Battista da Gagliano in 'Il martirio di Sant' Agata' (10 Feb. 1662); the librettist, Jacopo Cicognini, mentions Francesca's share in the preface to the libretto, concluding with the words "... donna eminente e singolare ormai del modo per tale è conosciuta e ammirata".

Francesca's last and most ambitious work, the opera-ballet 'La liberazione di Ruggiero dall' isola d' Alcina', places her among the number of the very earliest opera composers and gives her the distinction of being the first woman to try her hand at the new species. The libretto is by Ferdinando Saracini. The short opera was produced at the Villa Poggio Imperiale, near Florence, on 2 Feb. 1625, in honour of the visit of the Polish Prince Władysław Sigismund to the Tuscan court, and published in the same year<sup>3</sup>, it is in many ways an interesting and remarkable achievement, showing the strong influence of Giulio Caccini's and Monteverdi's music. As well as being the first opera composed by a woman, it is one of the first to take a subject, no longer from antiquity, but from Ariosto's romantic epic; though in the domain of the decorative choreographic and choral opera it cannot compare, needless to say, with Monteverdi's works or with those of the contemporary Roman operatic composers. A few other single airs by her are printed in contemporary collections (such as Fabio Costantini's 'Ghirlandetta amorosa', Orvieto, 1621). The cantata 'Rinaldo innamorato' was in Baini's collection and passed after his death to the library of the Congregazione della Minerva, Rome. A. L., adds.

<sup>1</sup> A copy of the libretto (words by Saracini), dated 1614 (Julian style), is in the BM; the music is lost.

<sup>2</sup> Only one book of songs was published, not two as stated in several books of reference.

<sup>3</sup> New edition Northampton, Mass. (1945), as No. 7 of 'Smith College Music Archives', ed. by Doris Subert.

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*See also* Peri (collab. in 'Mascherata di Ninfe di Senna').

**CACCINI, Giulio**<sup>1</sup> (b. Rome, c. 1545; d. Florence, [buried 10] Dec. 1618).

Italian singer and composer, father of the preceding. He was a pupil of Scipione de' Vecchi, called delle Palle (or della Palla), in Rome and entered the service of the Medici court at Florence in 1564, as "musico" (chiefly as a singer, but occasionally he was employed as instrumentalist and as musical director). Apart from a visit to Rome in 1592 and a journey to Paris from Sept. 1604 to the spring of 1605, undertaken by command of the Queen of France, Maria de' Medici, he stayed at Florence all his life, often accompanying the court to their annual sojourns at Pisa and Leghorn.

In a document dated 28 June 1565, in the Gonzaga Archives at Mantua, Caccini is referred to as "Giulio Romano, better known under the name of Caccini", which indicates that he was already establishing himself as a singer. He is first mentioned in the Florence chronicles in 1579, as joint composer (with Pietro Strozzi, Alessandro Striggio and Claudio Merulo) of Rinuccini's 'Maschere d'Amazzoni', performed at the wedding of the Grand Duke Francesco de' Medici with Bianca Capello. He also sang in one of the intermezzi, already as a "canto famoso". Ten years later, in 1589, he played the harp and conducted the music of intermezzi at another Medici wedding, that of the Grand Duke Ferdinando with Christina of Lorraine. By that time Caccini belonged, as a prominent member, to the circle of poets and musicians who gathered at the palace of Giovanni de' Bardi, Count of Vernio, to speculate on the nature of the lost music of the Greeks. Caccini was not the "inventor" of monody — a claim sometimes put forward by his pupils and admirers — but it was he who, following the lead of Vincenzo Galilei, gave increased importance to music for a single voice. It appears from a passage in Bardi's 'Discorso mandato . . . a Giulio Caccini . . .' (c. 1580?) that it was Bardi who first encouraged Caccini to compose in this new manner. The recitatives he composed and sang to the accompaniment of the chitarrone amid the enthusiastic applause of the musical assemblies meeting at the houses of

Bardi, and later of Jacopo Corsi, were a novelty of immense significance. From small beginnings he proceeded to detached scenes written by Bardi, and thence to higher flights. When the opera 'Euridice', written by Rinuccini and set to music by Peri, was performed at Florence in 1600, Caccini succeeded in getting certain numbers of his own composition included in it (as appears from the preface to Peri's score, 1601); Caccini even set the whole of Rinuccini's libretto afresh, but though he succeeded in seeing his own score in print a few weeks before Peri's (probably in Jan. 1601), there was no performance of it until nearly two years later (Palazzo Pitti, 5 Dec. 1602), and it remained an isolated one. There is much evidence of a close rivalry between Peri and Caccini, the two earliest composers of the new species of opera, and of strong jealousy on Caccini's part. When Corsi succeeded Count Bardi as the social leader of the "new music" at Florence — after Bardi's appointment as *maestro di camera* to Pope Clement VIII in Rome in 1592 — Peri became the favourite composer and Caccini saw himself degraded to second place. Besides 'Euridice' he also reset, after Peri, Rinuccini's 'Dafne' (the very first opera libretto, of 1597) — which apparently was never performed and is lost. His claims for this music, announced several years later in the preface to his 'Nuove musiche e nuova maniera di scriverle', may well have been designed to bolster up a fading reputation at the Florentine court, and must be treated with great reserve.

The first work of Caccini's which actually appeared on the stage (at the Palazzo Vecchio, on 9 Oct. 1600, three days after Peri's 'Euridice') was 'Il rapimento di Cefalo', to a libretto by Gabriello Chiabrera, and this was not wholly his, but written in collaboration with Stefano Venturi del Nibbio, Luca Bati and Pietro Strozzi. Caccini's share included 3 airs and 2 choruses, which were published in his 'Le nuove musiche' (Florence, 1602. dedication dated 1 Feb. 1601, i.e. old style<sup>2</sup>), which also contains ten separate airs and twelve madrigals, together with three fragments used as illustrations in the preface. This is one of the most important publications of its time and stands at the head of a long series of editions of chamber monodies, many of them influenced by Caccini's methods. Some of the airs are strophic variations, a device not developed by other composers until some years later; the madrigals, all

<sup>2</sup> Reprinted Venice, 1602 (1607 according to the colophon, which is presumably the correct date); Venice, 1608 (the airs only — a fact which argues greater popularity for them than for the madrigals); Venice, 1615; facsimile of the first edition, Rome, 1930, edited by Francesco Mantica, with a note by G. Barni, and Rome, 1934, with an introduction by F. Vattelli; ed. by G. Perinello in 'Raccolta Nazionale delle Musiche Italiane', Vols. X-XIII (Milan, 1919).

<sup>1</sup> Usually called Giulio Romano in contemporary sources.



through-composed, are the principal vehicle for Caccini's new technique for the emotional underlining of the texts, mainly through the use of "affective" embellishments, called *gorge*. This new technique and many other points besides are dealt with in the preface, one of the most illuminating treatises of the time and one of the most important in the history of singing.<sup>1</sup>

Caccini later published two other collections of vocal music. The 'Fuggiloto musicale . . . madrigali, sonetti, arie, canzoni & scherzi, per cantare nel chitarrone, clavicembalo o altro strumento' went into a second edition at Venice in 1613, but the date of original publication is unknown. This work — the title means "pastime" — contains, besides 16 monodies, 13 songs for two voices in its second part. The 'Nuove musiche e nuova maniera di scriverle' (Florence, 1614<sup>2</sup>), which also has an important preface, continues in the main the characteristics of the 'Nuove musiche'; it contains 29 airs and madrigals for solo voice.<sup>3</sup> One of the airs and another new one were published in Antonio Brunelli's 'Scherzi, arie, canzonette e madrigali' (Venice, 1614), and Robert Dowland included in 'A Muscicall Banquet' (London, 1610) two songs from the 'Nuove musiche' of 1602, one being the celebrated 'Amarilli mia bella'. Several of Caccini's songs, some never published, are to be found in manuscripts at, *inter alia*, Brussels, Florence and Tenbury. The most interesting feature of these collections is that several songs, notably those in Brussels (Conservatoire MS 704) and Tenbury (MSS 1018-19), as well as those in 'A Muscicall Banquet', are provided with written-out accompaniments of contemporary or slightly later date, the most striking feature of which is their great simplicity. Caccini was, of course, one of the first composers to use the *basso continuo*, and when he figures his bass-line he does so very fully, often using compound figuring. We know almost nothing of the fruits of the thirty years' study of counterpoint which Caccini mentions in the preface to the 'Nuove musiche', although a group of fifty-five 3-part *villanelle* in Tregian's anthology (B.M., MS Egerton 3665) are possibly his work.<sup>4</sup> He is represented by at least one song in all modern anthologies covering the history of music; of more recent publications 'La Flora', edited by Knud Jeppesen (Copenhagen, 1949), is

particularly rich in songs from his publications of 1602 and 1614.

Caccini had ceased writing for the stage after 1600, for lack of opportunity to have his works produced (as court festivals on a large scale did not recur at Florence until many years later), but also no doubt because he recognized the dramatic superiority of the younger generation of opera composers, especially Peri, who was later to write a good deal of stage music at Florence, Monteverdi and Gagliano. His influence on the development of aria and recitative, through his published collections, nevertheless remained considerable, and has been, after a long period of semi-oblivion, strongly emphasized in recent times.

In his own country and in Paris he achieved great renown as a singer, and his reputation as a composer, though perhaps overshadowed by Peri's and Gagliano's at Florence during his lifetime, lasted longer into the 17th century in several European countries than that of almost any of his Italian contemporaries. Pietro Della Valle's lack of enthusiasm is certainly exceptional; René Ouvrard's remarks<sup>5</sup> give an idea of his repute at a late date. Much of his fame was due to one song, 'Amarilli mia bella', evidence of whose popularity is continually found in publications and manuscripts as far afield as England, Germany and Holland. And after all, Caccini's 'Euridice', if not the first opera, was the first to come off a printing-press; and even if, unlike Peri's setting, it has never so far been thought worth reviving, it will retain its historical importance.<sup>6</sup>

A. L. & N. F. (ii).

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<sup>5</sup> R. Ouvrard, 'La Musique rétablie depuis son origine . . .', V, 28 (1670), quoted in H. Frimarié, 'L'Opéra italien en France', p. xxxiii.

<sup>6</sup> First published in 1601 (dedication dated 20 Dec. 1600) as 'L'Euridice composta in musica in stile rappresentativo'; reprinted 1615; new editions 1863, 1880 and 1881 (Vol. X of Eitner's 'Publikationen').

<sup>1</sup> English translation in O. Strunk's, 'Source Readings in Music History' (London, 1952), pp. 377 ff, together with the preface to 'Euridice', pp. 370 ff.

<sup>2</sup> In spite of the similar title, quite different from the 'Nuove musiche' of 1602.

<sup>3</sup> Both works are rare, two copies only of the former and three of the latter book being known to exist.

<sup>4</sup> See B. Schofield and Thurston Dart, 'Tregian's Anthology' (M & L., Vol. XXXII, July 1951, pp. 209-210).

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See also Accompaniment. Ballet de Cour. Gagliano (G. B., *collab in oratorio*). Ghivizzani (son-in-law). Monody Opera, pp. 196-98. Song, p. 926 (mus. ex.). Venturi del Nibbio (collab. in *Rapimento di Cefalo*).

**CACHUCHA** (Sp.). An Andalusian dance, introduced to the theatre by Fanny Elssler in the ballet of 'Le Diable boiteux' (1836), the music of which is in 3-4 time and closely resembles the Bolero. The dance tune was originally sung with a guitar accompaniment.

E. P.

**CADE, William** (b. Adelaide, 30 June 1883).

Australian violinist and conductor. He studied at the Elder Conservatory at Adelaide and also with Pohl and Jaengerich in Berlin. Settling in England for a time, he became principal violin in the Quinlan Opera Company and afterwards principal viola in the Beecham Opera Company. After his return to Australia he was appointed conductor of the Australian Broadcasting Commission's Adelaide orchestra, and he has conducted orchestral celebrity concerts throughout the country.

R. D.-S.

**CADEAC, Pierre** (b. ?; d. ?).

French 16th-century composer. He was master of the choristers at Auch, Gascony, about the middle of the century and a church composer of great merit in his day. He composed masses and motets, for the most part published in the following collections:

'Quintus liber Motetorum' (Lyons, 1543); Gardano's 'XII Missae' (Venice, 1554); 'Missarum musicalium' (Paris, 1556).

A 4-part Mass was published in Paris in 1556, and three others in 1558. M. C. C.

**CADEAUX DE NOËL, LES** (Opera) See LEROUX.

**CADENCE.** (I) In medieval music what is now called a Cadence or Close<sup>1</sup> was known as *Clausula*.

(1) The most important close employed in polyphonic music is the *clausula vera*, or true cadence, terminating on the final of the mode. The *clausula plagalis*, or plagal cadence, is rarely used, except as an adjunct to this, following it, at the conclusion of a movement, in the form of a peroration. A close, identical in construction with a true cadence, but terminating upon some note other than the final

of the mode, is called a *clausula ficta*, *subsidiaria* or *media*, i.e. a false, subsidiary or medial cadence. A *clausula vera*, or *ficta*, when accompanied, in the counterpoint, by a suspended discord, is called a *clausula diminuta*, or diminished cadence.

Though the *clausula vera* is the natural homologue of the perfect cadence of later music, and may, in certain cases, correspond with it note for note, it is not constructed upon the same principles — for the older progression belongs to what has been aptly called the "horizontal system", and the later one to the "perpendicular or vertical system".<sup>2</sup> In the *clausula vera*, the *canto fermo* must necessarily descend one degree upon the final of the mode; the counterpoint, if above the *canto fermo*, exhibiting a major sixth in the penultimate note; if below it, a minor third. In the *clausula diminuta*, the sixth is suspended by a seventh, or the third by a second. In either case the cadence is complete, though any number of parts may be added above, below or between its two essential factors. The constitution of the perfect cadence is altogether different. It depends for its existence upon the progression of the bass from the dominant to the tonic (see below); each of these notes being accompanied by its own fundamental harmony, either with or without the exhibition of the dominant seventh in the penultimate chord. But, by the addition of a sufficient number of free parts, the two cadences may be made to correspond exactly, in outward form, through the joint operation of two dissimilar principles; as in the following example, in which a *clausula vera*, represented by the semibreves, is brought, by the insertion of a fifth below the penultimate note of the *canto fermo*, into a form identical with that of the perfect cadence.

A close, formed exactly like the following, but terminating upon the mediant of the mode, is called a *clausula media*. In like manner, a *clausula ficta*, or *subsidiaria*, may terminate upon the dominant, or participant of the mode, or upon either of its conceded modulations<sup>3</sup>:



The form of *clausula plagalis* most frequently employed by the polyphonists was that in which, after a *clausula vera*, the last note of the *canto fermo* was prolonged, and treated as an inverted pedal-point. It is used with peculiarly happy effect in mode IV — the plagal derivative of the Phrygian — in which the

<sup>1</sup> It is necessary to be very cautious in the use of these two English words, which, in the 16th century, were not interchangeable. Morley, for instance, at pp. 73 and 127 of his 'Plaine and Easie Introduction' (2nd ed., 1608) applies the term "Close" to the descent of the *canto fermo* upon the final of the mode, and "Cadence" to the dissonance with which this progression is accompanied, in the counterpoint, when the form employed is that known as the *clausula diminuta*. In cases like this it is only by reference to the Latin terms that all danger of misconception can be avoided.

<sup>2</sup> See MODES.

<sup>3</sup> See HARMONY.

impression of a final close is not very strongly produced by the *clausula vera* :



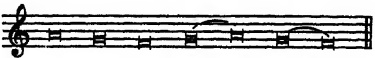
The dominant of this mode is the fourth degree above its final, corresponding with the modern subdominant. And, as this forms so important an element in the treatment of the inverted pedal, later composers apply the term plagal to all cadences in which the subdominant precedes the tonic bass. The term serves its purpose well enough; but it rests upon an erroneous basis.

In all the *clausulae* hitherto described, the two essential parts form together, in the final note, either an octave or unison. There is yet another class in which the parts form a fifth.

Morley<sup>1</sup> seems inclined to class these among the true closes, but most early writers regard them as *clausulae fictae, vel irregulares* :



(2) MEDIAL CADENCE (*Clausula in medio modi*).—In plainsong melodies the medial cadence sometimes leads to a close so satisfactory that it almost sounds final; as in the second ending of the first tone :



In polyphonic music it is susceptible of infinite variety of treatment, as may be seen from the following examples.

In the selection of these examples we have confined ourselves exclusively to true cadences, for the sake of illustrating the subject with the greater clearness: but the old masters constantly employed cadences of other kinds, in this part of the mode, for the purpose of avoiding the monotony consequent upon the too frequent repetition of similar forms :



<sup>1</sup> 'Plaine and Easie Introduction', p. 74 (2nd ed., 1608).



(3) MEDIAL AND RADICAL CADENCE.—Besides its use as described above, the term "medial" has been applied to closes in which the leading chord is represented by an inverted instead of a fundamental harmony:



(1 and 2 are inversions derived from *Authentic*, 3 and 4 from *Imperfect*, 5 and 6 from *Plagal* cadences.) (See below.)

Though cadences of this kind are in constant use, they are not now given their old name. Most writers have preferred to describe them as *inverted* cadences, specifying, when necessary, their precise derivation. The opposite term, *radical cadence*, was reserved for closes in which the root of each chord appears in the bass.

W. S. R.

(II) The decline of modal polyphony, and the gradual evolution of harmonic or homophonic values based on the classical major and minor scales, led to a new orientation of technical devices that had been given precise definition in the older systems. In medieval polyphony a cadence or close was a polyphonic problem. It involved a harnessing of individual parts, each of which had to be guided to the desired end without loss of distinction and within the defined conventions of the particular mode in use. This was a task of considerable nicety, and hence every discovery that impressed composers as having a peculiar fitness for the purposes of a conventional ending quickly became a common factor in the prevailing technique. The term cadence thus gathered to itself a precise meaning. It represented a method of ending which embodied the composite experience of many minds. The highly rigid characteristics which gave a mode its artistic values were to a similar degree recognizable in the cadences which were proper to it, and it was therefore not difficult to describe and label a modal cadence with considerable exactitude.

The application of a specialized grammar of

this kind to a later and profoundly different system gave rise to many inconsistencies in the use of technical terms, and of these the changed and frequently ambiguous definitions of cadences are typical. Polyphonic significance largely disappeared and cadences became more and more akin to devices of punctuation. The term was thus applied to certain harmonic formulae which were held to embody the stable elements of a key, and all cadences became technically common to all keys. In a fixed key-system a cadence is logically therefore a kind of musical full-stop, and those cadences which admit of simple harmonic definition are conventions of universal application. It is when the attempt is made to extend the use of this term to less formal devices that the exact definition of it breaks down. The essence of a cadence, traditionally, is finality. Hence a cadence which is not final, at least so far as its immediate context is concerned, is inherently ambiguous and can only be very approximately defined. It will be convenient to discuss the various harmonic formulae, to which this term has been applied, in order of rigidity.

(1) PERFECT CADENCE (AUTHENTIC).—The leading chord is that of the dominant, and the cadence may be either major or minor



Of the countless variations of these formulae the following are typical:

BRAMHMS, *Symphony I*, III.



WAGNER, *'Die Walküre'*, II



(2) PERFECT CADENCE (PLAGAL).—The leading chord is that of the subdominant:



WAGNER, 'Tristan', III



For *major* endings to *minor* cadences see TIERCE DE PICARDIE.

(3) PHRYGIAN CADENCE.—This is the name sometimes given to a formula for harmonizing melodies in Mode III (Phrygian) using the notes proper to the mode, save for the introduction of the major third into the final chord:



Actually the formula occurs more often in relation to a dominant chord than a tonic one, particularly in 18th-century music unconcerned with modal considerations. A typical instance is the progression of two chords between the two movements of Bach's third Brandenburg Concerto (in G major)

(4) MIXED CADENCE.—A final progression which contains within the last three or four chords both dominant and subdominant harmony. In classical usage the final cadence was, of course, *either* authentic or plagal. The example from 'Tristan' above is mixed to this degree. There are later examples of a mixed cadence (see No. 16, from 'Petrushka', below), but the theorists who invented the term had no conception of so uncompromising a combination.

(5) IMPERFECT CADENCE OR HALF-CLOSE.—This formula is a very common feature in the harmonization of classical melodies, where the end of a phrase may require dominant harmony without involving real modulation. The function of a comma or semicolon in prose is a near analogy. Tonic followed by dominant is the harmonic analysis of this cadence:

MOZART, 'Quartet in G', (K 387).



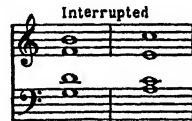
This term has also been applied to temporary modulations into the dominant, thus:

BEETHOVEN, 'Symphony, No. 5'



Such a stretching of the definition is characteristic of the new wine in the old bottles. Whether this cadence is inferentially perfect or imperfect depends solely on the key-signature chosen (of G, that is, or of C). It is only when the key-feeling is otherwise well established that the term "imperfect cadence" can have exact meaning, and this fact involves an inherent ambiguity in that the quality to be defined does not belong essentially to the cadence itself

(6) INTERRUPTED CADENCE.—Under this heading have been grouped innumerable passages in which what might be called a "leading" chord, in the sense already noted, is resolved irregularly. An interrupted cadence is not a cadence at all, in the strict sense, and though the term will sometimes describe with fair usefulness a harmonic elasticity that may be related to a more rigid tradition, its precise significance is for the most part confined to the element of surprise. The form often given as typical is



instead of



But it is obvious that *any* second chord other than that of the tonic may be considered as an interruption, and in the fluid texture of modern harmony such features are the rule rather than the exception. In Handel the old name for this cadence, *inganno* (deception)<sup>1</sup>, is illustrated by the following passage from the organ Fugue in B minor:



and there are innumerable examples of a like nature in the music of the classical period.

<sup>1</sup> In German the interrupted cadence is still called *Trugschluss* (deceptive close).

To Wagner the device was a most useful means of achieving musical continuity throughout a movement which might contain many sections of varied dramatic character :

WAGNER, 'Tristan'



Frequently, however, there is no such stereotyped anticipation of a conventional ending, and the use of the term "cadence" to describe what is more essentially a connecting link in the chain of keys or of ideas robs the word of its historical meaning and makes its application arbitrary.

(7) The prevailing tendency of modern technique has been a revolt against classical conventions, of which the orthodox cadences are a type. Since the key-systems of the classics became axiomatic, finality has tended to depend on a feeling of essential balance in the structure of a movement, rather than on the prescribed use of particular formulae. Given adequate preparation in this sense, the final chord or chords may be approached from almost any angle, and the last statement of key may be attenuated to a single chord, or indeed to a single note :

RICHARD STRAUSS, 'Don Quixote'



DELIUS  
'On hearing the first  
cuckoo in Spring'



Contemporary composers have gone farther still, in that they have invested with a degree of finality chords which are traditionally complex, and such chords are used as the ultimate statements of tonality. This practice has synchronized with the deliberate choice of ambiguous or unsolved endings. The following examples will make the tendency clear. They represent the complete liquidation of all

that has hitherto been implied by the term cadence :

STRAVINSKY, 'Petrushka'



DEBUSSY, 'Pelléas et Mélisande'



STRAUSS, 'Also sprach Zarathustra'



G. D.

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**CADENCE** (Fr.). See ORNAMENTS, B (iii); C (ii); D (iv-vi).

**CADENT.** See ORNAMENTS, C (ii) (a); D (iv).

**CADENZA** (Ital.). In its simplest acceptance the term stands for a flourish of indefinite form, introduced upon a bass note immediately preceding a close of some finality; that is, occupying the position of full stop either to an entire movement or to an important section of one. The custom was most probably originated by singers, who seized the opportunity afforded by the chord of  $\sharp$  on the dominant immediately preceding the final close of an aria or scena to show off the flexibility, compass and expressive powers of their voices to the highest advantage; so that, the piece coming to an end immediately afterwards, the audience should have the impression of astonishment fresh in their minds to urge them to applause.

The idea thus originated spread widely to all kinds of music, and in course of time its character changed considerably, though the flourish of which it is composed remained its conspicuous feature. In instrumental music it fulfils a peculiar office, being frequently introduced where a pause in the more important matter of the movement is desirable, without breaking off or allowing the minds of the audi-

ence to wander. Thus it occurs at points where the enthusiasm of the movement has been worked to such a heat that it is necessary to pause a little before returning to the level of the natural ideas of the themes, as in Liszt's Hungarian Rhapsody in A major and Chopin's 'Nocturnes' in F minor and C# minor. Chopin uses cadenzas frequently when the main business of the movement is over, in order to prevent the close, which follows immediately, from being too abrupt. At other times they occur as a connecting link between two movements, or between an introduction and the movement following it, where for certain reasons it is expedient to pause a while on some preparatory chord and not to start serious operations before the minds of the audience have settled to the proper level.

The greater cadenza, which is a development of the vocal flourish at the end of a vocal piece already spoken of, is that which it is customary to insert at the end of a movement of a concerto for a solo instrument. Like its vocal predecessors the concerto cadenza usually starts from a pause on a  $\frac{4}{4}$  chord on the dominant, preparatory to the final close of the movement, and its object is to show off the skill of the performer. Such cadenzas may occur either in the first or last movement, and even in both, as in Mozart's Concerto in D minor and in Beethoven's in G major. With regard to their form there is absolutely no rule. They should contain manifold allusions to the chief themes of the movement, and to be successful should be either brilliant or very ingenious; containing variety of modulation, but rather avoiding progressions which have been predominant in the movement itself; and the more they have the character of abandonment to impulse the better they are. It was formerly customary to leave the cadenzas for improvisation, and certainly if the frenzy of inspiration could be trusted to come at the right moment, impromptu cadenzas would undoubtedly be most effective in the hands of real masters of the situation. Moreover, it is chiefly in the sense of their being the exposition of the player's special capacities that they are defensible, for so far as the composer is concerned the movement generally offers full opportunities for display of the powers of the executant.

Still, custom is generally stronger than reason, and it was long before cadenzas began to show signs of dying out. And as the art of extemporization for various reasons considerably declined, it became more and more habitual for composers to write their own cadenzas in full, as Beethoven did in the E $\flat$  major Concerto and Schumann in his A minor Concerto.

C. H. H. F.

BRL.—KRODT, HEINRICH, 'Zur Entwicklungsgeschichte der Kadenzen im Instrumentalkonzert' (S.I.M.G., 1913-14, pp. 375 ff.).

**CADENZA DI GROPPLO.** See ORNAMENTS, D (vii).

**CADI DUPÉ, LE** (Opera). See GLUCK. MONSIGNY.

**CADMAN, Charles Wakefield** (b. Johnstown, Pennsylvania, 24 Dec. 1881; d. Los Angeles, 30 Dec. 1946).

American organist, critic and composer. His father was employed in a steel works and his home was a poor one, without a pianoforte for the first thirteen years of his life. But both his parents were musical, and he contrived to study music at Pittsburgh in 1899-1909, his masters including Luigi von Kunitz and Emil Paur. He then became known as an organist there, as conductor of the Pittsburgh Male Chorus and, in 1908-10 as music critic to the 'Pittsburgh Dispatch'. About the time he came of age he had been interested by Nellie Richmond Eberhart in American-Indian music, and a visit to the Omaha Indian Reservation so strengthened that interest that he began to make a serious study of the music of various tribes. He made gramophone records of Indian music and lectured on it and on Indian customs. In 1909 he published a set of 'Four American-Indian Songs' to words by Mrs. Eberhart, one of which, 'The Land of the Sky-blue Water', was made exceedingly popular by Lillian Nordica.

After a tour in Europe in 1910, during which he lectured in London and Paris, Cadman was appointed church organist at Denver, Colorado, but he retired in 1907 and lived mainly at Los Angeles, wholly devoted to composition and to the furthering of musical education. He was one of the founders of the Hollywood Bowl.

His Indian opera 'Shanewis' ('The Robin Woman') was produced at the Metropolitan Opera in New York on 23 Mar. 1918 and repeated the following year, being the first American opera to appear there in two consecutive years. Among his other operas the most notable was 'A Witch of Salem', produced at Chicago on 8 Dec. 1926.

Cadman received the Mus.D. degree from the University of Southern California in 1924. The two operas just named have been frequently given in New York and Chicago, and his orchestral works have been widely played in the U.S.A. The 'American Suite' for strings was produced at the Saratoga Springs Festival in 1937 and he himself played the pianoforte part in the fantasy 'Dark Dancers of the Mardi Gras' with the New York Philharmonic in Dec. of that year.

## CATALOGUE OF WORKS

### OPERAS

'The Garden of Mystery', 1 act (1915).

'The Land of Misty Water.'

'The Garden of Death.'

'Shanewis' ('The Robin Woman'), 2 acts (libretto by Nellie Richmond Eberhart) (1917).



- 'A Witch of Salem', 2 acts (lib. by Eberhart) (1924).  
'The Willow Tree', radio opera (1925).  
'Ramala.'

## CHORAL WORKS

- 'The Vision of Sir Launfal', cantata for male voices (1910).  
'The Sunset Trail' for mixed voices (1925).  
'The Father of Waters' for mixed voices (1928).

## ORCHESTRAL WORKS

- 'Thunderbird Suite' on American-Indian Themes (1914).  
'Oriental Rhapsody' (1917).  
'To a Vanishing Race' for stgs (1925).  
'American Suite' on folksongs, for stgs. (1937).  
Symphony, E. m. (1939).  
Overture 'Huckleberry Finn goes Fishing' (after Mark Twain) (1945).

## SOLO INSTRUMENT AND ORCHESTRA

- Fantasy 'Dark Dancers of the Mardi Gras', for pf (1938).  
'Aurora Borealis' for pf. (1942).  
'A Mad Empress Remembers' for cello (1944).

## CHAMBER MUSIC

- Trio, D. ma., for vn., cello & pf. (1914).  
String Quartet (1917).

## VIOLIN AND PIANOFORTE

- Sonata, G. ma. (1930).

## PIANOFORTE MUSIC

- 'Idealized Indian Themes' (1912).  
Sonata, A. ma. (1915).  
Suite 'The Rubayyât of Omar Khayyâm' (1921).

## SONGS

- 'Four American-Indian Songs' (Nellie Richmond Eberhart) (1909).  
1. The Land of the Sky-blue Water.  
2. At Dawning.  
3. Far off I hear a lover's flute.  
4. The moon drops low.  
Cycle 'From Wigwam and Teepee' (Indian) (1914).  
Cycle 'Sayonara' (Japanese) (1919).  
Cycle 'The Willow Wind' (Chinese) (1922).  
Also over 300 separate songs.

R. A., rev.

CADMUS ET HERMIONE (Opera). *See*

LULLY. QUINAULT.

CADUTA DE' DECEMVIRI, LA (Opera). *See* SCARLATTI (A.). VINCI.CADUTA DE' GIGANTI, LA (Opera). *See* GLUCK.

**CÆCILIAN SOCIETY.** This Society was instituted in London in 1785 by a few friends who met weekly at each other's houses for the practice of hymns and anthems, but subsequently, having some instrumentalists among them, they united for the performance of sacred works on a more extended scale, and especially of Handel's oratorios. In 1791 an organ was erected in the Society's room in Friday Street, and after meeting at Plasterers' Hall, Painters' Hall, Coachmen's Hall and the Paul's Head, they obtained the use of Albion Hall, London Wall, where they met until the dissolution of the Society in 1861.

For many years the Society gave the only performances of the Handel and Haydn oratorios to be heard in London (except during Lent at the theatres of Covent Garden and Drury Lane), and its work may be said to have been taken up by the Sacred Harmonic Society, which was founded nearly thirty years before the dissolution of the older body. The

first conductor of the Society was an amateur named Vincent, who filled the office for upwards of thirty years, when he was succeeded by Thomas Walker, whose place was taken by his son Joseph Walker. James Shoubridge was the last conductor.

G. M

CAEDMAR (Opera) *See* BANTOCK.CAEN, Arnold<sup>1</sup> (b. ?; d. ?).

Netherlands (?) 15th-16th-century composer. He settled in Italy early in the 16th century. In Petrucci's 'Motetti della corona' (1519) he figures with three important motets for 4 voices under the name of Acaen, a contraction of initial and surname copied by Aaron and by Cerone in his 'Melotheo'. Sebastian Ochsenkuhn's book of lute tablature (1558) contains some motets by "A. Caen", and Montanus and Neuber's 'Magnum opus' (1559), where he is called Arnoldus Caen, the motet 'Hierusalem luge', 5 v. (Part II, No. 27), of which manuscript copies exist (or existed) at Brieg and Breslau. A motet, 'O Regna Coelorum', 5 v., is in a manuscript choir-book in the National Library, Vienna.

E. v. d. s.

CÆSAR (actually William Smegergill) (b. ?; d. ?).

English 17th-century composer. He was a chorister at Ely under Amner in 1615.<sup>2</sup> He composed some songs published in 'Select Muscull Ayres and Dialogues' (1653) and other collections of the period. Wood (MS Notes, Bodl.) speaks of him as a Roman Catholic and "a rare lutenist". W. H. H.

CÆTANI, Roffredo, Prince of Bassiano (b. Rome, 13 Oct. 1871).

Italian composer. His musical studies were pursued privately under the tuition of De Sanctis, Tacchinardi and Sgambati. Cætani devoted himself mainly to the composition of chamber music. His published works include two Quartets, a Trio, a Sonata for violin and pianoforte, a Quintet and various pianoforte pieces. In 1915 he wrote the text and music of an opera, 'Hypatia', given at Weimar on 23 May 1926. He also wrote several unpublished orchestral works.

F. B.

CAFARO (Caffaro), Pasquale (b. San Pietro in Galatina nr. Lecce, c. 1715<sup>3</sup>; d. Naples, 25 Oct. 1787).

Italian composer. He was destined by his

<sup>1</sup> The spelling Acaen or Acaen is a mistake for A. Caen; *see* Ambros, III, 261.

<sup>2</sup> Gibbons, 'Ely Records', p. 49.

<sup>3</sup> By general agreement the date usually given is 8 Feb. 1706. Giacomo Leo in his book on Leonardo Leo, however, says that among the contracts drawn up by the notary Tufarelli between the Conservatorio della Pietà dei Turchini at Naples and certain pupils is one concerning Pasquale Cafaro "da Galatina in provincia di Lecce", who entered the institution in 1735, declaring himself to be 20 years old and undertaking to serve for 5 years. According to this Cafaro would have been born about 1715. It is possible that the correct date is 8 Feb. 1716, and that an early misprint has misled everyone since, but only reference to the registers of births at Galatina could settle the matter.



parents for a scientific career, but his bent towards music showed itself too strongly for contradiction, and he was entered at the Neapolitan Conservatorio della Pietà dei Turchini in 1735. His teacher there must have been Fago, and not Leo, as was earlier believed. Having made a success as a composer of oratorios and operas, he became second master at his old Conservatory in 1759, a post he retained until his death. In 1768 he became supernumerary *maestro di cappella* at the royal chapel, with a salary of 20 ducats a month, and in 1771 he followed Giuseppe di Maio, deceased, as first *maestro*, at 30 ducats per month. He was also music-master to Maria Carolina of Austria, consort of the King of Naples, Ferdinand IV.

Grace, purity of style and poverty of invention are the characteristics of his work. The following is a list of Cafaro's oratorios, operas and other works in dramatic form:

## ORATORIOS

- 'Il figlio prodigo' (1745).
- 'Il trionfo di Davide' (1746).
- 'L'invenzione della croce' (1747)
- 'Betulia liberata' (n.d.).

Two further oratorios, without proper titles, are in the library of the Paris Conservatoire.

## OPERAS

- 'Ipermestra' (18 Dec. 1751 and 26 Dec. 1761).
- 'La disfatta di Dario' (20 Jan. 1756).
- 'L'incendio di Troia' (20 Jan. 1757).
- 'Arianna e Teseo' (Jan. 1766).
- 'Creso' (Carnival 1768).
- 'L'Olimpiade' (12 Jan. 1769).
- 'Antigono' (13 Aug. 1770).

All except 'Creso' (which was given at the Teatro Regio, Turin) were first produced at the Teatro di San Carlo, Naples.

## CANTATAS AND OTHER OCCASIONAL WORKS

(All performed at Naples)

- 'Ercole ed Acheloo' (20 Jan. 1769).
- 'La giustizia placata' (1769).
- 'Il natal d'Apollon' (4 Jan. 1775)
- 'La felicità della terra' (n.d.)

Cantatas for the king's (Ferdinand IV) birthday (12 Jan.) in 1764 and 1766, for the queen's birthday (13 Aug.) in 1770, for the transfer of the blood of St Gennaro in 1770

A 'Stabat Mater' was printed at Naples in 1785. In addition to these there are in existence many pieces of church music by Cafaro, consisting of masses, psalms, motets, etc., of acknowledged merit. An 'Amen' for 5 v. by him is included in Novello's 'Fitzwilliam Music'.

A. L. & F. W. (ii).

**CAFFARELLI** (real name **Gaetano Maiorano**) (b. Bitonto, 12 Apr. 1710; d. Naples, 31 Jan. 1783).

Italian male soprano singer. The older biographical accounts say that his genius was recognized when he was a boy by one Caffaro, who sent him to Norcia to be prepared for the career of an *evirato* and on his return took him into his own house and gave him elementary instruction in reading, writing and music. This Caffaro has been unthinkingly identified with the composer Pasquale Cafaro, without

consideration of the fact that, according to the same authorities, Cafaro was three years younger than Caffarelli himself. The rectification of the dates of the singer's birth (1710 for 1703) and the composer's (1715 for 1706) makes Cafaro the junior by five years, so that it is quite certain that, as a boy of about seven, he can have had nothing to do with the castration of one of about twelve. The early "benefactor" from whom the singer took his name can be identified, almost with certainty, as the Signor Domenico Cafarelli, "Razionale della Nunziatura", at whose expense another boy, Francesco Maiorano, "alias Cafarelli", was entered in the Neapolitan Conservatorio dei Poveri on 8 May 1732. A third boy of the same name, Pasquale Maiorano, "alias Cafarelli", like the singer himself a native of Bitonto, entered the same Conservatory on 5 Nov. 1738, sponsored by Cardinal Spinelli. The identity of surname, alias and town of origin can hardly be coincidental, and it looks as if those responsible for Gaetano's castration were trying to repeat their success with his younger brothers.

Caffarelli was sent to Naples to study under Porpora, who is said to have kept him for five or six years to the study of a single page of exercises and at the end of this time to have dismissed him with the words "Go, my son: I have nothing more to teach you. You are the greatest singer in Europe." This has, however, all the appearance of a typical Neapolitan legend. In 1726, when he was not yet sixteen years of age, Caffarelli made his début at the Teatro delle Dame in Rome as Alvida in 'Valdemaro' by Domenico Sarro. Other early appearances were in Pollarolo's 'Nerina' at the Teatro San Samuele, Venice, in 1728, in Feo's 'Arianna' at the Teatro Regio, Turin, in 'Didone abbandonata' by Sarro at the Teatro Ducale, Milan, and in 1730 in two of Porpora's operas, 'Mitridate' and 'Siface', at the Teatro Capranica, Rome. In the librettos of these operas he is described as "virtuoso di camera" to the Grand Duke of Tuscany, which corroborates a story<sup>1</sup> that for a time, like Galuppi, he formed part of the retinue of the unspeakable Gian Gastone, the last of the Medici.

After several years of triumphs in the theatres of Rome, Venice, Milan and Bologna, Caffarelli returned in 1734 to Naples and settled there. After appearing in Leo's 'Il castello d'Atlante' at the Teatro San Bartolomeo at the beginning of July he applied for, and obtained, a post in the royal chapel. Later in the same year he sang the part of Farnaspe in Pergolesi's 'Adriano in Siria'. In 1738 he spent six months in England, appearing at the King's Theatre in Handel's

<sup>1</sup> 'Vita di G. Gastone I, settimo ed ultimo Granduca della R. Casa de' Medici.' (Reprinted Florence, 1886.)

'Faramondo' and 'Serse', the pasticcio 'Alessandro Severo', in Pescetti's 'La conquista del vello d'oro' and Veracini's 'Partenio'. It is said that he was never in good health or voice while in London and disappointed expectations. At the close of the season he returned to Naples. In the summer of 1739 he obtained leave to go to Madrid, but he was back again in Naples in the following year.

Caffarelli was everywhere known and disliked for his bad manners, vanity and insolence. Already in 1739, shortly before his visit to Madrid, he had been involved in a brawl with another singer during a performance in a Neapolitan church, in consequence of which he had been officially reprimanded and for a time confined to his house. Early in 1741, during the performance of Latilla's 'Olimpia nell'isola d'Ebada', he showed such disregard for the other singers and for the audience that at the conclusion of the opera he was arrested and sent to prison.

From 1741 onwards he sang regularly at the San Carlo theatre, Naples, in many operas, including the notable first performance of Sarro's 'Alessandro nell'Indie' on 20 Jan. 1743, when a live elephant appeared with him on the stage. Naples was his home and headquarters, but he travelled widely in Italy, singing at Florence in 1747-48, in Rome in 1748-49, at Turin, Venice and Lucca in 1750, at Venice again in 1751 and at Modena in 1753. In this year he requested permission to go to France. Louis XV had invited him, through the French ambassador to Naples, to entertain the dauphine during the last months of her pregnancy. Besides private concerts for the dauphine, he sang in Paris in Hasse's opera 'Didone abbandonata' and oratorio 'I pellegrini al Sepolcro' and gave a public concert in the Tuileries. He fought a duel, after a quarrel concerning the respective merits of French and Italian music, with the poet Ballot de Sauvot and wounded his man. Back in Naples, Caffarelli appeared for the last time in an opera there on 30 May 1754. He sang after this, however, in several operas by Pérez at Lisbon in 1754-55. In the latter year he survived the Lisbon earthquake of 1 Nov., returned to Italy and decided to retire, except for occasional appearances by royal command at concerts or in the royal chapel. He had made an enormous fortune, purchased a dukedom and had two palatial establishments, one at San Donato, in the province of Otranto, and another at Naples, in the Vico del Carminello sopra Toledo, over the gate of which he had inscribed: "Amphion Thebas, ego domum", to which a Neapolitan wit added "Ille cum, sine tu!" He died at Naples, not at San Donato, as is often stated. F. W. (ii).

Bibl.—FAUSTINI-FASINI, E., 'Gli astri maggiori del bel canto napoletano: Gaetano Majorano detto "Caffarelli"', ('Note d'Archivio', Rome, May-June, July-Oct. & Nov.-Dec. 1938).

**CAFFARO, Pasquale.** See CAFARO.

**CAFFI, Francesco** (b. Venice, 14 June 1778; d. Padua, Feb. 1874).

Italian musical historian and composer. He was councillor of the Court of Appeal at Milan until 1827, when he retired to Venice and devoted himself to musical historical research. His principal work is on the sacred music at the ducal chapel of St. Mark's, Venice, from 1313 to 1797: 'Storia della musica...', 2 vols. (1854-55). He also wrote a number of monographs of famous musicians. A history of the theatre remained incomplete. He composed a cantata, 'L'armonia richiamata'.

E. v. d. s.

Bibl.—SALVAGNINI, A., 'Francesco Caffi, musicologo veneziano' (Rome, 1905).

**CAFFIAUX, (Dom) Philippe Joseph** (b. Valenciennes, c. 1722; d. Paris, 26 Dec. 1777).

French musical historian. He was a Benedictine monk of Saint-Maur. He wrote a history of music, advertised for publication in 1756, but remaining in manuscript until it was found by Fétis in the Bibliothèque Nationale in Paris.

E. v. d. s.

**CAGE, John** (b. Los Angeles, California, 15 Sept 1912).

American composer. He received his general education at Detroit (Michigan), Los Angeles and at Pomona College. He studied the pianoforte with Fannie Charles Dillon at Los Angeles and in Paris with Lazare-Lévy. In composition he worked with Richard Buhlig, Arnold Schoenberg, Adolph Weiss and Henry Cowell.

Cage has taught in the Faculties of the Cornish School, Seattle, Mills College, California, The School of Design, Chicago, and at Black Mountain College, North Carolina. He has collected instruments, organized and directed percussion orchestras, giving concerts of percussion music throughout the country. He is the inventor of the "prepared piano", a process of transforming both the pitch and timbre of pianoforte tone by attaching a variety of metal, wood, rubber, bamboo and other objects to the strings at different degrees and distances from the damped point. The effect is rather that of a miniature gamelan or a gong and percussion ensemble.

Cage has written on art and new music for such publications as 'Modern Music', 'The Tiger's Eye', 'Dance Observer', 'Musical America' and 'The New York Herald Tribune'. He was lecturer on music at the Vassar Intercollegiate Arts Conference (1948), was awarded both a Guggenheim Fellowship and the Award of the Society of Arts and Letters in 1949. He is member of the Ameri-

can Composers Alliance and lives in New York.

It is difficult to relate the music of John Cage to the standards of the everyday musical world. Structurally it follows laws rather than rules. From Schoenberg Cage retains such elements as a non-thematic, non-harmonic basis, but whereas "atonalism" took over media evolved from a settled tonal procedure, so that often a mere process of avoidance results rather than a new creative statement, Cage precedes his creative process by a frankly mechanical transforming device, and is thus free to apply the laws of composition to utterly unprecedented material. Rhythms and rhythmic units are often his forms, and silences his dramatic points. Cage is widely known and watched with interest in his own country as an experimental composer.

## CATALOGUE OF WORKS

### STAGE WORKS

(MAINLY WITH "PREPARED PIANO")

25 Ballets in 1 act for a solo dancer (1934-39).

'Quest' (1935).

'Marriage at the Eiffel Tower' (1936)

'Imaginary Landscape' (1938).

'America was Promised' (1938)

'Fads and Fancies in the Academy' (1940).

'Horror Dream' (1941).

'Ad lib' (1943).

'Credo in Us' (1943).

'Four Dances' (1944).

'Four Walls' (1944).

'Daughters of the Lonesome Isle' (1945).

'Lidice' (1945).

'The Feast' (1946).

'Dromenon' (1947).

'The Seasons' (1947).

### BROADCAST MUSIC

'The City Wears a Slouch Hat' (Kenneth Patchen) (1942)

### FILM MUSIC

Sequence for Marcel Duchamp (1947)

### MUSIC FOR PERCUSSION ORCHESTRA

Quartet (1935).

Trio (1936).

'First Construction' (1937).

'Second Construction' (1938).

2 'Imaginary Landscapes' (1939).

'Third Construction' (1940).

'Double Music' (with Lou Harrison) (1940).

'Imaginary Landscape' No. 3 (1941).

'Amores' (1942).

### CHAMBER MUSIC

Duet for 2 flutes (1934).

Music for wind insts. (1936).

'Living-Room Music' (1940).

'Prelude for Six' (1946).

Also various instrumental and vocal pieces, music for 2 pfs, &c.

P. G.-H.

**CAGLIOSTRO** (Opera). See ROOKE.

**CAGLIOSTRO IN WIEN** (Operetta). See STRAUSS (J.).

**CAGNONI, Antonio** (b. Godiasco, Voghera, 8 Feb. 1828; d. Bergamo, 30 Apr. 1896).

Italian composer. He entered the Milan Conservatory in 1842, remaining there until 1847. His first essay before the public was

'Don Bucefalo', given at the Teatro Re, Milan, in 1847. This *opera buffa*, although it long kept the stage in Italy, never attained success outside its own country; it was given at the Théâtre-Italien in Paris, but very coldly received.

Between 1856 and 1863 Cagnoni held the post of *maestro di cappella* at Vigevano, and while there devoted himself entirely to religious music. In that year he retired to Novara, where he became *maestro di cappella* in the cathedral and director of the Istituto Musicale. Subsequently he produced nothing but sacred music. Two motets, 'Inveni David' and 'Ave Maria', were published in 1886. In Feb. of that year Cagnoni was made a commander of the order of the Corona. He was from 1886 *maestro di cappella* at Santa Maria Maggiore, Bergamo. The following is a complete list of his operas:

'Rosalia di San Miniato' (1845).

'I due Savoia' (1846).

'Don Bucefalo' (1847).

'Il testamento di Figaro' (1848).

'Amor e trappole' (1850).

'Il Sindaco Babbeo' (with Ponchielli and others) (1850).

'La valle d' Andorra' (1851).

'Gralda' (1852).

'La fioraia' (1859).

'Le figlie di don Liborio' (1856).

'Il vecchio della montagna' (1860).

'Michele Perrin' (1864).

'Claudia' (1866).

'La tombola' (1868).

'Un capriccio di donna' (1870).

'Papa Martin' (1871), produced in London by Carl

Rosa at the Lyceum Theatre in 1875 as 'The

Porter of Havre

'Il duca di Tapigliano' (1874).

'Francesca da Rimini' (1878).

He left an opera on the subject of Shakespeare's 'King Lear'.

J. A. F.-M.

**CAHEN, Albert** (b. Paris, 8 Jan. 1846; d. Cap d'Ail, 23 Feb. 1903).

French composer. He was a pupil of Mme Szarvady for pianoforte and of César Franck. He wrote several works of some importance; his 'Jean le Précurseur', a biblical drama, was performed at the Concert National in Paris on 25 Jan. 1874 and 'Endymion', a *poème mythologique*, at the Concerts Danbé in Jan. 1875. His début on the stage was made with 'Le Bois', a one-act piece (Opéra-Comique, 1880); in 1886 'La Belle au bois dormant', a *féerie*, came out at the Geneva theatre; 'Le Vénitien', a 4-act opera, was given at Rouen in 1890; 'Fleur de neiges', a ballet, in Brussels in 1891; 'La Femme de Claude' at the Paris Opéra-Comique on 24 June 1896. Cahen also wrote a set of songs called 'Marines', etc.

G. F.

**CAHUSAC**. English firm of music publishers and instrument makers in London.

(1) **Thomas Cahusac, sen.** (b. ?; d. London, 18 May 1798). He was "at the sign of the Two Flutes and Violin opposite St. Clement's Church, afterwards 196 Strand",

as early as 1755, and from that date to 1798 he carried on an extensive business there, taking his two sons into partnership about 1794, when the firm became Cahusac & Sons. He published 'Twenty-four Country Dances for 1758', and there is evidence that there was an issue for 1757. An obituary notice in 'The Gentleman's Magazine' describes him as "the oldest musical instrument-maker in and near London".

(2) **Thomas Cahusac, jun.** (b. ?; d. ?), son of the preceding. He had been established at 4 Great Newport Street about 1781 and joined his father and brother at 196 Strand about 1794. After his father's death in 1798 the business was continued as T. & W. M. Cahusac until Aug. 1800, when the partnership was dissolved and Thomas, jun., carried on alone at 41 Haymarket to c. 1805, at 114 New Bond Street c. 1805-8 and at 42 Wigmore Street c. 1808-14.

(3) **William Maurice Cahusac** (b. ?; d. ?), brother of the preceding. He was, from c. 1794 to 1798, in partnership with his father and brother, and from c. 1798 to 1800 with the latter only. After separating from his brother he retained the premises at 196 Strand until about 1811, when he moved to 79 High Holborn. He retired about 1816, living in 1824 at Maida Hill and in 1829 at Bexley, Kent.

The Cahusac firm made flutes, violins and other of the smaller kind of musical instruments and issued numbers of interesting pocket volumes of airs and much sheet music.

F. K., rev. W. C. S.

**Cahusac, Louis de.** See Rameau (8 lbs)

**CAÏD** (Opera). See THOMAS (A.).

**CAIGNET, Denis** (b. ?; d. Paris, Nov. 1625).

French composer. He was in the service of the Duke of Villeroi and gained the prize of the silver lute with a chanson in the competition at Évreux in 1587. In 1624 he was musician-in-ordinary of the king's chamber. He composed 'Airs de court', in 4, 5, 6 and 8 parts (Paris, 1597), 50 Psalms for 3-8 voices (1607); 'Les CL Pseaumes de David' (1624, ed. 1626). Three chansons are in a collective volume of 1597.

E. v. d. s.

**Calihava.** See Boyer ('Étrennes de l'amour', airs).

**CAIMO, Giuseppe** (b. Milan, 1540; d. Milan, 1584).

Italian organist and composer. He was of noble birth and became organist at the church of Sant' Ambrogio at Milan in 1564 and at the Cathedral in 1580, remaining there till 1588. In 1582 he was in treaty with William V of Bavaria about an appointment which apparently he did not obtain. He composed 4 books of madrigals for 4-5 voices (1564-85), a book of madrigals for 5-8 voices and 2 books of 3-4-part canzonets; also some

canzonets, etc., in collective volumes. For an outstanding madrigal see Johannes Wolf, 'Sing- und Spielmusik', No. 38.

E. v. d. s., adds.

**Cain, Henri.** See Cendrillon (Massenet). Don Quichette (do). Dupont (G, 2 lbs). Godard ('Vivandière', opera). Massenet (5 lbs., 'Cigale', ballet). Till Eulenspiegel (Block, opera).

**Caine, Thomas Henry Hall.** See Mascagni ('Eternal City', incid. m.).

**CAIO FABRICIO** (Opera). See HASSE. ZENO.

**CAIO MARIO** (Opera). See JOMMELLI.

**CAIO MARZIO CORIOLANO** (Opera). See ARIOSTO.

**CAIRATI, Alfredo** (b. Milan, 18 Aug. 1875).

Swiss singing-master and pianist of Italian birth. Having studied singing and pianoforte at Milan, Munich (with Rheinberger) and Berlin (with d'Albert), he toured for some years as a pianist. In 1908 he was called to the Stern Conservatory in Berlin, where he remained until 1916, holding a master class for singing. He then settled in Switzerland, opening an Accademia di Canto at Zurich in 1916; but from 1922 until 1935 he also taught at the High School for Music at Stuttgart and from 1935 at the Music School of Winterthur.

Cairati has appeared as composer, his works including stage music, choral and solo vocal works, chamber music and pianoforte pieces. He also brought out several transcriptions and new editions of dramatic and symphonic works, such as Carissimi's 'Jephthé', Leoncavallo's 'Bohème', d'Albert's 'Tiefeland' and Sibelius's C major Symphony (No. 3). Moreover, he is the author of some pedagogic works on singing.

K. v. F.

**CAIRO.** See EGYPTIAN MUSIC (MODERN EGYPT).

**CAISSES** (Fr.). The generic French name for the whole class of drums of indefinite pitch (i.e. excepting the kettledrums [timbales]). The *grosse caisse* is the bass drum, the *caisse claire* the sidedrum and the *caisse roulante* or *caisse sourde* the tenor drum.

**CAIX D'HERVELOIS, Louis de** (b. Paris, c. 1670; d. Paris, c. 1760).<sup>1</sup>

French violist and composer. A pupil of Sainte-Colombe, he became one of the foremost French viola da gamba players and was in the service of the Duke of Orleans. He composed 5 books of pieces for viola da gamba, 1 book of duets for *pardessus de viole* and 3 books of flute sonatas. Many of his charming viola da gamba pieces have appeared in various arrangements in recent years. A son and three daughters of his are mentioned as performers on the viola da gamba in the French royal chamber in 1749.

E. v. d. s.

<sup>1</sup> G. Kinsky. W. Heyer, Cat II, 438.

**CAJETAN, Fabrice-Marin** (b. ? , d. ?).

French 16th-century composer. He was *maître de chapelle* to the Duc de Guise in 1576 and gained the 6th prize in the Puy competition at Évreux with a chanson, 'C'est mourir mille fois le jour'. Of his compositions are known 2 books of airs, chansons, etc., for 4 voices (Paris, 1578). E. v. d. s.

**CALAH, John** (b. ? , 1758; d. Peterborough, 5 Aug. 1798).

English organist and composer. He was organist of St Mary's Church and master of the Song School at Newark-on-Trent in 1782. In 1785 he was appointed organist of Peterborough Cathedral, a post he held till his death. He was buried in the New Building of the Cathedral. He composed some cathedral music, songs and a sonata for pianoforte with violin and cello. J. A. F.-M.

**CALAMITÀ DE' CUORI, LA** (Opera). See GOLDONI.

**CALANDO** (Ital. = diminishing, i.e. in tone). A direction equivalent to *diminuendo* or *decrecendo*, and often associated with *ritardando*. G.

**CALASCIONE (Colascione)** (Ital.; Fr. *colachon*). An instrument of the lute type, strung with two or three strings and played with a plectrum, belonging to southern Italy (PLATE 70, Vol. VIII, p. 146 (v), No. 4). H. G. C.

BIBL. — FRYKLUND, D., 'A Short Monograph on the Calascione' (Stockholm, 1937).

**CALATA** (Ital.). An Italian dance of the early 16th century similar to the French *basse danse*, usually played on the lute. It is in duple time but has a triple rhythm of groups of three bars, the effect being that of 3-2 time.

**CALDARA, Antonio** (b. Venice, 1670; d. Vienna, 28 Dec. 1736).

Italian composer. He received his musical instruction from Legrenzi at Venice. For a long time Caldara led a roaming life, visiting Rome, Vienna, Madrid, etc. But on 1 Jan. 1716 he was appointed vice-conductor at the imperial court in Vienna by the Emperor Charles VI. In this city, where Italian music was then in great favour, Caldara spent the most successful and fruitful years of his life, and he died there one of the most appreciated composers of his time.

Caldara was a particularly fertile artist. His oratorios and operas alone number more than one hundred. The Austrian Archduke Rudolph (Beethoven's pupil) was a great admirer of Caldara's work and owned a collection of his original manuscripts amounting to more than twenty thousand pages. It is treasured to-day by the Gesellschaft der Musikfreunde of Vienna.

Though Caldara composed valuable music for strings and thorough-bass (trio sonatas, quartets and a septet), his principal achieve-

ments lie in the domain of vocal music. In his ecclesiastical works (e.g. his exquisite 16-part 'Crucifixus') he combines the rich Venetian choral style with the harmonies and melodies of Naples. In this particular respect Caldara exercised an influence even on Joseph Haydn. His operas and oratorios too are more carefully elaborated than most other Italian works of his time. But the composer is perhaps at his best in his short lyrical compositions. His cantata 'Il giuoco del quadriglio', written to be performed by the Archduchess (later Empress) Maria Theresa and her sister, the Archduchess Maria Anna, still shows a somewhat operatic character. This original work describes a game of cards with all its incidents. In his madrigals and solo cantatas Caldara reveals himself as a graceful lyric composer. His canons must have acquired a great popularity considering the numerous copies that were made in the 18th century. Among these pieces we find plaintive love songs, solmization jokes which mock the singing methods of the time, a scene at the dentist's, gay drinking-songs and so on. Caldara was also fond of using the canon form for playing upon words, to which his own name lent itself easily (*caldara* being Italian for 'kettle'). In these small compositions written in rococo style a certain affinity to Mozart's canons is to be traced.

Only a few works by Caldara have been published in modern editions. The most extensive collection, comprising ecclesiastical works, cantatas, madrigals and canons, was published by the D.T.Ö (Vols XXVI and LXXV, edited by Eusebius Mandyczewski and Karl Geiringer). K. G.

See also Astorga. Fiore (S.A., collab.). Fux (collab. in 'Pache').

**Calderón de la Barca, Pedro.** See Ambros (A. W., 'Mágico prodigioso', overture). Carpi (incid. m. for plays). Casal y Chapi (incid. m.). Conradi (J. G., 'Königliche Prinz', opera). Courvoisier ('Sünde Zauberei', opera). Draeseke ('Vida es sueño', overture). Egk ('Circe', opera). Friedensteg (Strauss, R., opera). Godard ('Pédro de Zalamea', opera). Hidalgo ('Celos aun del ayre matan', opera; incid. m. for plays). Klughardt ('Vida es sueño', incid. m.). Křenek (do.). Laserna (incid. m. for plays). Lassen ('Circe', do.). Leopold I (intermezzi, m. for). Madetoja ('Vida es sueño', incid. m.). Malipiero ('Vita è sogno', opera). Mendelssohn ('Steadfast Prince', do.). Peyro ('Jardin de Falerina', incid. m.). Rheinberger ('Mágico prodigioso', do.). Rietz (J., 'Judge of Salamanca', do.). Romberg (J., 'Ulysses und Circe', opera). Sauguet ('Mal en pis', incid. m.). Schlosser (L., 'Leben ein Traum', opera). Schubert ('Fierabras', 'Fierabras', opera). Schumann (projected opera, p. 612 u. Tommasini ('Vida es sueño', overture). Umlauf (L., 'Oberamtmann', opera). Weingartner ('Dame Kobold', opera). Wolfurt (do.).

**CALEDONICA.** The name given by William Meikle of Strathaven, Lanarkshire, to a new wind instrument invented by him (c. 1830). An original specimen was discovered by Lyndesay G. Langwill in the Music Classroom of Edinburgh University and described by him, with illustrations, in 'The Musical Progress' (Apr. 1934). It was afterwards

known in a modified form as the Alto Fagotto.<sup>1</sup> Unfortunately crook and mouthpiece are missing; but as the Alto Fagotto, made by Wood of London and stated as "lately invented by William Meikle", was played with a small clarinet mouthpiece on the crook, it is most probable that the same method was adopted for the Caledonica. The instrument was made in various pitches, but the surviving example is an octave above the bassoon.

F. W. G.

See also *Bassoon* *Tenoroon*.

**CALEGARI, Antonio** (b. Padua, 17 Feb. 1757; d. Padua, 28 July 1828)

Italian composer. He was a pupil of Bertoni at Venice and made his début as a composer with a dramatic cantata, 'Ezzelino', which was performed in his native town in Apr. 1776, followed by an opera 'Antigono' in 1777, a *festa teatrale*, 'Deucalione e Pirra' in 1781, and a comic opera, 'Le due sorelle incognite', at Venice in 1783. From 1792 to 1796 he was musical director of the Teatro Nuovo at Padua, and about 1800 he was appointed organist and later (1814) chapel master at St. Anthony's church there. 'Telemaco in Sicilia' (1792), a cantata for the birth of Napoleon's son (1811) and 'Le feste euganee' (1815) complete the list of his dramatic compositions, while his sacred vocal works comprise a Latin oratorio, 'Coronato Salomonis' (1780), two Italian oratorios, a *Miserere* and other music for the church. He published a 'Gioco pitagorico musicale' at Venice in 1801 (of which a French translation appeared in 1802 as 'L'Art de composer de la musique sans en connaître les éléments'). His 'Trattato del sistema armonico' was published after his death by his pupil Melchiorre Balbi (1829; reprinted 1878) and 'Modi generali del canto', after the method of Pacchierotti, appeared in 1836.

Calegari's elder brother Giuseppe (c. 1750-?) was also an opera composer of some note. Among Giuseppe's four operas was one on the favourite subject of Don Juan, 'Il convitato di pietra', performed at Venice in 1777 (apparently lost).

A. L.

**CALEGARI, Francesco Antonio** (b. Venice, ?, d. ?).

Italian 17th-18th-century composer. He was educated at the Monastery of Palma, Friuli, and entered the Order of the Minorites. He was *maestro di cappella* at the Franciscan church of Santa Maria gloriosa de Frari, or Cà grande, at Venice in 1702. From 3 May 1703 to 10 May 1727 he held the same position at Sant' Antonio at Padua, returning to the Frari church at Venice, where he still was in 1740. His church music was much praised by the best composers of his time, but he burnt it all to compose henceforth in what he thought the

<sup>1</sup> See *BASSOON*.

enharmonic system of the ancient Greeks, and the music he then produced was little relished by his contemporaries. He wrote a theoretical treatise which was published by M. Balbi, Venice, 1829. Apart from church compositions he wrote harpsichord and organ pieces. A remarkably fine 'Pange lingua' is, according to Mendel, in the Vienna National Library.

E. v. d. s.

**CALEGARI, Giuseppe.** See *above*.

**CALEGARI, Luigi Antonio** (b. Padua, c. 1780; d. Venice, 1849).

Italian composer, nephew of Antonio Calegari. Eight operas of his were given between 1804 and 1811, chiefly at Padua and Venice, also a ballet and a cantata (1832).

E. v. d. s.

**CALEGARI, Maria Caterina** (b. Bergamo, 1644; d. Milan, ?).

Italian singer, organist and composer. Her first book of 'Motetti a voce sola' had already appeared at Bergamo in 1659. On 19 Apr. 1661 she joined the Order of St. Benedict at the convent of Santa Margherita, Milan, taking the name of Cornelia. Her beautiful singing and organ playing and her compositions drew crowds of musical amateurs from far and near to the church, and Donato Calvi speaks of her in 1664 as a famous singer and composer of whom masses, motets, madrigals, etc., have appeared in print.

E. v. d. s.

**CALENDA.** See *CALINDA*.

**CALENDAL** (Opera). See *BIZET*.

**CALESTANI, Vincenzio** (b. ?; d. ?).

Italian 16th-17th-century composer. All that is known of him is that he served at the grand-ducal court at Florence. In 1617 he published, at Venice, an extremely attractive collection of 'Madrigali ed arie', of which all but four songs (which are duets) are for solo voice and continuo. There are also contributions by Giovanni del Turco, Bettini and Bonnell. The madrigalian pieces, in which there are many examples of "affective" harmony and progressions, show an understanding of the monodic principle of polarity of vocal line and continuo line. Calestani's setting of verse used by other composers seems very often to be superior to theirs, even to Monteverdi in the setting of Chiabrera's 'Damiella'. There are many charming melodic lines in the 'Arie' and instrumental variations on the song-melodies, designated *ritornello* in each case. Calestani gives instructions in two methods of composing *ottave*, and Orlandi in his publication of 1616 shows yet another way of setting the second poem selected for illustration by Calestani.

N. F. (ii).

**CALIFE DE BAGDAD, LE.** Opera in 1 act by Boieldieu. Libretto by Claude Godard d'Aucour de Saint-Just. Produced Paris, Opéra-Comique, 16 Sept. 1800. 1st perf. abroad, Ghent, 1800. 1st in England, Lon-

don, Haymarket Theatre (adapted by T. J. Dibdin), 11 May 1809. 1st in U.S.A., New York (in French), 27 Aug. 1827.

**CALINDA.** An American Negro dance, primitive at first and sociable later on, spread through Spanish America and the southern states of the U.S.A. The earliest known description dates from 1698, when Père Lavat<sup>1</sup> who calls it *calenda*, records having seen it danced on Martinique, with a drum accompaniment. It was forbidden as indecent by the more religious-minded of the Christian communities, but not wholly suppressed among the Negro slaves. A century later Moreau de Saint-Méry<sup>2</sup> found it on San Domingo, where another name for it was *chica*. A modern artistic example of the dance appears in Delius's opera 'Koanga'.

E. B.

BIBL.—NETTEL, R., 'Historical Introduction to "La Calinda"', (M & L., XXVII, 1946, p. 59).  
See also footnotes.

**CALINO CASTURAME.** See FOLK MUSIC: IRISH.

**CALISTA (Colista), Lelio** (b. ?, d. ?).

Italian 17th-century composer. He wrote sonatas for 2 violins and bass whose manuscripts are preserved in English libraries, viz. Ch. Ch. (see Arkwright's Catalogue, Pt i, p. 20) and the Bodleian Library at Oxford, and the B.M. One of this name is mentioned in Kircher's 'Musurgia', but it is not known how Calista's works became famous in England. That they were no less rests on the direct statements of Henry Purcell, who quotes from "the famous Lelio Calista, an Italian" in his edition (the 12th) of Playford's 'Introduction to the Skill of Musick' (1694). The inference is that Calista was one of the "most fam'd Italian Masters" whom Purcell took as models for his own sonatas (1683). See Barclay Squire, S.I.M.G., 1904-5, p. 557; Mus. T., Apr. 1917, p. 157.

J. A. F.-M.

**CALKIN.** English family of musicians, mostly instrumentalists.

(x) **Joseph Calkin** (b. London, 1781; d. London, 30 Dec. 1846), violinist and violist. He was taught the violin by Thomas Lyon and Spagnoletti and became a member of the Drury Lane orchestra (1798-1808). Changing to the viola, he was engaged at the Opera, the Concerts of Ancient Music, the Vocal Concerts and the Philharmonic concerts, and he was still playing with the latter in 1827. In 1821 he became a member of the king's band.

(a) **James Calkin** (b. London, 19 Sept. 1784; d. London, 1862), pianist and composer, brother of the preceding. He was educated at Dr. Burrows's School, Soho Square, where Bishop was his desk companion, and he was taught the pianoforte, cello and thorough-

bass by Thomas Lyon and the violin by his brother. In 1823 he became an Associate of the Philharmonic Society and in that year his string Quartet, inscribed to and played by Mori, was performed at the British Concerts. A Symphony of his was rehearsed by the Philharmonic Society, but not performed. He also wrote chamber and pianoforte music.

(3) **William Calkin** (b. London, ?; d. ?), organist, brother of the preceding. Taught by his brother James, he became organist of the parish church at Arundel, Sussex, and was appointed organist for Sussex county by the Duke of Richmond.

(4) **James Joseph Calkin** (b. London, 1813; d. London, 1868), violinist, son of (1).

(5) **Joseph Calkin** (called *Tenniell*) (b. London, 1816; d. London, 6 June 1874), tenor singer, brother of the preceding. He studied at Milan under Lamperti and appeared at the Philharmonic and other concerts.

(6) **John Baptiste Calkin** (b. London, 13 Mar. 1827; d. ?), composer, organist and pianist, son of (2). Taught by his father, he became a well-known London organist, Woburn Chapel (1853-57), Camden Road Chapel (1863-68) and St. Thomas's, Camden Town (1870-84). He was a member of the council of the T.C.M. and a professor at the G.S.M. He was a prolific composer, his church services and anthems being widely accepted, while there was a demand for his glees and partsongs as well as his pianoforte music.

(7) **George Calkin** (b. London, 10 Aug. 1829, d. ?), violoncellist and teacher, brother of the preceding. For twenty-five years he was organist at St. Mark's, Regent's Park, and a professor at the London Academy of Music. As a cellist he played at the Philharmonic Society's concerts, the Royal Italian Opera and the leading provincial festivals. He composed 16 books of organ voluntaries, while his organ transcriptions from the works of Mendelssohn (Novello) were much in demand.

H. G. F.

**CALL, Leonhard von** (b. South Germany, 1768 or 1769; d. Vienna, 19 Feb. 1815).

German guitar player and composer. He wrote harmonious and pretty partsongs, which were greatly in fashion in Germany at the beginning of the 19th century, and contributed much to the formation of the *Manner-gesangvereine* in that country.<sup>3</sup> He is also known for his instruction book for the guitar. G.

**CALLAS, Maria Meneghini** (formerly *Kallas*) (b. New York, 3 Dec. 1923).

Greek-American soprano singer. She is Greek by parentage, American by birth and early upbringing, and Italian by career and by her marriage in 1947 to Signor Meneghini. On the return of her family to Greece, in 1936,

<sup>3</sup> Specimens will be found in 'Orpheus'.

<sup>1</sup> 'Nouveau Voyage aux isles de l'Amérique', II, 51.  
<sup>2</sup> 'Description . . . de la partie française de l'isle Saint-Dominique' (1797-98), I, 50.



she entered the Conservatory at Athens, where her teacher was the well-known coloratura soprano Elvira de Hidalgo. She was in Greece throughout the German occupation, when she made a few appearances at the Athens Opera (first as Martha in d'Albert's 'Tiefland'), returning to the U.S.A. after the war. Her true career may be said to have begun in 1947, when she sang in Ponchielli's 'Gioconda' in the open-air arena at Verona. Her quality was instantly recognized, and she soon became well known throughout Italy, especially as an exponent of the heaviest parts in the soprano repertory, such as Aida, Norma, Turandot, Isolde, Kundry and Brünnhilde. A versatility scarcely paralleled since the days of Lilli Lehmann was demonstrated when, within a week of singing Brünnhilde in 'Die Walküre', she deputized for another singer in the intricately florid music of Elvira in Bellini's 'Puritani'. Before long she began to relinquish the Wagnerian parts and Turandot in order to concentrate on the *bel canto* operas of Bellini, Rossini, Donizetti and Verdi. Besides adding Violetta, Gilda and Lucia to her repertory, she has been in constant demand whenever rare and vocally taxing operas of the older school are revived. Thus, she has sung in Rome as Fiorilla in Rossini's 'Turco in Italia', at Naples as Abigail in Verdi's 'Nabucco' and at the Florence Music Festivals of 1951-53 in the first stage performance of Haydn's 'Orfeo ed Euridice', in Verdi's 'Vespri siciliani', in Rossini's 'Armida' and in Cherubini's 'Medea'.

Maria Callas is alone among contemporary Italian sopranos in her command of the classical style. Her tone, if lacking in sensuous beauty and pathos, is robust, clear and penetrating. Her intervals are instrumentally distinct, her management of the vocal line shapely and musical, her florid singing (especially her downward chromatic scales) very brilliant. That her remarkable technique is not flawless is shown by the hardness and unsteadiness which develop in her highest register (which extends to *eb''''*). Perhaps the rarest and most prized of her qualities is the authority which she brings to all her parts. Her appearance generates excitement, and while she remains on the stage she rivets the attention of the audience. She scored a great success in London at her first Covent Garden appearance, in 1952, as Norma. When she repeated this part in the following year, opera-goers were surprised to hear her sing 'Casta diva' in the higher key of G which Bellini is said to have originally intended, instead of in that of F, as customarily printed and performed. Her other parts in the Covent Garden season of 1953 were Aida and Leonora in 'Il Trovatore'. D. S.-T.

**CALLCOTT, John (Wall)** (b. London [Kensington], 20 Nov. 1766; d. Bristol, 15 May 1821).

English organist and composer. His father was a bricklayer and builder. He obtained his first knowledge of music while a schoolboy from Henry Whitney, organist of Kensington Church. In 1780 he wrote music for a play performed at Mr. Young's school. He became acquainted, in 1782, with Arnold, Cooke and the elder Sale, from whom he derived much musical knowledge, although he did not receive any regular instruction. In 1783 he became deputy-organist, under Reinhold, of St. George the Martyr, Queen Square, Bloomsbury, which post he held until 1785. About 1782 Cooke introduced him to the orchestra of the Academy of Ancient Music, and the associations he there formed gave him his first bias towards glee-writing. He occasionally played the oboe in the orchestra of the Academy. In 1785 he carried off three of the four prize medals given by the Catch Club, by his catch 'O beauteous fair', his canon 'Blessed is he' and his glee 'Dull repining sons of care'. On 4 July in the same year he took the degree of Bachelor of Music at Oxford, setting as his exercise Joseph Warton's 'Ode to Fancy'. The autograph score of his two-act opera 'The Mistakes of a Day', dated 1785, is in the British Museum (Add MSS 27638). While there is no record of a production, it should be pointed out that a musical entertainment of the same title, also in two acts, was given at Norwich in 1787 (as appears from an anonymous manuscript libretto in the John Larpent Collection<sup>1</sup>, now in the Huntington Library at San Marino, California).

In 1787 Callcott took an active part with Arnold and others in the formation of the Glee Club. In 1788 he was elected a member of the Royal Society of Musicians and in 1789 chosen joint organist, with Charles S. Evans, of St Paul's, Covent Garden. Four years later he became organist to the Asylum for Female Orphans, a post he held till 1802.

Although he now ranked as one of the ablest and most popular composers of the day, Callcott had but little skill in orchestral writing. He therefore availed himself of the opportunity afforded by Haydn's visit to England in 1791 to take lessons in instrumental composition from that master. While studying under Haydn, Callcott composed his fine song 'These as they change' for Bartleman. From 1790 to 1793 he was awarded nine medals by the Catch Club for his compositions: two in 1790 for the canon 'Call to remembrance' and the glee 'O voi che sospirate', three in 1791 for the catch 'Tom Metaphysician', the canon

<sup>1</sup> Larpent was the Lord Chamberlain's official examiner of plays from 1778 to 1824, and the collection consists of about 2500 plays (including many operas) submitted to him for licence.



'I am well pleased' and the glee 'Triumphant Love', three in 1792 for the canon 'O Israel' and the glees 'See, with ivy chaplet bound' and 'Father of heroes', and one in 1793 for the canon 'Christ being raised'.

In 1797 he issued a prospectus for a musical dictionary he had planned, having acquired large collections of music for the purpose, including the manuscripts left by Boyce. On 18 June 1800 he proceeded Doctor of Music at Oxford. In 1795, upon the formation of a volunteer corps at Kensington, Callcott had accepted a commission in it. Aided by a subscription he formed a band for the corps in 1801, for which he not only purchased the instruments and composed and arranged the music, but also instructed the performers. In 1802 he wrote an anthem for Arnold's funeral. The compilation of his dictionary proceeding but slowly and, thinking the public had a right to expect some theoretical work from him, he employed himself in 1804 and 1805 in writing his 'Musical Grammar', which was published in 1806. In the latter year he wrote for Bartleman a scena upon the death of Nelson, and in 1807 he was appointed to lecture on German music at the Royal Institution. Further activity was suddenly interrupted by mental collapse, during which period (in 1809) his professional friends gave a concert on his behalf; and so strong was the desire to show sympathy for him that it was found that the opera-house in the Haymarket was the only building large enough to contain the numbers who thronged to be present.

Callcott's principal works were his very numerous glees and other pieces of vocal harmony, mostly published singly, but he left in manuscript many anthems, services, odes, etc. His fine scena 'Angel of life' was written for Bartleman. His son-in-law, William Horsley, edited in 1824 a collection of his best glees, catches and canons, in 2 folio volumes, with a memoir of the composer and an analysis of his compositions. The work also contains a portrait of Callcott from a painting by his brother Augustus, afterwards Sir Augustus Callcott, F.A. A volume of 12 of his glees, all dated and holograph, of the year 1785, are preserved in the Euing Collection, Glasgow University, where other compositions of his may be found in manuscript, autograph and otherwise. Besides the above-named works Callcott was associated with Arnold in the selection, adaptation and composition of the tunes for 'The Psalms of David for the use of Parish Churches' (1791).

Callcott left a numerous family. His daughter Sophia became eminent as a teacher of the pianoforte, and his younger son, William Hutchins Callcott (b. 28 Sept. 1807; d. 5 Aug. 1882), attained distinction as a composer and arranger. His elder son William Robert

Stuart Callcott (1852-86) was a skilful organist. W. H. H., adds.

See also Arnold (S, Psalms, collab.).

**Callimachus.** See Stanford ('Heracleitus', song). Warlock (do).

**CALLINET.** See DAUBLAINE & CALLINET.

**CALLINO CASTURAME.** See FOLK MUSIC: IRISH.

**CALLIRHOÉ** (Opera). See DESTOUCHES.

**CALLS, MILITARY.** See MILITARY CALLS.

**CALORI, Angiola** (b. Milan, 1732; d. ? , c. 1790).

Italian soprano singer. Nothing is known of her career in Italy before she appeared in London on 10 Jan. 1758 in Cocchi's 'Zenobia'. After singing in the pasticcio of 'Solimano' on 31 Jan., she took part in three other works by Cocchi, 'Issipile' (14 Mar.), 'Attalo' (11 Nov.) and 'Ciro riconosciuto' (16 Jan. 1759). The later London productions in which she appeared (not counting pasticcios) were:

Perez, 'Farnace' (21 Apr. 1759).

Cocchi, 'Clemenza di Tito' (15 Jan. 1760).

Jommelli, 'L'isola disabitata' (13 Mar. 1760).

Cocchi, 'Erganda' (31 May 1760).

Galuppi, 'Il mondo alla luna' (22 Nov. 1760).

Galuppi, 'Il filosofo di campagna' (6 Jan. 1761).

Cocchi, 'Tito Manlio' (7 Feb. 1761).

Perez, 'Didone abbandonata' (14 Mar. 1761).

Berton, 'La pesca' (28 Apr. 1761).

Calori's name does not occur in London again after that. She had a soprano voice of great extent, a profound knowledge of music and extraordinary rapidity of execution. In 1770 she was singing at Dresden with great success. She returned to her native country in 1774 and continued to sing at the various opera-houses of Italy until 1783. J. M.

**CALUSIO, Ferruccio** (b. La Plata, 22 Dec. 1889).

Argentine conductor. He studied music first at La Plata and then in Buenos Aires. Having obtained a scholarship from the government of the Province of Buenos Aires, he left for Milan in 1909, where he studied with Frugatti and Mappelli. In 1912 he received the teacher's diploma and went to Memmingen to continue his studies with Max Reger. He started his conducting career in Italy in 1931 and came under the influence of Toscanini. After conducting at the Milan Scala and other theatres, he also conducted symphony concerts in Italy and France, taking over the Madrid Symphony Orchestra for a time on Arbós's death. Calusio had been *maestro substituto* at the Colón Theatre in Buenos Aires since 1923, and from 1927 onwards he has been a regular conductor there besides being director-general during several seasons, including 1948. N. F.

**CALVÉ, Emma** (Rosa Emma Calvet) (b. Décazeville, 15 Aug. 1858; d. Millau, Aveyron, 6 Jan. 1942).

French soprano singer. She was a pupil of Mathilde Marchesi and of Puget, and made

her début at Nice. Her first important appearance was at the Théâtre de la Monnaie, Brussels, as Marguerite in Gounod's 'Faust' on 23 Sept. 1882. Her first engagement in Paris was at the Théâtre-Italien, where she created the part of Bianca in Dubois's 'Aben Hamet' on 16 Dec. 1884. In the following Mar. she sang at the Opéra-Comique, and after some successful tours in Italy she reappeared at the Théâtre-Italien as Leila in Bizet's 'Pêcheurs de perles' in 1889. Returning to the Opéra-Comique, she sang the part of Santuzza in 'Cavalleria rusticana' for the first time in Paris on 19 Jan. 1892, and on 16 May of the same year made her first appearance in the same part in London, at Covent Garden. She was for many years an almost annual visitor to London and established herself among the first favourites of the operatic public. In Santuzza and Carmen her southern blood enabled her to give impersonations of the utmost vividness and dramatic force. She was considered to be the greatest Carmen of all who have appeared in the part.

Calvé created the part of Anita (written for her) in Massenet's 'Navarraise' in London on 20 June 1894 and sang in the same composer's 'Sapho' for the first time in Nov. 1897 at the Paris Opéra-Comique. She made some special appearances as Ophelia in Ambrose Thomas's 'Hamlet' at the Opéra in May 1899, but the part was not considered to suit her style when she sang it in London. She visited the U.S.A. in 1893, and made her first appearance there as Santuzza on 29 Nov. Her Carmen, first given there on 20 Dec., created "an indescribable sensation". Her stage success on both sides of the Atlantic continued till 1910, after which her appearances were confined to occasional concert performances. Her voice, a soprano of remarkably beautiful timbre, was very emotional, indeed almost luscious in quality, and exquisitely trained.

J. A. F.-M., adds.

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**CALVIN, Jean.** For description of psalters see BOURGEOIS.

**CALVISIUS, Seth** (b. Gorsleben, Thuringia, 21 Feb. 1556; d. Leipzig, 24 Nov. 1615).

German musician, astronomer and chronologer. His poverty interfered greatly with his education, but he contrived to attend the Magdeburg "Gymnasium" in 1572 and the Universities of Helmstedt (1579) and Leipzig (1580), and to avail himself of every opportunity of musical instruction. In 1581 he was made *Repetent* at St. Paul's Church, Leipzig, in 1582 cantor at Schulpforta and in 1594 cantor and *Schulcolleg* at St. Thomas's School

and musical director at St. Thomas's Church of Leipzig. For music he gave up much—for instance, the chair of mathematics at Wittenberg, offered him in 1611. His treatises are:

- 'Melopoeia . . .' (Erfurt, 1592, Magdeburg, 1630).
- 'Compendium musicae practicae . . .' (Leipzig, 1594, 2nd ed. 1602).
- 'Musicae artis praecepta . . .' (Leipzig, 1612; ed. 3 of the 'Compendium').
- 'Exercitationes musicae duae . . . (tertia)' (Leipzig, 1600 and 1611).

His music, original and edited, comprises:

- 'Hymni sacri latini et germanici' (1594).
- 'Harmonia cantionum, a M. Luthero . . . compositorum' (Leipzig, 1597).
- 'Bicinia 70' (1599).
- 'Bicimorum libri duo . . .' (Leipzig, 1590 and 1612).
- 'Tricina . . .' (Leipzig, 1603).
- 'Der 150. Psalm für 12 Stimmen . . .' (Leipzig, 1615).
- 'Schwanengesang' for 8 voices (1616).
- 'Der Psalter Davids . . .' (Leipzig, 1617).

Many motets and hymns are in manuscript in the Library of St. Thomas's School, and his pretty 'Joseph, lieber Joseph mein' is in Vol. III of 'Arion'. G.

**CALVOCORESSI, M. D. (Michel Dimitri)** (b. Marseilles, 2 Oct. 1877, d. London, 1 Feb. 1944).

Franco-English critic and writer on music, of Greek parentage. He was educated in Paris and made a considerable reputation as a writer on musical subjects, through numerous articles in French and English periodicals, translations and original books. He was particularly concerned with Russian music and modern musical developments, and his lectures (1905-14) in Paris (École des Hautes Études Sociales) brought to notice many new works and served to elucidate the aims of composers then considered obscure.

Calvocoressi was an exceptionally versatile linguist, capable of making translations from a great variety of European languages. Among several biographical books the most important was that on 'Mussorgsky' (1908) written in French and translated into English, Spanish and German. An English work on the same composer, written for the 'Master Musicians' series (1946) remained unfinished and was completed after his death by Gerald Abraham, who also collaborated with him in 'Masters of Russian Music' (1936). 'The Principles and Methods of Musical Criticism' (1923) attempted to lay out a ground-plan for consistent criticism, and 'Musical Taste and How to Form it' (1925) was a valuable contribution to aesthetics. Calvocoressi lived in London and was a regular correspondent on music to several continental papers.

H. C. C., adds.

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See also Ravel (5 Greek songs). Roussel ('Évocations', orch. & voices).

**Calzabigi, Ranieri (da).** Italian literary man. He was born at Leghorn on 23 Dec. 1714 of humble parents and was probably never entitled to the prefix "da", but clearly had some sort of classical education. He was at Naples in his thirties, where he wrote his first libretto, the *festa teatrale* 'L'impero dell'universo', for the French dauphin's marriage with the Spanish infanta. The second, 'Il sogno d'Olimpia', he sent to Metastasio, who praised it, with whom he remained in touch and an edition of whose works he contrived to publish in Paris in 1755, during a stay there which seems to have lasted several years. He wrote a preface, 'Dissertazione su le poesie drammatiche del sig. Abate Pietro Metastasio'. Under the protection of Mme de Pompadour he started a lottery with his brother Antonio Maria in 1757, Casanova becoming a partner with a small share. The brothers seem to have been expelled from Paris, and they next went to Brussels. In 1761 Calzabigi went to Vienna, where he established personal contact with Metastasio and styled himself Chamber Councillor to the Counts of the Netherlands.

It is as the author of three librettos for operas by Gluck that Calzabigi remains known to fame, and to the musico-dramatic ideas they exhibit is due a good deal of the credit usually given to Gluck alone for such operatic "reforms" as his later works represent, reforms of which his work had shown scarcely a trace before he had met this collaborator.

Artega's attack on Calzabigi in his three-volume 'Rivoluzioni del teatro musicale italiano' (1783-88) drew from the latter a spirited reply in his 'Risposta' of 1790, a document of permanent importance to operatic history.

Calzabigi died at Naples in July 1795.

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**CÁMARA, Juan Antonio** (b. Havana, 28 Sept. 1917).

Cuban composer. He studied the piano-forte and composition at the Havana Conservatory. In 1940 he was appointed instructor there and in 1943 he participated in the formation of the Grupo de Renovación Musical. Most of his works are for piano-forte; his style is influenced by neo-classicism.

**Camargo, Marie Anne de Cupis de.** See Ballet Bourgeois (L.-T.). Cupis (F. & J.-B., brothers) Rébel (air used by C.).

**CAMARGO SOCIETY.** See Ballet.

**Cambaggio, Carlo.** See Bizet ('Don Procopio'), lib.

**CAMBERT, Robert** (b. Paris, c. 1628; d. London, c. Feb. 1677).

French composer. He was a pupil of Chambonnières and from about 1655 for some years organist of the church of Saint-Honoré in Paris. His first composition (not extant) was an *élégie à trois voix en espèce de dialogue*, 'La Muette ingrate', which was performed at his house. Through Cardinal Della Rovere, Archbishop of Turin, the pope's nuncio in Paris, Cambert was brought into contact with the Abbé Pierre Perrin (1625-75); from their common efforts rose the "première comédie

françoise en musique", the so-called 'Pastorale d'Issy', first performed in the country house of the king's goldsmith, M. de La Haye, at Issy near Paris, Apr. 1659. Received with great applause (8 or 10 performances), this so-called first French comedy in music<sup>1</sup> was produced at Vincennes before the court, on Cardinal Mazarin's prompting, again with great success. Cambert and Perrin then collaborated in a more ambitious work, a five-act opera on the subject of Ariadne and Bacchus. This, however, owing to the death of Mazarin (9 Mar. 1661) was not produced in Paris (but only many years later in London).

In 1666 Cambert was appointed superintendent of music to the dowager queen, Anne of Austria (the widow of Louis XIII), and it was probably through her influence that on 28 June 1669 he and Perrin obtained a royal privilege to perform "académies d'opéra ou représentations en musique et en langue françoise, sur le pied de celles d'Italie". They joined forces with the Marquis de Sourdeac as producer and with the ballet-master Beauchamps, recruited singers in the province of Languedoc and rented, on 8 Oct. 1670, the Salle du Jeu de Paume "de la Bouteille" for five years. Guichard, architect to the Duke of Orleans, converted the building into a theatre, and this first home of the Paris Opéra was inaugurated on 3 Mar. 1671, with 'Pomone', a five-act pastoral opera by Cambert (libretto by Perrin), of which the prologue and the first act have survived. So far as can be judged from the librettos, 'Pomone' did not differ much from the 'Pastorale d'Issy' of 1659 (the music of which is lost).

'Pomone' was followed in the beginning of 1672 by 'Les Peines et les plaisirs de l'amour', the music again by Cambert, the libretto by Gabriel Gilbert, Saint-Évremond calls this second opera "plus poli et plus galant, les voix et les instruments s'étoient déjà mieux formés pour l'exécution". Again, as in the case of 'Pomone', prologue and first act only are extant. A few weeks after the performance, probably on 13 Mar. 1672, the opera privilege passed into Lully's hands and Cambert's Paris career came to an abrupt end. He left France and followed his pupil Grétry to London, where he arrived in Sept. 1673. He founded, on the model of the French Académie, a short-lived "Royall Academy of Musick", situated in Bridges Street, Covent Garden, and it was here that 'Ariane, ou Le Mariage de Bacchus' (either with his original music of 1659, or in a new setting by Grétry) made a belated appearance in Mar. 1674.

<sup>1</sup> Since Pougny wrote 'Les Vrais Créateurs de l'opéra français' (1881) it was generally considered to be the first French opera until Henry Quittard, in 1908, pointed out the priority of 'Le Triomphe de l'amour sur des bergers et bergères' (1654-55), music by Michel de La Guerre.

His 'Pomone' was revived at the theatre in Whitehall in July 1674, and he was probably also the composer of a 'Ballet et musique pour le divertissement du Roy de la Grande-Bretagne' (libretto printed "Dans la Savoye par Thomas Nieucombe", 1674). Nothing more of Cambert's activities in London is known until his death, early in 1677. He is said to have been poisoned by a servant. The 'Mercure galant' published an *éloge funèbre* in Apr. 1677.

Apart from the fragments of 'Pomone' and 'Les Peines et les plaisirs de l'amour', the only music by Cambert extant is a collection of 'Airs à boire', for two and three voices (published 1665) and a 'Trio italien burlesque' the voice parts of which are printed in 'Le Jaloux invisible', a three-act comedy by Guillaume Marcoureaux de Brécourt, performed in Paris, at the Hôtel de Bourgogne, on 20 Aug. 1666 and published the same year. 'Le Tombeau de Clémène', sometimes mentioned as an independent work, is part of Act II of 'Les Peines et les plaisirs de l'amour', while 'La Mort d'Adonis', which also appears in some books of reference among Cambert's compositions, was by C. J. B. Boesset.

A. L.

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See also Académie de Musique. Farinel (s. son-in-law). Pastorale.

**CAMBIALE DI MATRIMONIO, LA** (Opera). See ROSSINI.

**CAMBIARE** (Ital., to change). A word sometimes used instead of *mutare*, especially where a change of tuning of the kettledrums is required (e.g. *cambia in sol* [change to G]) or where transposing instruments are required to change in the course of a performance (e.g. *cambiamo in la*, where B♭ clarinets or trumpets are to be substituted for instruments in A).

E. B.

**CAMBIATA.** See ORNAMENTS, C (ii).

**CAMBINI, Giovanni Giuseppe** (b. Leghorn, 13 Feb. 1746; d. Bicêtre nr. Paris, 29 Dec. 1825).

Italian violinist and composer. He studied the violin with Pohl, also theory under Martini at Bologna, between 1763 and 1766. In the latter year he produced an opera at Naples without success. Having formed an attachment for a girl from his native city, he was returning thither with her to be married when their vessel was captured by corsairs and they were both sold as slaves in Barbary. There a rich Venetian merchant bought Cambini and gave him his liberty. In 1770 he went to Paris and was introduced to Gossec, who performed some of his symphonies at the Concert Spirituel. These works, though very slight,

were written with the flowing melody characteristic of Italian music and created a highly favourable impression.

During the ensuing twenty years Cambini, remaining in Paris, produced an enormous mass of music: 60 symphonies; 144 string quartets, 29 'Symphonies concertantes'; 7 concertos; about 400 pieces for different instruments, including duos, trios, quartets with oboes; organ pieces; solfeggi, methods; 15 patriotic hymns, an oratorio, 'Le Sacrifice d'Abraham' (Concert Spirituel, 1774) and another, 'Joad'; a 'Miserere' (Concert Spirituel, 1775); also more than 20 operas (1776-98) and ballets. He was conductor at the Théâtre des Beaujolais (1788-91) and at the Théâtre Louvois (1791-94). In 1804 he wrote some articles in the Leipzig A M Z, and in 1810 and 1811 was joint-editor of the 'Tablettes de Polymnie'.

Towards the end of his life Cambini maintained himself by arranging popular airs and other like drudgery, but even this resource failed him, and his last ten years were spent in the almshouses of the Bicêtre, where he died.

His best works were his quartets. He excelled so much in playing that style of music that Manfredi, Nardini and Boccherini, the three most eminent quartet players of that epoch, each chose him to play the viola with them. Cambini wasted in dissipation abilities which might have placed him in the foremost rank of musicians, and so little was he troubled with a conscience as to undertake to write some quartets and quintets in the style of Boccherini, which were published by Pleyel, indiscriminately with genuine compositions of that master.

M. C. C.

**CAMBIO, Perissone** (b ?; d. ?).

French (?) 16th-century singer and composer. In ancient collective volumes he is often referred to merely as Perisson, Pierreson, etc., and is probably identical with "Pyrison, a celebrated composer of Venice", as Duke Albert of Prussia's agent calls him when sending the duke a mass to Nuremberg (probably the Mass "super de beata Virgine" by "Piereson" in the Berlin Library). He is not to be confused with "Pierson", a name occasionally used at the beginning of the 16th century for Pierre de La Rue.

Cambio was a singer at St. Mark's, Venice, and Caffi says that he was of French birth and nationality. Burney (Hist., IV, 214), who reproduces a villota from his 'Canzone villanesche . . .', speaks of him as one of the greatest masters of his time. Of his compositions are known, apart from the above Mass, 3 books of madrigals and one of 4-part 'Canzone villanesche alla Napoletana' (2 eds.), published in 1545-51, besides a considerable number of songs in various collective volumes.

E. v. d. s.

**CAMBRIDGE.** The Cambridge University Musical Society (C.U.M.S.), the most important institution for the regular performance of music at Cambridge, apart from College choirs and societies, was founded as the Peterhouse Musical Society by a little body of amateurs in Michaelmas Term 1843. The earliest record which it possesses is the programme<sup>1</sup> of a concert given at the Red Lion in Petty Cury on Friday, 8 Dec.

In its early days the Society was mainly devoted to the practice of instrumental music. The Peterhouse Society had been in existence for about eighteen months, and had held eleven "Public Performance Meetings", when the name was changed to that of the Cambridge University Musical Society.

The first concert given by the newly named Society was held on 1 May 1844, it included Haydn's "Surprise" Symphony, and "Mr. Dykes of St Catharine's College" sang John Parry's 'Nice young man' and (for an encore) the same composer's 'Berlin Wool'. The "Mr Dykes" who thus distinguished himself was afterwards well known as the Rev. J. B. Dykes, the composer of hymn-tunes. There is not much variation in the programmes during the early years of the Society's existence. Two or three overtures, an occasional symphony or pianoforte trio, with songs and glees, formed the staple, but very little attention was given to choral works. The conductors were usually the presidents of the Society. In 1846 Walmisley's name frequently appears, as in his charming trio for three trebles, 'The Mermaids', and a duet concertante for oboe and pianoforte.

In Dec. 1852 professional conductors began to be engaged. One of the earliest of these (Amps) turned his attention to the practice of choral works. The result was shown in the performance of a short selection from Mendelssohn's 'Elijah' (15 Mar. 1853), 'Antigone' music (28 May 1855) and 'Oedipus' (26 May 1857), when Dr. Donaldson read his translation of the play. Sterndale Bennett, on his election to the professional chair of music, undertook, whenever time would allow, to conduct one concert a year. In fulfilment of this promise, on 17 Nov. 1856, he conducted a concert and played in his own Quintet for wind and pianoforte, the quartet being all professionals. In the next few years the Society made steady progress, the most notable performances being Mozart's Requiem, Bach's Concerto for three claviars, Beethoven's 'Ruins of Athens', the 'Antigone' again, a selection from Gluck's 'Iphigenia in Aulis', Beethoven's C major Mass and choral Fantasy, and a concert in memory of Spohr (7 Dec. 1859).

<sup>1</sup> This programme was printed in full in the first and second editions of this Dictionary.

In 1860 the Society gave its first chamber concert (21 Feb.). In the following year it gave a performance of the 'Oedipus' in the Hall of King's College, the dialogue being read by the Public Orator, the Rev. W. G. Clark. At a subsequent performance of the 'Antigone' in the Hall of Caius College (20 May 1861) the verses were read by the Rev. Charles Kingsley.

In 1870 Stanford (then an undergraduate at Queen's) made his first appearance at a concert on 30 Nov., when he played a 'Nachtstück' by Schumann and a waltz by Heller. In 1873 he succeeded Hopkins as conductor, and one of his first steps was to admit ladies to the choir as associates. This was effected by amalgamating the C.U.M.S. with the Fitzwilliam Musical Society, a body which had existed since 1858. The first concert in which the newly formed chorus took part was given on 27 May 1873, when Sterndale Bennett conducted his 'May Queen'. In the following year the Society performed Schumann's 'Paradise and the Peri' (3 June 1874), and on 2 May 1875 his 'Faust' music (part iii) for the first time in England. The custom of engaging an orchestra, consisting mainly of London professionals, now began and enabled the C.U.M.S. to perform larger works than before. The number of concerts had gradually been diminished, and the whole efforts of the choir were devoted to the practice of important compositions. By this means the Society acquired a reputation as a pioneer among English musical societies, and produced many new and important compositions besides reviving works which, like Handel's 'Semele' and 'Hercules', or Purcell's 'Yorkshire Feast Song', had fallen into undeserved oblivion. The first performance in England of Brahms's Symphony in C minor on 8 Mar. 1877 deserves special record.

In 1876 a series of Wednesday Popular Concerts was started, which continued for some years. These were given in the small room of the Guildhall and generally consisted of one or two instrumental quartets or trios, one instrumental solo and two or three songs. The performers consisted of both amateur and professional instrumentalists. More important chamber concerts were also given in the Lent and Easter terms; to these Joachim — an honorary member of the Society — often gave his services.

The Wednesday Popular Concerts were developed by Stanford in 1888 into a series of concerts partly orchestral, partly chamber, which came to an end in 1893, owing to want of financial support. A later series of similar kind, rather less ambitious, started by Alan Gray, came to an end in 1896. Others followed and the various schemes were modified from time to time, but the C.U.M.S., under

the conductorship of Cyril B. Rootham, who succeeded Gray in 1912, carried on the tradition established by Stanford of performing a wide range of the finest works both choral and orchestral.

A few events in the more recent history of music at Cambridge deserve record. In most of them the C.U.M.S., or at any rate its members, have taken an active part. On 14 Mar. 1923 the C.U.M.S. combined with the Oxford Bach Choir in giving a concert in London at the Albert Hall, when Beethoven's 'Missa Solemnis', Rootham's 'Brown Earth' and Vaughan Williams's 'Toward the Unknown Region' formed the programme. In the same year (2-8 June) a six-days' festival of British music was given at Cambridge, the programmes of which ranged from Elizabethan music to that of the present day with performances of old English operas, 'The Judgment of Paris' (Congreve and Eccles) and 'Midas' (burletta by O'Hara) in Neville's Court, Trinity College. Vaughan Williams's ballet 'Old King Cole' was then heard for the first time.

Dramatic music formerly cultivated in the universities chiefly as part of the academic performances of Greek plays has been furthered by certain operatic productions given by members of Cambridge University. These have included 'The Magic Flute', 1 and 2 Dec. 1911, 'The Fairy Queen' (Purcell), 10-14 Feb. 1920, the first production of Rootham's 'The Two Sisters', 14-18 Feb. 1922, and Handel's 'Semele', 10-14 Feb. 1925. All these were under Rootham's musical direction.

The Cambridge University Musical Club was founded in 1889 on the lines of the Oxford Musical Union and affiliated thereto. It holds weekly meetings for chamber music during term and provides a class in ensemble playing for its members (about 250) under professional direction.

Musical activities at Cambridge received a considerable stimulus by the appointment to the Professorship in 1926 of Edward J. Dent in succession to Charles Wood. Dent's interest in modern music and in musical research encouraged the periodic visits to Cambridge both of continental composers to hear or to conduct their own works and of musicologists. With Rootham as conductor of the C.U.M.S. a remarkable series of performances ranging from Purcell and dramatic presentations of Handel's oratorios to Vaughan Williams's comic opera were given as follows:

- 1927. Kodály's 'Psalmus Hungaricus' (first performance in England).
- 1928. Purcell's 'King Arthur' (Dramatic).
- 1929. Honegger's 'King David', dramatic version (first performance in England).
- 1930. Festival of English Music.
- 1931. Purcell's 'Fairy Queen' (Dramatic).
- 1932. Handel's 'Samson' (Dramatic).

- 1933. Festival of English Music (1200-1700) for the Society of Musicologists.
- 1934. Handel's 'Jephtha' (Dramatic).
- Pizzetti's Mass for unaccompanied voices.
- 1935. Handel Festival.
- 1936. Vaughan Williams's 'The Poisoned Kiss'.
- 1937. Handel's 'Saul' (Dramatic).
- 1938. Handel's 'Samson' (Dramatic).

When Rootham's failing health caused his retirement in 1937, he was succeeded as conductor of the C.U.M.S. by Boris Ord. In 1938 a Summer Festival was held in connection with a further Congress of Musicologists.

The death of Rootham in 1938 left vacant the posts of organist of St. John's College and University Lecturer in form and analysis; of these the former was filled by Robin Orr and the latter by Patrick Hadley, who both returned to Cambridge in the autumn of 1938. The war of 1939-1945 inevitably affected the musical life of the University in various ways. During the absence in the R.A.F. of Boris Ord and Robin Orr, the post of organist of King's College was held by Harold Darke and that of St. John's by Herbert Howells. The University Musical Society was conducted by Patrick Hadley during that period and the works performed under his direction included Delius's 'Appalachia' and 'The Song of the High Hills', and Rootham's 'City of the West'. Meanwhile, on the academic side, despite a greatly reduced number of students, the work of the musical faculty continued without interruption.

In 1941 Dent retired from the Professorship, which was left vacant until after the end of the war. Work of great value was done by H. S. Middleton, organist of Trinity College and secretary of the faculty, and it was largely due to his energy and drive that the musical tripos was established in 1945. This, coming at the end of the war, soon led to a great increase in the number of students and also to a widening of the range of the musical curriculum. In 1946 Patrick Hadley was elected Professor of Music, and the appointment of Thurston Dart as University Lecturer in 1947 provided a keen stimulus to musicological studies. Handel's 'Solomon' was given dramatically by the C.U.M.S. under Boris Ord in 1948, and in the same year a festival was held in conjunction with the B.B.C., which included a performance of Patrick Hadley's 'The Hills'. Purcell's 'Dioclesian' and 'King Arthur' were staged at the Arts Theatre in 1947 and 1949, and these productions, like that of 'Solomon', continued very successfully a tradition that had been well established at Cambridge before the war. Equally notable were the performances at Girton, in the open air, of Cavallieri's 'La rappresentazione di anima e di corpo' in 1949 and of Monteverdi's 'Orfeo' in 1950, produced by Mrs. A. P. Vlasto.

W. B. S., H. C. C. & P. F. R.



**CAMDEN, Archie** (b. Newark-on-Trent, 9 Mar 1888)

English bassoonist and conductor. He studied at the Royal Manchester College of Music from 1904 to 1908 and obtained his A.R.M.C.M. diploma with distinction. He is also an F.R.M.C.M. From 1914 to 1933 he was principal bassoonist of both the Hallé and the Liverpool Philharmonic Orchestras, and during the same period he was a professor at the Royal Manchester College. In 1933 he became principal bassoonist of the B.B.C. Symphony Orchestra in London for thirteen years and in 1946 he was appointed a professor of the R.C.M. there. In 1922-33 he conducted the Manchester Orchestral Society and from 1923 to 1927 the Bolton Orchestral Society. In the following years he became conductor of the Burnley Symphony Orchestra until 1933, and since 1937 he has conducted the Stock Exchange Symphony Orchestra in London.

As a soloist Camden has given many concert performances of the most important bassoon solos, the concertos of Mozart, Vivaldi and Weber, as well as those by Eric Fogg and Gordon Jacob, which are dedicated to him. His tone, though mainly light and rather dry, can acquire great warmth and range of tone, and he is master equally of elaborate staccato work in the concertos and sustained *cantabile* passages. M. K. W.

**CAMERA** (Ital. = chamber). A *sonata* or *concerto da camera* is a chamber-music work of secular character, chiefly Italian of the 17th and early 18th centuries, written "for a room" and so called to distinguish it from the *sonata* or *concerto da chiesa*, which was intended for performance in a church G., adds.

See also Chamber Music.

**CAMERACO, Jo. (? Johannes) de** (b. ?, d. ?).

French 15th-century composer. He is known to have been a member of the Papal Chapel in Rome in 1418. A setting of a piece from the 'Ordinarium Missae' is preserved at Bologna (Liceo Musicale 37) E. D. (ii).

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**CAMERATA** (Ital, fellowship, society). The collective name by which is known the group of musicians working together at Florence about 1600 under the patronage of Giovanni de' Bardi (Conte di Vernio) and Jacopo Corsi.

See also Caccini (G.). Cavalieri. Gagliano. Galileo. Peri.

**CAMERLOHER** (*Cammerlocher, Cammerlochner*), **Placidus von** (b. Murnau, 9 Aug. 1718; d. Freising, 21 July 1782).

German composer. He was educated at

the academy of the nobility at Ettal, after which he apparently belonged to the court chapel at Munich. In 1748 he took holy orders and became a canon at St. Veit and afterwards at St. Andreas, Freising, where he was simultaneously court *Kapellmeister* and councillor to the Prince-Bishop. He composed a Passion music, oratorios, an opera, 'Melissa' (1739), and a considerable amount of instrumental music, including quartets, trio and solo sonatas, and 4-part symphonies.

E. v. d. s., rev.

**CAMERON, Basil** (b. Reading, 18 Aug. 1884).

English conductor. He was educated at Tiverton Grammar School from 1890 to 1897 and studied music privately at York with Editha Knocker and Tertius Noble in 1900-1902, before going to the Berlin High School for Music in 1902. He remained there till 1906. In 1912 he became conductor of the Torquay Municipal Orchestra for four years, during which time he conducted a Wagner Centenary Festival in 1913 and arranged other notable events much beyond the ordinary scope of seaside resorts in those days. He was then known as Basil Hindenberg, and when on the outbreak of the first world war he reverted to his own name, he found that the ironical situation was that it was as difficult to convince some people that this was not merely a change for convenience as it had previously been to persuade the public that a musician named Cameron could conduct.

From 1923 to 1930 Cameron was conductor of the Hastings Municipal Orchestra. He also conducted annual Music Festivals for six years from 1924 at Harrogate, and for two years at Hastings. The next two years he spent with the San Francisco Symphony Orchestra, conducting jointly with Issay Dobrowen, and from 1932 to 1938 he conducted the Seattle Symphony Orchestra. On his return from the U.S.A. he became one of the principal conductors of the London Promenade Concerts, and he has frequently conducted the B.B.C. Symphony Orchestra, the L.P.O. and the L.S.O., besides a number of the Royal Philharmonic Society's concerts. He has also given concerts with the Amsterdam Concertgebouw Orchestra, the Berlin Philharmonic, the Czech Philharmonic and the Budapest Symphony Orchestras, among others. He is one of Britain's best-known conductors, with a catholic taste that includes the works of numerous composers, such as Elgar, Falla, Bax, Stravinsky and Sibelius, besides the standard classics. M. K. W.

**CAMIDGE**. English family of musicians.

(1) **John Camidge** (b. York, 1735; d. York, 25 Apr. 1803), organist. He went to London before his first appointment to Doncaster Parish Church, and studied under

Greene, taking some lessons from Handel. On the resignation of his master, James Nares, in 1756, he was appointed organist of York Minster, which post he held until 11 Nov. 1799. He published 'Six Easy Lessons for the Harpsichord'.

(2) **Matthew Camidge** (b. York, 1758; d. York, 23 Oct. 1844), organist and composer, son of the preceding. He received his early musical education in the Chapel Royal in London under Nares. He was at first assistant organist at York Minster, and on the resignation of his father in 1799 he was appointed his successor as organist. He published a number of sonatas, etc., a collection of tunes adapted to Sandys's version of the Psalms (York, 1789), and 'A Method of Instruction in Musick by Questions and Answers'. He resigned on 8 Oct. 1842.

(3) **John Camidge** (b. York, 1790; d. York, 21 Sept. 1859), organist and composer, son of the preceding. He graduated at Cambridge as Mus.B. in 1812 and as Mus.D. in 1819. About 1828 he published a volume of cathedral music of his composition. He received the appointment of organist of York Minster on the resignation of his father in 1842, having for many years previously discharged the duty. In 1848, when he was stricken with paralysis, his duties were undertaken until his resignation in 1858 by his son (4).

(4) **Thomas (Simpson) Camidge** (b. York, 2 Feb. 1828; d. York, 19 Dec. 1912), organist, son of the preceding. He studied at the Leipzig Conservatory and was appointed deputy organist of York Minster (1848-58), having been organist of Hexham Abbey.

(5) **John Camidge** (b. York, 8 Dec. 1853; d. Beverley, 22 Sept. 1939), organist, son of the preceding. He was educated as a chorister in Christ Church Cathedral, Oxford, 1862, and later was a pupil of E. G. Monk of York Minster. He was appointed organist of Beverley Minster in 1876.

W. H. H., adds.

**CAMILLA** (Opera). See PAER.

**CAMILLE** (Opera). See CAMPRA. DALLAYRAC.

**Camlibel, F. N.** See Rey ('Ös yurt', incid. m.).

**Cammerarts, Émile.** See Bridge (Frank, 'Two Hunchbacks', incid. m.) Elgar (3 recitations with orch.).

**Cammarano, Salvatore.** See Donizetti (7 lbs.). Lucia di Lammermoor (Donizetti, lib.). Luisa Miller (Verdi, lib.). Mercadante (4 lbs.). Trovatore (Verdi, lib.). Verdi (4 lbs.).

**CAMMERLOCH(N)ER.** See CAMERLOHER.

**Camões (Camoens), Luis Vaz de.** See Bizet ('Vasco de Gama', opera). Bomtempo (Requiem for C.) Dupuis (S., cantata). Freitas Branco (L., madrigals & songs). Lopes Graça ('Se Helena apartar', choral work). Viana da Mota ('Lusiads', choral work).

**CAMP-MEETING SONGS, AMERICAN.** See SPIRITUALS.

**CAMPAGNOLI, Bartolomeo** (b. Cento nr Bologna, 10 Sept. 1751; d. Neustrelitz, 7 Nov. 1827).

Italian violinist and composer. He learned the violin from Dall'Ocha, a pupil of Lolli's from Guastarobba, of the school of Tartini, and afterwards from Nardini. While in the orchestra of the Teatro della Pergola at Florence he made friends with Cherubini. He led the opera orchestras at Florence and Rome alternately for some years, and in 1776 became *Konzertmeister* to the Bishop of Freising. In 1779 he entered the service of the Duke of Courland at Dresden. From 1783 to 1786 he was travelling in north Europe; in 1788 he revisited Italy. In 1797 he was leader at the Gewandhaus concerts at Leipzig. In 1801 he visited Paris, renewed his acquaintance with Cherubini and heard R. Kreutzer. He went in 1816 with his daughters, Albertina and Giannetta, two well-known singers, to Italy for a year, and in 1818 settled again at Leipzig. His works comprise concertos, sonatas, duets and smaller pieces for the violin and flute, and a violin-school. His greatest claim to fame lies in his fine 41 'Caprices pour l'alto viola', Op. 22. P. D., adds.

**CAMPANA, Fabio** (b. Leghorn, 14 Jan. 1819; d. London, 2 Feb. 1882).

Italian composer and singing-teacher. He received his musical education at the Liceo of Bologna. In early life he produced several operas with more or less ill-success, according to Fétis, viz. 'Caterina di Guise', Leghorn, 1838, another (name not given by Fétis) at Venice, 1841; 'Vannina d'Ornano', Florence, 1842; 'Luisa di Francia', Rome, 1844; 'Giulio d'Este', at Milan, in or about 1850. He then settled in London, where he was well known as a teacher of singing and a composer, principally of Italian songs, some of which were successful. He composed two other operas, 'Almina', produced at Her Majesty's Theatre, 26 Apr. 1860, with Piccolomini, and 'Esmeralda', produced at St. Petersburg, 20 Dec. 1869, and in London (Covent Garden), 14 June 1870, with Patti as heroine, afterwards produced through her instrumentality at Homburg in 1872. A. C.

**CAMPANE (Ital.).** See BELL (2), ORCHESTRAL.

**CAMPANELLO DI NOTTE, IL** (Opera). See DONIZETTI.

**CAMPANINI, Cleofonte** (b. Parma, 1 Sept. 1860; d. Chicago, 19 Dec. 1919).

Italian conductor. He was educated at Parma and Milan, first appeared as a conductor in 'Carmen' at Parma (1883) and in the same year was engaged as assistant conductor at the Metropolitan Opera House in New York. From 1900 to 1912 he visited London to direct Italian opera at Covent Garden. He also appeared at La Scala,



Milan (1903-6), and toured in Europe and South America. From 1906 to 1909 he was also conductor and artistic director at the Manhattan Opera House, New York. His association with the Chicago Opera House began in 1910 and was maintained till his death. He married Eva, the elder sister and teacher of Luisa Tetrazzini. H. C. C.

**CAMPANINI, Italo** (b. Parma, 30 June 1845; d. Corcagnano nr Parma, 13 Nov. 1896<sup>1</sup>).

Italian tenor singer. He received instruction in singing at the Parma Conservatory and later from Lamperti of Milan. He first attracted public attention in 1871, on the production in Italy of 'Lohengrin' at Bologna under Angelo Mariani. On 4 May 1872 he first appeared in London at Drury Lane as Gennaro in 'Lucrezia', with great success, and sang in England until 1876, notably in 1874 as Kenneth in Balfe's 'Talismano' and as Lohengrin, a part he was first to sing in New York. From 1878 to 1882 he was at Her Majesty's Theatre in London as Don José ('Carmen'), Rhadames ('Aida'), and, 6 July 1880, Faust. He had played the same part on 4 Oct. 1875, on the occasion of the successful performance of Gounod's opera at Bologna. He sang also at St. Petersburg, Moscow and for several seasons in America, where he resided some time and was very popular. On 13 Nov. 1894 he returned to England and appeared at the Albert Hall in Berlioz's 'Faust' with qualified success. A. C.

**CAMPANUS, Johannes** (b. Vodňany, Bohemia, 24 June prob. 1572; d. Prague, 13 Dec. 1622)

Czech humanist. His correct name was Jan Kumpan. From 1601 he was professor at Prague University and its rector in 1621, in the tragic year of the execution of twenty-seven leaders and participants of the Czech revolt against the Habsburgs. Besides many humanistic writings and plays he wrote versified Latin paraphrases of psalms ('*Psalmi poenitentiales*', 1604 *et seq.*) the texts of which (according to the 4th edition) he republished in 1618 under the title '*Sacrarum odarum libri duo*' with interesting polyphonic melodies. He composed 37 simple songs for four voices, which but for their lively tunes, would resemble the current manner of humanistic composition as exemplified by Tritonius. However, he composed music to a paraphrase of Psalm XXVIII, "Jehova fortis ars mea", an 8-part fugue for two choirs which clearly shows the high standard attained by Czech composers at that time. C. Č.

**CAMPBELL, Alexander** (b. Tombea, Loch Lubnaig, 22 Feb. 1764; d. Edinburgh, 15 May 1824).

Scottish organist. He and his brother John were pupils of Tenducci. He edited and pub-

lished, in 1792, a collection of 12 Scots songs, with an accompaniment for the violin, and later a similar collection with an accompaniment for the harp. Not long after the publication of his songs he abandoned music, including an organist's post at Edinburgh, and took to medicine, but subsequently fell into great poverty. W. H. H.

**CAMPBELL, Colin (Macleod)** (b. London, 12 Mar 1890, d. Farnham, Surrey, 24 June 1953)

British composer and conductor. He was educated at Dulwich College and started life in the office of an insurance broker at Lloyd's, transferring later to one of the large insurance companies. In 1912 he left his profession to study composition under Frederick Corder at the R.A.M., having been almost entirely self-taught until then and having contrived to have a few of his early orchestral works performed under Herbert Godfrey, at the Crystal Palace, etc. After a few terms at the R.A.M. he toured Canada in 1913-14 as conductor of a small company, and after this he spent a short time in New York gaining a different kind of experience in charge of the orchestra in a cabaret.

His first sizable work was a ballet for children, 'Princess Gioia', which was produced by a dancing-school at the Court Theatre, London, in 1918. This led to the commission of another children's ballet, 'A Christmas Fantasy', produced at the Rehearsal Theatre in Maiden Lane, London, the following year, when 'Princess Gioia' was performed at the R.A.M. Next came, apart from a few trifles, the one-act opera 'Thais and Talmae', which was produced by the Carl Rosa Opera Company at Manchester in 1921 and soon afterwards done by the same company in London (Covent Garden). It was repeated there in 1922-23 and revived at the King's Theatre, Hammersmith, in 1928.

Campbell was for several years on the teaching-staff of the London College of Music, after which he joined the editorial staff of Joseph Williams, Ltd., remaining there for about eight years. During that time he wrote many songs, orchestral pieces, a 3-act opera, 'Indomata', and an 'Anacreontic Ode' for mezzo-soprano, baritone, chorus and orchestra. In 1931 he took the B.Mus. degree at Oxford. In 1939 a concert performance of another 3-act opera, 'Maid Marian', was given at the Hyde Park Hotel with a full company and orchestra.

In addition to his activities as a composer Campbell was engaged in many branches of music, as accompanist, conductor, teacher, lecturer and journalist. In 1940 he founded the Highworth Choral Society and in 1948 he became conductor of the Pearl Assurance Orchestra. He was also appointed to the panel of Examiners of the T.C.M. E. B.

<sup>1</sup> 23 Nov. according to 'The Athenaeum'.

**Campbell, Joseph.** See Bax (songs) Hart (F, 14 songs) Quilter (3 songs).

**Campbell, Thomas.** See Stanford ('Battle of the Baltic', choral work).

**CAMPBELL, William** (b. ?; d. ?).

Scottish 18th-century collector of country dances and reels, for the violin, harp, harpsichord and German flute. R. Birchall published the seventh book in 1785, and in all there appeared at least 25 books, the titles of which were slightly different. E. v. d. s.

**Campe, Johann Heinrich.** See Mozart (song).

**Campeggi, Ridolfo (Count).** See Giacobbi ('Andromeda', lib, intermezzi for 'Filarmino', music for 'Reno sacrificante').

**CAMPENHOUT, François van** (b. Brussels, 5 Feb. 1779, d. Brussels, 24 Apr. 1848).

Belgian singer, violinist and composer. His fame rests chiefly on the composition of 'La Brabançonne', now the national air of Belgium, at the time of the revolution in 1830.

He began his career in the orchestra at the Théâtre de la Monnaie. Having developed a high tenor voice, he appeared on the stage, first in amateur performances, then professionally at Ghent and finally at the Monnaie. He made further singing-studies with Plantade, and during the ensuing 30 years he sang in the chief towns of Holland, Belgium and France, and made his farewell appearance at Ghent in 1827. He composed several operas, 'Gratius' (Amsterdam, 1808); 'Le Passe-partout' (Lyons, 1815); 'L'Heureux Men-songe', and others unpublished, besides a ballet 'Diane et Endymion', choruses, church music and songs. M. C. C., rev.

See also National Anthems (Belgium).

**CAMPI, Antonia** (born Miklaszewicz) (b. Lublin, 10 Dec. 1773; d. Munich, 30 Sept. 1822).

Polish soprano singer. Her beautiful voice attracted the attention of a courtier, and she was soon appointed court singer to King Stanislas Augustus in 1788. The next year she appeared in the Warsaw Opera, and her début was voted a great success. She was soon acclaimed the foremost Polish soprano. In 1790 she moved to Bohemia and began to sing at the Prague Opera.<sup>1</sup> It was there that she met a Bohemian bass singer, Campi, whom she married the following year. She then sang at Leipzig, Dresden, Frankfurt o/M., Stuttgart and Vienna. In the last-named town she was court singer for a certain time. She finally settled at Munich, where she died.

C. R. H.

**CAMPIAN (Campion), Thomas** (b. London, 12 Feb. 1567, d. London, 1 Mar. 1620).

English poet and composer. Both spellings of the name were used in his own time. On the title-pages of all his four books of *Airs* the name is spelt *Campion*, and, in its Latin form,

<sup>1</sup> One of the old Polish encyclopaedias (1875) says: "Mozart, struck by the unusual beauty of her voice, is said to have written the part of Donna Diana [sic] ('Don Giovanni') for her and not for Teresa Saporiti" (?).

the poet himself made it *Campianus*. That form is therefore adopted here, but Rosseter used the "o" in the dedication of the 1601 book.

Campion was a physician by profession, and his fame as a poet is universally recognized even though no complete edition of his works was published before that of A. H. Bullen in 1889. Percival Vivian's edition, which followed this later, has added much to our knowledge of his life; but it is as a musician rather than as a poet that we are chiefly concerned with him in the present notice.

Campion was baptized in the London church of St. Andrew, Holborn. His father, John Campian, was a member of the Middle Temple, and his mother, Lucy, was a daughter of Laurence Searle, a serjeant-at-arms to Queen Elizabeth. After John Campian's death in 1576 his widow married Augustine Steward. She died in 1580. Steward then married a widow named Sisley, whose son, Thomas Sisley, thus became the companion of Steward's other stepson Thomas Campian. In 1581 both the boys went up to Cambridge and resided at Peterhouse for four years, although neither of them seems to have graduated in any faculty. Vivian points out that the study of medicine and the love of travel were much encouraged at Peterhouse at this period, and Campian's career may have been influenced by his experiences at Cambridge.

In 1586 he was entered at Gray's Inn, and then a gap occurs in his history. Vivian quotes evidence to suggest that he took part in Lord Essex's expedition which landed at Dieppe in 1591 and laid siege to Rouen. About the year 1602 he first styled himself a "Doctor of Physic", though it is not known from what university he received such a degree. It is certain, however, that he had studied medicine meanwhile, and in 1601 Philip Rosseter refers to his music and poetry as being the "superfluous blossoms of his deeper studies", meaning medicine. It was Campian's medical qualifications that gained him admission to the Tower of London to visit his friend Sir Thomas Monson, accused of complicity in the murder of Sir Thomas Overbury.

Campion died in London and was buried at St. Dunstan's, Fleet Street. By his will<sup>2</sup> he bequeathed all his property, amounting to about £20, to his friend and fellow-lutenist Philip Rosseter, expressing a wish "that it had bin farr more".

The first of Campian's musical publications was 'A Booke of Ayres, Set forth to be song to the Lute Orpherian, and Base Violl'. This volume appeared in 1601 and differs from all the other books of *airs* by the English lutenists in that it really consists of two separate books, one by Campian and one by Rosseter, each of

<sup>2</sup> Commissary Court of London, 1619-20, fol. 358.

which is as large as those of the rest of the series. The words, as well as the music, of Campian's half of this book were undoubtedly written by him, but there is nothing whatever beyond internal evidence to prove that Campian wrote the words of Rosseter's songs, although it has been very generally assumed that he did so.

This book of airs was followed by four more, issued in pairs, but the dates of their publication are not known. The dates 1610 for the first and second books, and 1612 for the third and fourth, were given by Rimbault<sup>1</sup>; but the first and second books cannot have been published before 1612, seeing that the death of Prince Henry is alluded to in them. The third and fourth books contain a reference to the Overbury Plot, and they cannot therefore have been published before Sir Thomas Monson's innocence was established in 1617.

These five books contain altogether more than a hundred solo songs. The third and fourth as well as the Rosseter set were written exclusively as solo songs; the first and second books were "framed at first for one voyce" but later adapted for alternative performance by combined voices.<sup>2</sup> Campian takes very high rank in the remarkable school of English song writers which flourished at the beginning of the 17th century. Unlike Dowland he seldom attempted anything in the way of elaborate structure, but was content to work on a simple scheme, treating the verbal phrases of his lyrics line by line; again, his accompaniments have not the importance or independence which Dowland so often gave to his own; yet he exhibits first-rate genius in the freedom and beauty as well as in the aptness of his musical phrases. This statement will be made clear by reference to two phrases, one of five bars and another of seven, in 'Follow your saint'; and again to the phrasing of 'My sweetest Lesbia'. The setting of 'The cypress curtain of the night is spread' is marked by a very fine poetic imagination.

Campian also wrote several masques, both words and music, for special occasions; among these were a masque performed at Whitehall on Twelfth Night 1607, in honour of the marriage of Sir James Hay, for two of his songs in which he wrote the music: a masque performed in 1613 at the Banqueting House in Whitehall on the marriage of Frederick, the elector palatine, with the Princess Elizabeth, for one song of which he wrote the music. In the same year he wrote a masque for an entertainment in honour of Queen Anne (wife of James I) given at Caversham House by Lord Knollys; and another masque by him was

performed at Whitehall on St. Stephen's Night on the occasion of the marriage of the Earl of Somerset and Lady Frances Howard. The 'Mask of Flowers' presented in honour of this same marriage by the gentlemen of Gray's Inn has been wrongly attributed to Campian. But Vivian attributes to him the authorship of the words of 'The Ayres that were sung and played at Brougham Castle . . . in the King's Entertainment' in 1618, the music of which was composed by George Mason and John Earsden. Campian also wrote the words for a set of 'Songs of Mourning, Bewailing the untimely death of Prince Henry', in 1613; but the music for these was written by Coperario. Like Dowland, Campian wrote no madrigals, so far as is known, nor is any church music by him known to exist. He wrote a Latin epigram in praise of Dowland which was printed in Dowland's 'First Book of Airs', and he paid a similar compliment to Alphonso Ferrabosco the younger in 1609. Several of his lyrics were set to music by contemporary composers of madrigals and lute songs.

Campian was not only a composer, he also held individual views about the theory of music, just as he did about the theory of poetry. The same mind which had expressed itself in 'Observations on the Art of English Poesie' (1602), produced in 1613 a treatise entitled 'A New Way of making Fowre parts in Counterpoint, by a most familiar, and infallible Rule'. This treatise included discourses on the subject of keys, concords and closes. A second edition of this work, with annotations by Christopher Simpson, was published in 1655 under the title of 'The Art of Setting or Composing of Musick in Parts by a most familiar and easie Rule'; and another edition appeared in 1664 in which the word "Setting" in the title was replaced by "Descant". The later editions were appended to the first eight or nine editions of Playford's 'Introduction to the Skill of Musick'.

With Campian's exclusively poetical works we are not primarily concerned in this article, but it may be briefly stated that his first poems to appear in print were those included anonymously in the surreptitious edition of Sidney's 'Astrophel and Stella' in 1591. In 1595 he produced a volume of Latin epigrams and elegiacs under the title of 'Poemata', which was reprinted in 1619. His 'Observations on the Art of English Poesie' (1602) has already been mentioned, but it should be added that in this treatise he condemned "the vulgar and unartificial custom of riming". It was fortunate for English literature and music alike that he was forced from this position by the fact that lyric verse was so far better suited to the requirements of musical treatment than lines constructed upon the rules of classical prosody.

<sup>1</sup> 'Bibliotheca madrigaliana'; these dates were quoted in D.N.B. *sub* Campian.

<sup>2</sup> They are reprinted in 'English School of Lutenist Song-writers'.

## List of Campian's musical works :

1. A Book of Aurs to be sung to the lute (published in conjunction with Rosseter) (1601).
2. The First and Second Books of Aurs (? 1613).
3. The Third and Fourth Books of Aurs (? 1617).
4. Songs for a Mask at the marriage of Sir James Hay (1607).
5. Songs for a Mask at the marriage of Princess Elizabeth (1613).
6. Songs for a Mask at Caversham House (1613).
7. Songs for a Mask at the marriage of Robert, Earl of Somerset (1613).
8. Three songs, dated 1596 (B.M. Harl. MS 6910).
9. A new way of making four parts in Counterpoint (1613).

E. H. F.

BIBL. — KASTENDIECK, MILES MERWIN, 'England's Musical Poet: Thomas Campion' (Oxford, 1938).

See also Bax (song), Busch (W., song), Davies (H. W., song), Earsden (words of entertainment), Ferrabosco (3, verses on), Gurney (song), Ireland (J., 3 partsongs), Mason (G., words of 'King's Entertainment'), Parry (H., motet 'Never weatherbeaten sail', 3 partsongs), Quilter (song), Reizenstein ('Voices of Night', choral work), Rosseter (friendship & collab.), Rubbra (7 madrigals), Somerset (hymn), Stanford (song), Vaughan Williams ('In Windsor Forest', cantata), Walker (E., choral lyric), Warlock (? song).

**CAMPIELLO, IL** (Opera). See WOLFF-FERRARI.

**CAMPIOLI** (actually Antonio Gualandini) (b. ?; d. ?).

Italian 17th-18th-century male contralto singer. He was born in Germany of Italian parents. Having learnt to sing in Italy, he returned to Germany, where his voice created a great sensation. He appeared first in Berlin in 1708. In 1720 he was engaged at Wolfenbüttel. Six years later he visited Hamburg; and, after travelling in Germany and Holland, he returned to Dresden, where he sang in Hasse's 'Cleofide' in 1731. On 7 Dec. of that year he appeared for the first time in London as Trasmede in Handel's 'Admeto' and then sang in the same master's 'Poro'. On 15 Feb. 1732 he sang in the new opera, 'Sosarme', and in revivals of 'Flavio' and 'Acis', all by Handel. He passed the remainder of his life in Italy. J. M., rev.

**CAMPION, Thomas.** See CAMPIAN.

**CAMPIONI, Carlo Antonio** (b. Leghorn, 1720; d. Florence, 1793).

Italian composer. It is not known whose pupil he was. He lived at his native town until c. 1765, held the title of chamber musician to the King of Sardinia and wrote a considerable amount of chamber music, which was for the greater part published in London, from about 1760 onwards, consisting of trio sonatas (Opp. 1-6), duets for two violins or for violin and cello (Opp. 7-8) and harpsichord sonatas. At Leghorn also his only work for the stage was produced, on 5 Oct. 1760, a short dramatic cantata, 'Venere placata' (libretto by Coltellini), for the wedding of the Archduke Joseph and Isabella of Bourbon. About 1765 Campioni moved to Florence and was appointed *maestro di cappella* of the cathedral there. Burney visited him in 1770, told him of the popularity his chamber music

enjoyed in England and was greatly impressed by Campioni's collection of 16th- and 17th-century madrigals. At Florence, he wrote mostly church music, a 'Te Deum' "full of curious canons and ingenious contrivances" (Burney) which was performed by a band of 200 voices and instruments; masses, responses, etc., some of which are preserved in Vienna and Florence; at the Florence Conservatory there is also the manuscript of his 'Trattato teorico e pratico dell' accompagn. del cimbalo'.

A. L.

**Campistron, Jean Galbert de.** See Colasse ('Achille et Polyxène', lib.), Lully (2 lib.). Marais ('Alcide', lib.).

**CAMPO, Conrado del** (b. Madrid, 28 Oct. 1876, d. Madrid, 16 Mar. 1953).

Spanish conductor and composer. At an early age he obtained the first prize for composition at the Madrid Conservatory, at which he later became professor of composition. He bore away from the Spanish tradition in these early days, and the influences moulding his mind were German, his critics accusing him of being a fanatical follower of the Teutonic school. Pedro Morales, the critic and poet, called him "the Spanish Strauss", owing to his complex orchestration and his romantic mentality; but his progressive and eminently practical mind led him to explore various fields of modern music. There is a distinct difference between his choral and dramatic works on the one hand and the symphonic and chamber music on the other. In the opera 'El final de Don Alvaro' (1910) the tuneful music stresses the romantic nature of the play by the Duke of Rivas which, when it had appeared on the Madrid stage in 1895, had marked the culminating point of Spanish romanticism no less than Hugo's 'Hernani' had marked the French movement in 1830. In lighter dramatic works, 'La tragedia del beso' and 'El Avapiés' (1919), the dominant note was more severely classical and reminiscent of the 18th century. Here and there in the last-named work the composer evoked the spirit of the ancient *tonadilla* and the picturesque Madrid immortalized by Ramón de la Cruz and Goya, with the *manolos* and *majas* in costume. In that work, as in 'Lola la Pierusca', Conrado del Campo with his light melodies and attractive orchestration suggests the characteristic style of the traditional *zarzuela*. It should be noted that 'El Avapiés', which was produced at the Teatro Real, Madrid, on 8 Mar. 1919, was written in collaboration with the Granadine guitarist and composer Ángel Barrios, which accounts for the decided folk character of the work.

In his symphonic works Conrado del Campo transforms his personality and becomes more universal in scope. In 'La

<sup>1</sup> The subject of Verdi's 'La forza del destino'.

dama del amboto' (1902) for chorus and orchestra the music, with its rugged harmonies and rhythmic variety, is Basque in spirit, though the instruments are marshalled in the Straussian manner. In 'La divina comedia (El infierno)', based on Dante, for orchestra, the sombre harmonies recall Strauss's 'Zarathustra'. More successful were the 'Suite madrileña' and the symphonic poems 'Las cantigas del Rey Sabio' and 'Opeuda a los cardos'. Very effective, too, were the five impressionistic sketches entitled 'Boceto castellano' and the suite in four movements called 'Una Kasida'—a title that evokes a traditional Moslem form of composition.

It would be difficult to exaggerate the importance of Conrado del Campo's influence on the Spanish musical life of the first half of the 20th century. His strong individuality as a composer, his immense experience in all schools of musical composition and his indefatigable industry have been of paramount importance in advancing musical art in Spain. His activities as professor of harmony at the Madrid Conservatory, as private teacher in composition, his outspoken articles on musical subjects, have been a strong element in the musical regeneration of Spain. Especially noteworthy have been his efforts to encourage concerted music in Madrid: it was he who in his early youth was the first to lead the Madrid amateurs and connoisseurs to study carefully Beethoven's last quartets, and he himself has written an immense amount of chamber music. In addition to concertos for pianoforte, violin, viola and cello, sonatas and trios, there are twelve string quartets, many of which have never been heard outside Madrid. Five of these were written in early life and are romantic, impetuous and full of vitality. The last quartets are works of his mature genius and constitute a rich treasure-house for enterprising players. One of the quartets is accompanied by recitation of José Zorrilla's poem 'Cristo de la vega'; others are entitled 'Asturiano', 'Caprichos románticos', 'Oriental' and 'Las horas de Nietzsche'. His experience as viola player and close collaborator of Arbós stood him in good stead in the composition of these works.

Apart from the works already mentioned the following may be enumerated:

- 'La dama desconocida', opera in 3 acts.
- 'Leonor Teller', opera.
- 'Los amantes de Verona', opera in 4 acts, after Shakespeare's 'Romeo and Juliet' (1909).
- 'Dies irae', opera in 4 acts (1908).
- 'La culpa', opera.
- 'La flor del agua', opera (1910).
- Incidental music for Martínez Sierra's 'Don Juan de España'.
- Mass for double chorus & orch.
- 'Aires, aires, aires' for solo voices, chorus & orch.

W. S.

Campoamor, R. de. See Turina (6 songs).

**CAMPOLI, Alfredo** (b. Rome, 20 Oct. 1906).

Italian violinist. He received his musical education entirely from his father, who was a violin professor at the Accademia di Santa Cecilia in Rome. Campoli went to live in London in 1911 and started giving public recitals at the age of ten. Before he was thirteen years old he had won seven first prizes, two gold medals and a silver cup at music festivals; and in 1919 he won the gold medal of the London Music Festival for his performance of Mendelssohn's violin Concerto. When he was fifteen he toured the British Isles in a series of International Celebrity Subscription concerts, and he spent the next few years establishing his position as a soloist. When the general slump came Campoli formed a small orchestra of his own, while still broadcasting and doing solo work. In 1938 he played a Paganini Concerto at a Promenade Concert with Sir Henry Wood.

At the outbreak of war in 1939 Campoli disbanded his orchestra and again travelled all over the British Isles, giving concerts in military camps, factories and hospitals, and spending most of his spare time rebuilding his wide classical repertory. He has played with all the best-known orchestras in Britain and has frequently toured England and the Continent, giving recitals that show the range of his repertory and his versatility. He is a regular broadcaster with the B.B.C. and has made several gramophone recordings.

In 1950 Campoli went on an extensive tour of Australia and New Zealand. M. K. W.

**CAMPORESE, Violante** (b. Rome, 1785; d. Rome, 1839).

Italian soprano singer. She belonged to a good family, and it was not until after her marriage to Giustiniani, an Italian nobleman, that she took up singing professionally. During an engagement at Napoleon's private concerts in Paris she so profited by the lessons of Crescentini as to become an admirable artist. From Paris she went to Milan, where she sang at the Teatro alla Scala to crowded and enthusiastic houses. In 1817 she was engaged for the King's Theatre in London and made her début on 11 Jan. in Cimarosa's 'Penelope'. She was not accustomed to the stage, and was therefore at first nervous and embarrassed, making little effect. As Susanna in 'Le nozze di Figaro' she established her reputation, and this success was followed by another when she played Donna Anna in 'Don Giovanni'; she became, in fact, a particularly excellent singer of Mozart. In May she appeared as Agnese in Paer's opera of that name, in which she delighted the critics by her pure and tasteful singing. In July Mozart's 'Clemenza di Tito' was given,

Camporese sustaining the principal part of Sextus. Lord Mount-Edgcombe declares that she gave more effect to it than Braham or Tramezzani. She sang also at the Ancient Music and Philharmonic concerts.

After singing at Milan and at other places in Italy, Camporese returned in 1821 to London, with an engagement for the season at a salary of £1550, with extra allowance for costumes, permission to sing at concerts and her salary paid in advance. She sang on 10 Mar. in Rossini's 'Gazza ladra' with the greatest brilliance; but, thinking she could succeed in comic parts still more than in tragic, she attempted Zerlina, an experiment she had the good sense not to repeat. In 1822 she was again engaged and appeared in 'Le nozze di Figaro' and Rossini's 'Otello'; and she sang also at the concerts at the Argyll Rooms. She appeared again at the King's Theatre in 1823, bringing out at her benefit Rossini's 'Riccardo e Zoraide', in which opera she took her leave on 5 Aug. In 1824 she again returned; but her voice was worn, and she prudently retired to Rome, though we find her singing in Rossini's 'Aureliano' and other operas at Ancona in 1827. Two years later she went once more to London and sang at concerts; but her voice was gone and her performance was not successful.

Ebers, while in Paris in the autumn of 1816, was introduced to Camporese at Paer's house and gives a good account of her voice, style and appearance. She possessed a fine-toned voice of more than two octaves, from a to c'''; but her best notes were from c' to f''. She "cultivated a pure, chaste and expressive style, was a handsome and elegant woman . . . with dark hair, eyes and complexion, a tall, slender figure, a fine Roman countenance full of tragic dignity, and features rather strongly marked".

J. A. F.-M.

**CAMPRA, André** (b. Aix-en-Provence, 4 Dec. 1660<sup>1</sup>; d. Versailles, 29 June 1744).

French composer of Italian descent. He came of a Piedmontese family settled in Provence. He was educated in music through the precentorship of the church of Saint-Sauveur at Aix, under Guillaume Poitevin. He gave little promise of distinction until his sixteenth year<sup>2</sup>, when his talent made a sudden stride. A motet for 5 voices composed in his seventeenth year, 'Deus noster refugium et virtus'<sup>3</sup>, was much esteemed. As early as 1679 he is supposed to have filled the place of *maître de musique* in the cathedral of Toulon<sup>4</sup>, though no documentary evidence of this is found. He was in the same position at Arles in 1681, and in 1683 at Toulouse, where he remained until his removal to Paris in 1694. His

first post there was not the directorship of the music at the Maison professe des Jésuites, as has been said without proof. He was appointed to the directorship at Notre-Dame, replacing Jean Mignon, on 21 July 1694. His reputation as a composer would appear to have been already established, for we are told that crowds went to hear his motets there; but while thus employed, Campra was trying his hand at operatic writing, "divertissements" and other music for private festivities, and discovering where his own special talent lay.

On 24 Oct. 1697 he produced his first dramatic work, 'L'Europe galante' (opera-ballet), and this was followed on 20 Jan. 1699 by an opera-ballet, 'Le Carnaval de Venise'; but both these compositions appeared in his brother's name.<sup>5</sup> He was deterred from publishing them in his own name by fear of losing his valuable ecclesiastical appointment. On 13 Oct. 1700, however, he was released from his church duties.<sup>6</sup> 'Hésione', *tragédie*, the first dramatic production under his own name, appeared on 21 Dec. 1700; and thenceforth for forty years his works held the stage with ever-growing popularity. One of his last works, the divertissement 'Les Noces de Vénus', was published in 1740. Honours and emoluments were freely bestowed on him: in 1722 he was made teacher and director of the pages at the royal chapel, André Philidor being one of his pupils. This appointment he held until his death; by a patent dated 15 Dec. 1718 the king granted him a pension of 500 livres, "in recognition of his merits as a dramatic composer, and as an incentive to continued composition for the Académie Royale de Musique". In 1722 he was also given the title of composer and director of music to the Prince de Conti, and in the same year he was nominated *Maître de la Chapelle Royale*.

Campra's historic place in French opera was between two composers whose eminence transcended his own: following Lully and preceding Rameau<sup>7</sup>, he appears as one of the most remarkable dramatic composers of this period. His works enjoyed a long career. 'L'Europe galante', which brought him to the front, was performed until 1755, and parts of it even longer. He shows himself there as an innovator; though this type of stage piece was based on Colasse's 'Ballet des saisons' (1695), he brought it to such perfection that it became the model for all future opera-ballets. In

<sup>1</sup> Joseph Campra (baptized Aix, 10 Sept. 1662; d. 31 Mar. 1744), a double-bass player at the Opéra in 1699. He received a pension in 1727.—Féts

<sup>2</sup> A popular rhyme of the day:

Quand notre archevêque saura  
L'auteur du nouvel opéra  
M. Campra décampera.

Alleluia—

suggests that the true authorship of his operas had ceased to be a secret.

<sup>7</sup> For Campra's high appreciation of Rameau, see RAMEAU.

<sup>3</sup> He was baptized on the same day.  
<sup>4</sup> According to the Abbé de Fontenay ('Dictionnaire des artistes').

<sup>5</sup> Paris, Conservatoire Library. <sup>6</sup> La Borde, Féts.



'Tancredi', *tragédie lyrique*, given on 7 Nov. 1702, Campra rises to a very high level, it is a work full of warmth, life and genuine feeling, which was popular from its first appearance until its last performance in 1764.<sup>1</sup> He was, if anything, a too prolific composer, lacking the sobriety and reserve which is characteristic of the best French music, but he had the pastoral inspiration so much in favour among his contemporaries. His music is vigorous, lively, of flexible contours; it is clad in original orchestral colour, whenever he applies the orchestra to dramatic expression. Campra contributed considerably to the progressive development of dramatic music in France. In his time the so-called *spectacles coupés* — i.e. performances in one evening of favourite acts or scenes from different operas — were in special vogue. They attest the marked taste of the 18th-century public for variety, ingenuity and contrasted effects of the theatre. With Antoine Danchet, the librettist of many of his works, Campra adjusted airs taken from various ballets by Lully, a pasticcio which, under the title of 'Fragments de Lully', was very successful. In the same way he made, in 'Télémaque' (1704), use of fragments by Colasse, Desmarests, Charpentier, Marais and Rebel père.

Apart from his works for the stage (a list of which is given below) Campra wrote three books of 'Cantates françaises' (published 1708, 1714 and 1728), five books of motets (1695-1720), a Mass for 4 voices (1700) and two books of Psalms (1737-38), which were dedicated to Louis XIV and performed at the royal chapel and at the Concert Spirituel.

In the preface to the first book of the 'Cantates françaises' Campra states that he has attempted to combine the characteristics of the French and Italian schools, and the attention paid by him to the latter school is clearly indicated by the use of the orchestra and the more expressive treatment of the words, especially in the two later collections. Several editions of his motets were issued from 1695 (date of his first book) to 1734. The fourth book was published in 1706 and corrected 1734 with addition of instrumental accompaniment, and the fifth came out in 1720. In these compositions he paid special heed to the solo voice and emancipated it from the declamatory phrases so prevalent in Lully's time.

It is noteworthy that Campra was the first composer who introduced stringed instruments with the organ at Notre-Dame. Among the more beautiful of his motets is the last of the third book. Its brilliant and effective passages for the solo voice and expression marks, such as *affettuoso*, etc., are tokens of its Italian character. A more solid piece of work is a very fine 'In convertendo' in 6 parts with accompaniment for strings in 5 parts.

A. H. W., adds. M. L. P. & A. L.

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MASSON, PAUL MARIE, 'Les Fêtes vénitienes' de Campra' (Rev de Musicologie, Vol. XIII, 1932). 'André Campra, musicien profane' ('L'Année musicale', 1913).

POUGIN, A., 'André Campra' (Paris, 1861).

The following list of Campra's dramatic works gives (for the first time) particulars also of the numerous compositions he wrote for the Jesuit College Louis-le-Grand:

Title	Species	Author	Production	Remarks
'L'Europe galante.'	Opera-ballet, prologue & 4 entrées.	Antoine Houdar de La Motte	Paris, Opéra, 24 Oct. 1697.	
'Vénus'	Divertissement, prologue & 3 scenes (fête galante).	Antoine Danchet.	At the Duchesse de la Ferté's, 27 Jan. 1698.	
'Philochrysus.'	Latin tragedy, with French intermèdes.	Gabriel François Lejay.	Collège Louis-le-Grand, 15 Dec. 1698.	
'Le Carnaval de Venise.'	Opera - ballet, prologue & 3 acts.	Jean François Regnard.	Opéra, 20 Jan 1699.	Forms part of 'Le Carnaval de Venise'.
'Orfeo nell' inferno.'	Italian opera, 1 act.			
'Le Destin du nouveau siècle.'	Récits en musique.	Jean - Antoine Du Cerceaux.	Collège Louis - le - Grand, 12 May 1700	
'Hésione'	Tragédie lyrique, prologue & 5 acts.	Danchet.	Opéra, 21 Dec. 1700	New airs were added by Campra for the revival of 19 July 1709.
'Aréthuse.'	Opera - ballet, prologue & 3 acts.	Danchet.	Opéra, 23 Aug. 1701.	Alternative title in printed score is 'La Vengeance de l'amour'.
'Fragments de Mr. de Lully.'	Prologue & 4 entrées.	Various authors; arranged by Danchet.	Opéra, 10 Sept. 1702.	Music arranged by Campra.
'Tancredi.'	Tragédie lyrique, prologue & 5 acts.	Danchet (based on Tasso).	Opéra, 7 Nov. 1702.	

<sup>1</sup> This opera partly owed its great success to the circumstance that the heroine (Clorinde) was taken by a contralto (Mlle Maupin) for the first time since the foundation of the French opera. Vocal scores of 'L'Europe galante', 'Les Fêtes vénitienes' and 'Tancredi' have been reprinted in 'Les Œuvres de l'opéra français'.



<i>Titre</i>	<i>Species</i>	<i>Author</i>	<i>Production</i>	<i>Remarks</i>
'Le Triomphe de Vénus.'	One-act entrées.	Danchet	Opéra, 1703	Successively added to 'Fragments de Mr. de Lully', replacing some of the original entrées.
'La Sérénade vénitienne.'		Danchet	Opéra, 28 Oct. 1703.	
'Le Bal interrompu.'		Danchet	Collège Louis - le - Grand, 30 Jan. 1704.	
'Les Muses'		?	Collège Louis - le - Grand, 27 Feb. 1704.	
'Annibal jurans ad oras'	Latin tragedy, with French intermèdes.	Lejay.	Opéra, 6 May 1704	Music by Desmarests, completed by Campra. Replacing one of the original entrées in 'Les Muses'. Music from earlier operas of his own and by Colasse, Charpentier, Marais, Desmarests & J. F. Rébel, arranged by Campra
'Joseph vendu par ses frères.'	Tragedy with intermèdes.	Joseph François Duché de Vancy & Danchet.	Opéra, 10 Sept. 1704.	
'Iphigénie en Tauride'	Tragédie lyrique, prologue & 5 acts.	Danchet.	Opéra, 11 Nov. 1704.	
'Amarillus.'	Pastorale, 1 act.	Various authors, arranged by Danchet.	Opéra, 15 Jan. 1705.	
'Télémaque' ('Fragments des Modernes').	Tragédie lyrique, prologue & 5 acts.	Danchet.	Opéra, 11 Sept. 1705.	Music by Lully, arranged by Campra
'Alcine.'	Tragédie lyrique, prologue & 5 acts.	Philippe Quinault, reduced by Danchet.	Opéra, 6 Mar 1708.	
'Le Triomphe de l'amour.'	Opera - ballet, prologue & 4 entrées.	Pierre-Charles Roy.	Opéra, 16 Apr. 1708.	
'Hippodamie.'	Tragédie lyrique, prologue & 5 acts.	Bernard Le Bovier de Fontenelle.	Collège Louis - le - Grand, 12 Mar. 1710.	
'Thétis et Pélée'	Tragédie lyrique, prologue & 5 acts.	Charles Porée.	Opéra, 17 June 1710.	Music by Colasse, additional airs for this revival by Campra and Stuck.
'Agapitus Martyr.'	Latin tragedy, with French intermèdes.	Danchet.	Opéra, 12 Jan. 1712	
'Les Festes vénitienes.'	Opera - ballet, prologue & 3 entrées	Danchet.	Opéra, 6 Sept. 1712.	
'Idoménée.'	Tragédie lyrique, prologue & 5 acts.	Danchet.	Opéra, 23 Nov 1713.	
'Les Amours de Mars et Vénus.'	Opera - ballet, prologue & 3 entrées.	Danchet.	Opéra, 8 June 1717.	Added to a revival of 'Tancrède'.
'Téléphe.'	Tragédie lyrique, prologue & 5 acts.	Jacques Autreau.	Opéra, 9 Nov. 1717.	
'Les Fêtes corinthiennes.'	1 entrée.	Danchet.	Opéra, 17 May 1718.	
'Camille, reine des Volsques.'	Tragédie lyrique, prologue & 5 acts.	François Gacon.	Opéra, 9 Oct. 1718.	
'Ballet représenté à Lion devant M. le Marquis d'Haincourt.'	Opera-ballet.	Louis Fuzelier.	Collège Louis - le - Grand, 1 Mar. 1721.	Forming part of a mixed spectacle of "Fragments". Revived Paris, Concert Spirituel, 24 Jan. 1728.
'Les Ages.'	Opera - ballet, prologue & 3 entrées.	Gilles Anne Xavier de La Sante.	Collège Louis - le - Grand, 5 Aug. 1722	
'Le Fils indocile.'	Pièce comique, 4 acts.	Porée, choreography by Froment	Opéra, Oct 1722.	
'La Fête de l'Île Adam.'	Idylle.	?		
'Les Couronnes.'	Ballet.	?		Consisting of various earlier entrées in a new combination with some new music.
'Silène et Bacchus.'	Cantata.	Danchet.	Aix, Académie, Feb. 1724.	
'Les Muses rassemblées par l'amour.'	Divertissement.	Du Cerceau.	Collège Louis - le - Grand, 16 May 1725.	
'Euloge, ou Le Danger des richesses.'	Tragi-comédie, 3 acts with intermèdes.	Porée.	Collège Louis - le - Grand, 5 Mar. 1728.	
'Le Génie français exilé du théâtre latin.'	3 Intermèdes.	Danchet.	Opéra, 19 July 1729.	A new version of the 'Sérénade vénitienne' of 1702.
'Les Nouveaux Fragments.'	Prologue & 3 entrées.	?	Concert Spirituel, 14 Sept. 1729.	
'Les Sauvages.'	Divertissement, 1 act.	Danchet.	Opéra, 18 Jan. 1731.	
'Le Jaloux trompé.'	Intermède.			

Title	Species	Author	Production	Remarks
'Le Génie de la Bourgogne'	Pièce allégorique.	?	Dijon, Académie, 1734	
'Achille et Dédamie.'	Tragédie lyrique, prologue & 5 acts.	Danchet.	Opéra, 24 Feb 1735.	
'Les Noces de Vénus.'	Diversissement, pro- logue & 3 acts	?	1740, ? performed.	Score published 1740.

Of uncertain date are the printed 'Airs nouveaux ajoutés à l'Opéra de Phaëton', for a revival of Lully's opera of that title, probably the one of 5 Jan 1710.—The printed score called 'Le Triomphe de la folie, comédie mise en musique' of 1711 is an entrée of 'Les Fêtes vénitienes'. 'L'Apothéose d'Hercule', a diversissement sung at the Concert Spirituel on 27 Dec. 1732, is the prologue of 'Téléphée'.

A. L.

See also Blankenburg (answer to anti-feminism). Desmarests (collab in 'Iphigénie'). Lucas (L., orch work on 'Europe galante').

### CANALI (Canale), Floriano (b. ?; d. ?).

Italian or Flemish 16th-17th-century organist and composer. From the title-pages of his works it appears that he was organist of the church of San Giovanni Evangelista at Brescia from 1581 to 1603. If he was the "Floriano Canale, Bresciano", who wrote the medical treatise entitled 'Dei secreti universali' (Venice, 1640, Bodl. Lib.), he was still alive in 1612, for the dedication is signed "Da Brescia, 12 Dicembre 1612, Floriano Canale". E. van der Straeten, who holds that Canale came from the Netherlands, says that the literal Flemish translation of the Latin name Canalis is Pijpe; many Flemish families have this name. He suggests that Buys (c. 1554) has a name that can be translated *Canalis*, although Buys's identity is more probably connected with that of Buus (c. 1541-51).

The following is a list of Canale's works:

1. 'Psalmodia, 5 et 4 voc.' (Venice, Scotto, 1575). In the State Lib., Berlin, 5 partbooks (Eitner).
2. 'Sacrae cantiones quae vulgo motecta dicuntur, quatuor vocibus decantandae: nec non quibuscumque Organorum sonis accommodatae, a Floriano Canali Brixiano organa modulante, nunc primum in lucem editae. Brixiae apud Vincentum Sabbium, 1581.' In the Bologna Liceo Musicale, 4 partbooks, 4to. In the Dedication, written from Bologna, Canale calls these compositions his "first-fruits" (Parisini).
3. 'Missae Introitus, ac motecta quatuor vocibus nec non quibuscumque organorum sonis accommodatae, a D. Floriano Canali Brix organa modulante, nunc primum in lucem editae. Brixiae, apud Thomam Bozzolam, 1588.' In B.M., 4 partbooks, 4to, pp. 30.
4. 'Canzoni da sonare a quattro et otto voci di D. Floriano Canale da Brescia organista. Libro primo. In Venetia appresso Giacomo Vincenti, 1600' In the Augsburg Lib., 4 partbooks, 4to; 17 canzoni a 4 voci, 2 a 8 voci (Schletterer).
5. 'Canzonette a tre voci di D. Floriano Canale da Bressa organista. Primo libro Venetia, Giacomo Vincenti, 1601.' In the Cassel Ständische Landesbibl. 3 partbooks, 8vo, pp. 29 (Israel).
6. 'Sacrae Cantiones—3 voc Venetia, Vincenti, 1602.' In the Episcopal Lib., Ratisbon, 22 compositions (Eitner).
7. 'Sacrae cantiones sex vocibus concinendae, tum viva voce, tum instrumentis cuiusvis generis cantatu accommodissimae, a D. Floriano Canali in ecclesia Divi Joannis Evangelistae de Brixia organista, noviter compositae. Liber primus. Venetiae apud Jacobum Vincentum, 1603.' In the Bologna Liceo Musicale, 6 partbooks, 4to (Parisini).

In the collection 'Promptuarii musici, sacras harmonias sive motetas v. vi. vii. et viii. vocum' (Abrahamus Schadaeus, 1611) are

two compositions, No 14 'Quem vidistis pastores' and part 'Dicite quidnam vidistis?' and No. 50 'Ego vos elegi de mundo', each headed "Floriano Canale a 6". A manuscript of the former in lute tablature is in the Bibl. Rudolfiniana der Königl. Ritteracademie at Liegnitz (Pfudel and Eitner). A manuscript score ('Cantiones sacrae diversorum auctorum') of 'La Balzana a 8 parti, una canzona da sonare', in two movements (see Torchi's 'Musica instrumentale' for music), is in the Bologna Liceo Musicale. Some of the music is given by Torchi in Riv. Mus. It. for 1897, p. 601, and in his 'Musica instrumentale in Italia', 1901, p. 22. C. S.

**CANARIE (Canaries).** A now antiquated dance, probably of Spanish origin. Thoinot Arbeau in his 'Orchésographie' gives the origin, and also the tablature of this dance, which was incorporated by Lully into some of his operas.

It is a species of gigue, usually in 3-8 or 6-8 time (sometimes 6-16 time according to J.-J. Rousseau, 'Dictionary of Music'), the distinctive peculiarity of which is that the first note of the bar is almost always dotted. In this respect it resembles the Loure, but it differs from that dance in its tempo, the Canarie being quick<sup>1</sup> and the Loure somewhat slow. It always begins on the first beat of the bar and consists of two short periods, each repeated. Specimens occur in a quartet by Arbeau (1589) and one by Negri (1604), and in Purcell's 'Dioclesian', from which we quote:



F. L. Schubert ('Die Tanzmusik') gives a specimen of the 17th century in 6-8 time. One in 3-4 time is found in the second *ordre* of the first book of Couperin's 'Pièces de clavecin'.

E. F., adds.

<sup>1</sup> G. Muffat, 'Florilegium primum' (1695).

**CANCAN** (Fr.). A dance which came into vogue in Paris about the middle of the 19th century, in the music-halls rather than the ballrooms, since it required a good deal of high kicking and other acrobatic displays, and was never considered reputable. The music is in very animated 2-4 time. E. B.

**CANCINEO**, Michel Angelo (b. ?; d. ?).

Italian 16th-17th-century composer. He was a Carmelite monk at Viterbo and *maestro di cappella* at the Cathedral there. He generally signed himself only with his Christian name. He composed 2 books of motets for 5 voices (only 2nd book, of 1608, still known), and a book of madrigals *a* 4, 5, 6 and 8 (Venice, 1590); also some songs in collective volumes.

E. v. d. s.

**CANCIONERO** (Spa., from *canción*, song).

A song-book or other collection of songs.

**CANCORIZANS** (Ger. *krebsweis*). This is a name given to canons by retrogression, on account of their crab-like motion — from the Latin word *cancer*, a crab. An example (from A. André's 'Lehrbuch der Tonsetzkunst') will best explain their construction:



Sometimes a canon is both cancrizers and by contrary motion — "retrograde-inverse", of which we give an example from Fétis's 'Traité du contrepoint et de la fugue'.



Renversez le livre



The book should be turned upside down to show the retrograde and inverse structure.

F. A. G. O.

See also Haydn, p. 155 (mus. ex.).

**CANDAEL**, Karel (b. Antwerp, 4 Sept. 1883; d. Rotterdam, 27 Mar. 1948).

Belgian composer. He studied at the Royal Flemish Conservatory of Antwerp, where his principal teachers were Jan Blockx, Emiel Wambach and Lodewijk Mortelmans. In 1907 he obtained a *mention honorable* for the Belgian Prix de Rome with a cantata, 'Genoveva van Brabant'. From 1911 to 1919 he conducted the orchestra of the Royal Dutch Theatre at Antwerp, in succession to Flor Alpaerts. In 1919 he was appointed professor at the Antwerp Conservatory, where he taught harmony, counterpoint and fugue. He retired in 1948. For a long time he was conductor of the Royal Flemish Opera and of the Casino at the seaside resort of Knocke. From 1936 to 1939 he was director of the Flemish music section of the Belgian Broadcasting Service. He was an enthusiastic supporter of the work of Peter Benoit, whose dramatic ideals strongly attracted him, and he conducted memorable performances of Benoit's best music-dramas, 'Charlotte Corday' and 'De Pacificatie van Ghent'. He died at Rotterdam during a rehearsal. Apart from the cantata named above, his principal works are the ballets 'De Zeven Hoofdzonden' ('The Seven Deadly Sins', 1925) and 'Het Hooglied' ('The Song of Songs', 1932); 'Rhapsodisch Gedicht', 'Meditatie' (1940) and 'Dans-symphonie' for orchestra (1941), 'Marialeven' ('The Life of Mary', 1943), 'Passacaglia and Bourrée' (1945), choral works, songs, etc.

A. L. C.

**CANDEILLE**, Amélie Julie (b. Paris, 31 July 1767; d. Paris, 4 Feb. 1834).

French actress, singer and composer. She was trained by her father, the composer Pierre Joseph Candelle. At the age of thirteen she appeared in public as singer, harpist, pianist and composer. In 1782 she made a very successful début at the Paris Opéra in Gluck's 'Iphigénie en Aulide' and the next year she sang there in Piccini's 'Atys'. She then retired, rather unaccountably, from the Opéra, but in 1785 returned to the Théâtre-Français, and in 1791 produced 'La Jeune Hôtesse' and in 1792 brought out, with much success, 'La Belle Fermière', in which she was responsible for both the words and the music and sang the principal part herself. The next year her comic opera 'Bathilde' was performed and 'Catherine' appeared about the same time. In 1796 she visited Holland and Belgium, where (1798) she married a carriage builder named Simons. In 1807 her comic opera 'Ida, ou L'Orpheline de Berlin' was produced at the Opéra-Comique. This was a

complete failure, but she met with some success as a composer of popular songs, romances and pianoforte pieces.

During the Hundred Days she went to London and gave some successful concerts under the direction of Viotti and Cramer. On her return to Paris she received a pension from Louis XVIII, and in 1821 she married a mediocre painter called Périé. Besides her songs and operas already mentioned, she published some instrumental chamber music.

J. M. (ii).

**CANDEILLE, Pierre Joseph** (b. Estaires, 8 Dec. 1744; d. Chantilly, 24 Apr. 1827).

French composer, father of the preceding. He went to Paris at an early age and became a singer at the Royal Academy of Music (Opéra) there. His first work for the theatre was 'Les Saturnales' in 1777, a divertissement produced at the Comédie-Française in 1778. But his most successful venture was his music for 'Castor et Pollux'. Two choruses and an air from Rameau's music to the same libretto by Bernard were retained, and the new version received about 50 performances between its production in 1791 and 1798, and was revived again in 1814.

Candeille was also employed writing ballet and pantomime music and incidental numbers for other works, but was very unfortunate with his later operas, for the majority of them were accepted for production at the Paris Opéra and elsewhere, but rejected at various stages in the negotiations.

J. M. (ii).

**CANDIDO, Serafino da Monte Reale** (b. ?; d. ?).

Italian 16th-century composer. Nothing is known of him but two publications: 'Delle mascherate musicali . . . parte I (c II) a 3, 4, e 5 voc.' (Venice, 1571) and 'Concenti nuovi' (Venice, 1572).

E. v. d. s.

**Candinus, Carl.** See Brahms (6 songs). Walker (E, song).

**CANGE, Sieur du (Charles Dufresne).** See DU CANGE.

**CANIGLIA, Maria** (b. Revisondoli, Abruzzo, 4 May 1906).

Italian soprano singer. She studied singing with Roche at Naples and made her first stage appearance at the Teatro Regio in Turin on 1 Jan. 1930, in Strauss's 'Elektra'. She has sung at all the chief Italian theatres and in many musical centres abroad. Her repertory includes the dramatic soprano parts in such works as 'Norma', 'Traviata', 'Trovatore', 'Aida', 'Otello' and 'Tosca'. She married in 1939 Piero Donati, then director of the Arena at Verona and now (1954) of the Teatro Comunale at Bologna. She has recorded in the complete H.M.V. disc performances of Verdi's 'Aida' and Requiem.

E. B.

**CANIS, Corneille (? Cornelis de Hond)** (b. ? Antwerp, ?; d. ? Ghent, ? 1556<sup>1</sup>).

Flemish composer. Nothing is known of his youth. He appears in 1542 with the title of master of the children in the Netherlands chapel of Charles V at Madrid, where he became chapel master in 1547 in succession to Gombert, when the latter accompanied the emperor on his expedition to Germany. Canis seems to have returned to the Netherlands (Brussels) and according to Kade was engaged for the electoral chapel at Dresden, which however appears to be merely a question of an invitation not accepted. Also in 1547 he accompanied Philip II on his entry into Ypres and on 28 July 1549 he is mentioned as *maître de chant* to the governess of the Netherlands. On 9 June 1551 he took up a third prebend at the church of Saint-Bavon at Ghent, which however was not residential. He retired from the service of Philip II in Apr. 1555 and may then have gone to live at Ghent. His successor in the Netherlands chapel was Nicolas Payen, who served in Madrid while holding various church benefices in Flanders. These non-residential ecclesiastical posts enormously complicate the biographies of old Netherlands and northern French musicians, for it can never be taken for granted without definite evidence that they lived at the places with whom their names are connected in manuscripts and publications. Thus Canis may or may not have resided at Ghent at the end of his life, and it is quite possible that he returned to Spain several times while he remained attached to the royal chapel.

Canis left masses and a large number of chansons. Burney<sup>2</sup> gives a masterly chanson in canon.

E. B.

BIBL.—VAN DER STRAETEN, E., 'La Musique aux Pays-Bas', I, 42; III, 146; VII, 354-60.

**Canitz, Friedrich Rudolf Ludwig von.** See Mozart (song).

**Canizares, José de.** See Corradini ('Con amor non hay libertad', lib.). Durón ('Nuevas armas de amor', lib.).

**CANNABICH.** German family of musicians.

(1) **Martin Friedrich Cannabich** (b. ?; d. Mannheim, after 1758), oboist, flautist and composer. He appears in the earliest extant list of the Mannheim court music (1723) among the oboe players and in later lists as flautist. He taught the flute to the Elector Charles Theodore and is probably the composer of the six flute Sonatas, Op. 1, published in Paris as being by "Sigr. Canaby"<sup>3</sup> and of the last three 'Solos for a German Flute . . .' published by J. Tyther, London, c. 1740 (the

<sup>1</sup> According to Hellin, 'Histoire chronologique de Saint-Bavon', I, 42, he died in Prague on 15 Feb. 1561 as chaplain to the Emperor Ferdinand, but in Guicciardini's 'Descrizione' of 1556 he is already mentioned as being dead.

<sup>2</sup> IV, 309; modern ed. II, 248.

<sup>3</sup> Copy formerly in the Wolfheim Collection.

first three being by the Irish composer Burk Thumoth.<sup>1</sup>

(2) (**Johann Innocent**) **Christian (Bona-ventura) Cannabich** (b. Mannheim, [bapt. 28 Dec.] 1731; d. Frankfurt o/M., 20 Jan. 1798), violinist, conductor and composer, son of the preceding. He was a pupil first of his father and afterwards of Stamitz. He joined the Mannheim orchestra as a *Scholar* in 1744 and was appointed ordinary violinist three years later. The elector then sent him to Italy, where he studied composition under Jommelli in Rome until 1753; after his return to Mannheim he succeeded Stamitz as leader of the orchestra after the latter's death in 1757, and in 1774 he was appointed director of the instrumental music, a post he retained after the transfer of the electoral court to Munich. He travelled to Paris at least three times, in 1764, 1766 and 1772 and died on a visit to his son Carl (who was then conductor at Frankfurt).

Cannabich composed music for a 3-act *Singspiel*, 'Azakia', produced at Mannheim in 1778, and a monodrama, 'Elektra', described as "a musical declamation" (Mannheim, 1781), but was specially renowned as a composer of ballets, of which he wrote about 40, mostly to scenarios by the choreographer Lauchery. They are not mentioned as extant by Eitner, but the music of a dozen or so has turned up since and has been made the subject of a special study by R. Klobner in 1928 (see Bibl.).<sup>2</sup> Burney gives a long description of Cannabich and Lauchery's 'La Foire de village hessoise', which he saw at Schwetzingen in July 1772.

Cannabich was also a very productive instrumental composer. Thematic catalogues of no less than 91 symphonies and 45 quintets, quartets, trios and sonatas are in D.T.B., III, 1, (1902) and XVI (1915), and the same collection contains reprints of a Symphony in B $\flat$  major and of an Overture in E major (Vol. VIII, Pt. 2, 1907) and of a string Quartet, Op. 5 No. 2, in E minor (Vol. XV, 1914).

Cannabich was a very good violinist, and all contemporary writers lay stress on his great skill as a leader and conductor. Mozart in many letters to his father, written during the visit to Mannheim in 1777-78, praises the perfect team-work in the orchestral performances there and speaks of Cannabich as the best conductor he had ever met. Burney is not less hearty in his praise, and Schubart, a writer of equal authority, reports as follows upon the Mannheim orchestra in the flowery style of the period:

<sup>1</sup> Copy in the B.M.

<sup>2</sup> To his list of libraries containing scenarios of Cannabich's ballets should be added the B.M., where there is a copy of the Cassel 'Recueil des ballets' of 1768 as well as one of 'Palmerin von Olive', 1777.

Here the *forte* is a thunder, the *crescendo* a cataract, the *diminuendo* a crystal streamlet babbling away into the far distance, the *piano* a breeze of spring.

P. D., adds. A. L.

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KLOBNER, RUDOLF, 'Die dramatischen Ballette von Chr. Cannabich' (Munich, 1928).

See also Mannheim School.

(3) **Rosine Therese Petronelle ("Rosa") Cannabich** (b. Mannheim, [bapt. 18 Aug.] 1764; d. ?), clavier player, daughter of the preceding. Mozart made friends with her during his visit to Mannheim in 1777 and admired her gifts as a performer, although she was only thirteen at the time. The slow movement of his pianoforte Sonata K. 309 is supposed to be a musical portrait of her.

(4) **Carl (August) Cannabich** (b. Mannheim, [bapt. 11 Oct.] 1771, d. Munich, 1 May, 1806), violinist and composer, brother of the preceding. He was a pupil of his father (2)<sup>3</sup> and entered the Munich orchestra as a violinist, but in 1796 was called to Frankfurt o/M. to become F. L. A. Kunzen's successor at the Opera there. He returned to Munich after his father's death and in 1800 took his place as court musical director. In 1797 he published a cantata in memory of Mozart — whom he had known from his earliest boyhood and greatly admired — 'Mozart Gedächtnis Feyer', in full score. For the Munich theatre he wrote two operas, 'Orpheus' (1802)<sup>4</sup> and 'Palmer und Amalie' (Aug. 1803)<sup>5</sup>, and ballet music for Salieri's 'Axur', also choruses for a play by Holbein, 'Die Wallfahrt nach der Königsgruft' (revived with his music in Vienna in 1817). Cannabich also published a Symphony, string quartets, trios, pf. variations, canzonettas and *Lieder*, and edited vocal scores of Winter's 'I fratelli rivali', Paer's 'Camilla' and other operas. His wife (born Josephine Woraleck) was a good soprano singer who took leading parts under her husband's direction at Frankfurt and Munich and later became an actress. Cannabich's obituary in A.M.Z. was written by Franz Danzi; he was succeeded by Ferdinand Fränzl.

'Palmer und Amalie' did not find favour. The A.M.Z. No. 49 of 1803 said that

the quintessence of Mozartian and Cherubimian melody is encountered to satiety. For the rare pleasure, however, of hearing about a dozen different operas at one and the same time the author of the work is here offered due thanks.

A. L.

**CANNICIARI, (Don) Pompeo** (b. Rome, 1670; d. Rome, 29 Dec. 1744).

Italian composer. He was appointed

<sup>3</sup> Not a son of Martin Friedrich Cannabich, as stated in Q.-L.; the melodrama 'Elektra' and the ballets ascribed there to Carl Cannabich are works by Christian Cannabich.

<sup>4</sup> The score is, or was, preserved at Darmstadt.

<sup>5</sup> The German libretto was taken by an unknown translator from C. A. G. Pigault-Lebrun's 'Le Major Palmer', set by Bruni in 1797.

*maestro* at Santa Maria Maggiore, Rome, in 1709 and retained that post until his death. He amassed a large musical library and bequeathed it to the basilica in the service of which his manhood had been passed. This collection, along with the other contents of Santa Maria, was dispersed and much of it probably lost. In the Santini library at Munster there were various pieces by Canniciari. He wrote music for 2 and for 4 choirs. An 'Ave Maria' for 4 voices is given by Proske, 'Musica divina', II, No. 10.

E. H. P.

**CANNING, Vera.** See MURRILL.

**CANNON, Beekman Cox** (b. Teaneck, New Jersey, 25 Dec. 1911).

American musicologist. He studied at Yale University, where he obtained the B.A. in 1934 and the Ph.D. five years later. Then for a year he became instructor in European history at Yale, and in 1940-41 he was an instructor in the history of music. During the second world war he served in the American Navy and was released in 1946 as a Commander of the U.S.N.R. From 1946 to 1950 he was assistant professor of the history of music at Yale and in 1950 was appointed Associate Professor. In that year also he was awarded the Guggenheim Fellowship for research in Europe in the history of music, as well as a Fulbright Fellowship for research in Italy. He was awarded a further grant by Yale University to continue his European research during the summer of 1951. His book 'Johann Mattheson, Spectator in Music' was published in 1947 and he is at work on a history of church music from 1600 to the present day.

M. K. W.

**CANNON, (Jack) Philip** (b. Paris, 21 Dec. 1929).

English composer. He studied with Imogen Holst in the Arts Department of Dartington Hall in Devonshire (1946-47) and at the R.C.M. in London with a composition scholarship (1948-51), where his masters were Gordon Jacob for composition and Pierre Tas for the violin. Later he became a visiting music teacher at Akeley Wood Preparatory School in Buckinghamshire and held a deputy professorship for composition at the R.C.M. In 1951 he gained a travel-long scholarship at that institution and the following year he obtained the Butterworth Trust Award. His works so far include 'Songs to Delight' for women's voices and strings, Op. 1; Concertino for pianoforte and strings, Op. 2; 'Cinq Chansons de femme' for soprano and harp, Op. 3; 'Galop parisien' for 2 pianofortes, Op. 4.

E. B.

**CANNTAIREACHD.** See BAGPIPE (Music).

**CANON** (1) This is the strictest and most regular species of thematic imitation in com-

position. The word is derived from the Greek *κανών*, a rule or standard. A canon, therefore, is a composition written strictly according to rule. The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader. For this reason the parts have been called "Dux" and "Comes", or "Antecedens" and "Consequens".

The following is a simple example of a canon "two in one at the octave", i.e. for two voices an octave apart, and both singing one and the same melody:



By means of a coda (or tail-piece) this canon is brought to a conclusion. But many canons lead back to the beginning, and thus become "circular" or "infinite". The following is a specimen of this kind, which is "two in one at the fifth below" or "canon ad hypodiapente":



Sometimes two or more canons are simultaneously woven into one composition. The following, for instance (from Travers's Service of 1740), would be called a canon "four in two":



Byrd's 'Diliges Dominum' for 8 voices consists of 4 canons all sung together, each voice singing the melody of its fellow reversed.

Often in a quarter there may be a canon between two of the voices, while the other two are free; or three voices may be in canon and the fourth part free, for example the "Gloria Patri" to Gibbons's 'Nunc dimittis' in F, in which the treble and alto are in canon while the tenor and bass are free. Again, there are canons of various other elaborate kinds demanding a high degree of technical skill, combined with a certain amount of luck<sup>1</sup>, for it may be said of all canons that, unlike fugues, they depend to a certain extent on coincidence — they either fit or they do not, and the subjects cannot be adjusted to do so.

The old writers often indicated canons by monograms, symbols or other devices, instead of writing them out in full, the process being called "Inscription". Indeed they went so far as to write their indications in the form of a cross, a hand or other shape, with enigmatical Latin inscriptions to indicate the solution. Such pieces were called "enigmatical canons" or "riddle canons". As compositions of this nature can only be regarded in the light of ingenious puzzles, bearing the same relation to music that a clever riddle does to poetry, it will be needless to give examples here; let it suffice to refer to those which are to be found in Fétis's admirable 'Traité du contrepoint et de la fugue' and in Marpurge's celebrated work on the same subjects.

The great masters were fond of the relaxation of these plays on notes. They occur often in Beethoven's letters, and the well-known *allegretto scherzando* of his eighth Symphony originated in a canon to be sung at Malzel's table. Kochel's Catalogue of Mozart's works contains 35 canons, that of Weber by Jahns 8 and an interesting collection will be found in the Appendix to Spohr's 'Autobiography'. The wonderfully expressive canons in Bach's "Goldberg" Variations are far more than examples of mere ingenuity. Every third variation is a canon, and each successive canon is at the distance of an interval by one degree larger than the one before it. Nearly all the canons are in two parts upon a free bass, a few in contrary motion, and they proceed from a canon at the unison (No. 3) to a canon at the ninth (No. 27).

Mozart's management of canon often produces a moment of astounding polyphonic craftsmanship by adding a kind of *stretto* effect to normal canonic treatment. The ominous descending figures appearing in close threefold entries in the 'Don Giovanni' overture are a well-known example; here is

another, less familiar, from the finale of the flute Concerto K. 314:



The first violins and violas (bars 1 & 3) have an ordinary canon between them, but the composer found that another entry would fit half-way between, and fit exactly without alteration of a note.

The word "canon" is also applied, somewhat incorrectly, to a species of vocal composition called a "Round".

F. A. G. O., adds.

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See also Haydn, p. 155 (mus. ex.). Imitation. Inscription. Keyrieber (trick canons). Pearsall (19th-cent. ex.). Round. Valentini (mus. ex.).

**CANON (2).** An Oriental psalter adopted by Europe via the Arabian *qānūn*, the word itself but not necessarily the instrument being the Greek *kanōn*. It is to be seen on the sculptured portico (1184–88) of the Cathedral of Santiago in Spain, where it was known to Aegidius Zamorensis (c. 1270) as the *canon*, a smaller type being the *medius canon*<sup>2</sup>, which equate with the *caño entero* and *medio caño* of Juan Ruiz ('Libro de buen amor', c. 1343). Both of them are delineated in the 'Cantigas de Santa María' (13th cent.). They were the French canon mentioned by Brunetto Latini ('Trésor', c. 1266) and the *micanon* of Adenet ('Cleomedes', c. 1275). Italy knew of them as the *canone* and *mezzo canone* (Fr. da Barbarino, 'Reggimento e costumi di donne'), in which country its Oriental mien is so patent in the 'Trionfo della morte' of Orcagna (d. 1368). In Germany they spoke of the *kanon* and *metzkanon* (Sachs, S.I.M.G., XIV).

H. G. F.

See also Mi'zaf. Qānūn

**CANTABILE** (Ital. = songful, singable, song-like). A direction placed against an instru-

<sup>1</sup> Gerbert, 'Scriptores', II, 388.

<sup>2</sup> See AUGMENTATION, CANCRIZANS, DIMINUTION, INVERSION, RECTE ET RETRO.



mental phrase when it is to sound as if sung. Hence it becomes equivalent to *legato*, as when J. S. Bach uses it on the title-page of his 'Three-Part Inventions', offering them to aid the student "eine cantabile Art im spielen zu bekommen". The word may also imply much the same as *espressivo*. G., adds.

**CANTARINA, LA** (Opera). See GOLDONI.

**CANTATA.** The Italian word means a piece of music sung, as opposed to *sonata*, one that is played instrumentally. As the name for a special form of vocal music it appears first in 1620 with the 'Cantade [sic] et arie a voce sola' of Alessandro Grandi, which are songs for a solo voice and thorough-bass consisting of several stanzas in which the bass is the same (or much the same) for each stanza, while the voice sings different melodies. This form is sometimes called strophic variation. The principle of the Italian solo cantata may, however, be traced much earlier; the strophic variation is a form employed only for a short period, and the cantata, which was popular into the time of Handel, exhibits various constructive methods, beginning with the quasi-dramatic monodies of Peri, Caccini, Saracini, Monteverdi and many others. Monteverdi's 'Lettera amorosa' and 'Partenza amorosa' have sometimes been regarded as its starting-point; it is in general principle a free personal monologue expressing a variety of emotions in recitative, *arioso* and aria. It is often introduced by a narrative recitative in which the poet presents the speaker of the monologue and the situation in which he gives vent to it; in the earlier cantatas (Luigi Rossi, Cesti, Stradella, etc.) the speaker is often an historical personage such as Nero or Seneca, in the later ones an imaginary nymph or shepherd. These early cantatas (c. 1640-60) are often extremely long, and their length is integral to their conception; it would be most unjust to the composer to perform them in extracts or abridged versions.

The cantatas naturally show a close resemblance to the operatic style of their period, and the same types of aria (as regards formal construction) appear in both; occasionally we find in Stradella's operas chains of arias and recitatives sung by one character exactly like a cantata; but these are rare, and it is not right to describe the cantata as a whole as resembling an extract from an opera. The cantata is always chamber music and should be regarded as the vocal parallel to the violin sonata, to which it is fully equal if not indeed superior in intellectual interest. The output of cantatas during the 17th century and the first quarter of the 18th is enormous; Alessandro Scarlatti alone composed over five hundred. In his hands the cantata soon settled down to a general standard form of two recitatives and two arias, parallel to the

standardization of aria form in opera, but Scarlatti's cantata arias are much more definitely "intellectual" in character than those of his operas, sometimes exhibiting ingenious problems of construction or modulation, while the recitatives are always far more expressive and contemplative than those of the operas. The cantatas are indeed much the most intimately personal of all Scarlatti's compositions.

Cantatas were often written with accompaniments for strings and wind instruments in various small combinations. The poems are mainly amorous, but some are dramatic, humorous or satirical; there is a fine example by Cesti, 'La corte di Roma', to vitriolic words by Salvator Rosa. Carissimi wrote sacred cantatas and also humorous ones both in Italian and in Latin. A very popular form was the cantata for two voices, generally soprano and contralto; in the earlier examples they are often called *madrigali* and are in fact descended from the "continuo madrigals" of Luzzaschi. The two voices are always treated contrapuntally in a more or less *fugato* style, but in binary form; Handel's chamber duets are good examples. Cantatas for three or four solo voices were sometimes written for ceremonial occasions. A chorus was very rarely employed; as in the operas the choral finale would be sung by the soloists. Many motets (often called *concerti sacri*) are practically cantatas.

In France the cantata was not taken up until early in the 18th century (Campra, Clérambault, Rameau, etc.), and although the poems were French, the style was obviously imitated from the Italian. In England the earlier Italian cantatas were certainly known, but the title "cantata" does not seem to have appeared before the time of Handel; the form and style, however, are very apparent in the long rhapsodical songs of Purcell and his contemporaries, often described by their poets as "Pindaric odes". In England, as in Italy, it was the theatre which adopted the cantata (e.g. Purcell's 'From rosy bowers' and 'Let the dreadful engines') rather than a borrowing from the theatre by the concert-room.

In Germany the secular cantata for a solo voice made its first appearance with the 'Arien und Kantaten' by Kaspar Kittel (1638); but apart from a few cantatas for ceremonial occasions there are few secular examples. The church cantata, however, became a form of the greatest importance in the Protestant states.

It is impossible to give an exact definition of the German church cantata, and some scholars have included among them the 'Symphoniae sacrae' of Heinrich Schütz to Latin words and other works of the same period, since they bear some resemblance in musical

form to the Italian cantatas both sacred and secular. Even as late as the time of J. S. Bach we find church cantatas entitled "concertos". But the really distinguishing mark of the German church cantata is the employment of a chorale as its main foundation, and the first composer of chorale cantatas was Franz Tunder (1614-67). The chorale was treated in various ways: sometimes its words appear in all the movements with its appropriate melody treated in different forms, sometimes it is used only here and there, though it is an almost invariable rule that the cantata should end with a plain statement of the chorale in full harmony which could be sung by the congregation. The majority of cantatas are accompanied by instruments and include choruses as well as arias and recitatives. The cantata tended gradually towards the use of free poetic texts, especially after 1700, when Erdmann Neumeister began writing innumerable cantata texts for all the church festivals.

These have sometimes been described as "operatic" because they were often exaggeratedly emotional in verbal expression and also because they made use of the *da capo* aria; but the *da capo* form was never anywhere peculiar to opera, and the cantata texts are never "dramatic" in the sense of being put into the mouths of individual characters or personifications as in many of the Italian oratorios. The most that can be said is that the singer represents the Christian soul, and therefore the whole congregation. J. S. Bach composed some three hundred church cantatas, of which about two hundred have survived. A few of these are for one solo voice only, but even in these cases there is always a four-part chorale at the end. Bach's contemporaries, especially Telemann, were equally prolific.

In the second half of the century the church cantata is hardly distinguishable from the oratorio, and the chorale was soon abandoned as a basis for it. Cantatas for ceremonial occasions were still composed, but they are not very numerous, and even when written by such masters as Haydn, Mozart and Beethoven they have not been reckoned among their greater works. The immense development of choral bodies in Germany and England during the 19th century led to a large output of works of the cantata type for general concert purposes rather than for single ceremonial occasions, and there was a considerable demand for choral concert works that would not occupy a whole evening like an oratorio, as well as for choral works of secular character. The sacred cantatas are as a rule nothing more than short oratorios, and the secular ones all too often based on commonplace librettos strung together merely

to give a choral society something agreeable to sing. Composers who set poems of real literary value generally preferred to avoid the title "cantata" altogether, and the musical value of such works has in most cases been more or less proportionate to that of the words.

R. J. D.

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See also CANSSIMI. Grandi (A., 1st use of term).

**CANTATE DOMINO.** The name by which Psalm XCVIII is known in its place as an alternative to the Magnificat in the evening service of the Anglican Church.

C. H. H. P.

See also Service.

**CANTE HONDO (jondo).** The name given to a form of song traditional in the provinces of Andalusia, in southern Spain. *Hondo* (or in its aspirated, provincial form, *jondo*) signifies deep or profound; it is the song of the tragic sense of life — tragic, because by the beginning of the 19th century it had come down to being the music made in prisons and *prostitutos*. Towards the end of the 19th century *cante hondo*, besides having come down in the world, began to undergo a musical change. It had always been a special favourite with gypsies; it was now taken up by those who affected gypsy manners, while about the time of the first production of 'Carmen' (1875) the conditions under which it was sung began to be studied and imitated. It was then called *flamenco* (lit. "flamingo" or "Flemish"), and was applied to the music made by those who affected gypsy manners or wore brightly coloured "flamingo" garments. *Cante flamenco* is the modernized, "gypsified" form of *cante hondo*, still composed and sung all over Andalusia. — Entertainments of the kind are common in descriptions of Spanish life in the 1830s, but the word *flamenco* seems not to have been applied to them until later. The earliest mention of *cante flamenco* in print is in 1871: the first published collection of *cantes flamencos* (words only) is dated 1881.

The characteristics of *cante hondo* are as follows: The song usually begins with a long vocalise on the syllables *Ay!* or *Llé!* There is a deliberate use of intervals unknown to modern western music, though their use depends on well-established principle or practice — the alteration by less than a semitone of certain notes of the scale, but never the tonic or dominant. The melody is generally restricted to the compass of a sixth; a note is apt to be repeated to the point of becoming an obsession; there are rich and complicated ornamental flourishes which, however, are

employed only at certain instants, to underline the emotion of the words; and there are the cries of *Olé, olé*, thrown in by the audience to express their approval and encourage the performers. To these might be added the prevalence of conjunct motion and the almost unvariable suggestion, both in the voice part and the guitar accompaniment, of the Phrygian cadence, A—G—F—E.

It is easy to dismiss these melodies as being "oriental", and it is true that modern Arab music has certain features in common with southern Spanish popular music as it is performed to-day. Yet the "orientalism" of *cante jondo* is mostly on the surface and connected with the words *Olé*, which is "Allah", and *Leli*, an Arabic word pointing to Moorish influence; it lies in the manner of performance rather than in the music itself. Moreover, the more modern forms (*flamenco*) sound more "oriental" than the older, traditional *cante hondo*, the oldest, the *siguiriya gitana*, less so than any.

Many forms of the songs have existed and are distinguished by the number of lines in the verse, by the run of the melody and by the rhythm and general shape of the introduction and accompaniment played on the guitar. (The singer very rarely accompanies himself or herself) *Cante hondo* includes *siguiriyas*, *polos* and other old forms; *soleares* are on the borderline between *hondo* and *flamenco*; while descendants of the *fandango* such as *granadinas*, *rondañas* and *malagueñas* are definitely *flamenco*. The *saetas* and *carceleras*, sung during the halts of a procession, are unaccompanied.

The festival of *Cante hondo* held at Granada in 1922 under the direction of Manuel de Falla proved that these songs, if properly performed, are not merely curious and interesting survivals, but living pieces of music, charged with all the emotion which tradition, memory, surroundings and pure musical beauty can give them.

J. B. T.

**CANTELLI, Guido** (b. Novara, 27 Apr. 1920).

Italian conductor. He showed musical gifts and began to be taught at an early age, so that, when he was fourteen, he was able to give his first pianoforte recital. He was then sent to the Milan Conservatory, where he made composition and conducting his principal studies. In 1943 he returned to Novara, where he became conductor and artistic director of the Teatro Coccia, a post held long before by Toscanini. But towards the end of the second world war he was obliged to join the Italian army, though he objected to fighting for principles which he regarded as having been imposed upon his country by the Nazi régime in Germany. He was therefore taken to Germany to be interned in a labour camp, and he remained in that of Stettin, where he suffered great privations,

until he became so ill as to be transferred to Bolzano as a hospital case. He eventually escaped from there, obtained a forged passport and contrived to make his way to Milan, where he lived under an assumed name. After the liberation of Italy he was set free, having been taken as hostage by the Fascist troops, and obtained engagements as an orchestral conductor, beginning with the orchestra of the Teatro alla Scala at Milan. He then made the round of Italy with growing success and before long appeared in many of the chief European musical centres, as well as in New York. He conducted at the Edinburgh Festival of 1950 and in 1951 appeared for the first time in London, conducting several concerts of the Philharmonia Orchestra at the Royal Festival Hall in Sept.

Cantelli conducts quietly, concentrating all his attention on the music and never giving a thought to the audience or trying to make an impression on it by any other means than that of his interpretations. At first sight his almost continually symmetrical use of both hands makes him appear less technically resourceful than his peers in the art of conducting, but on listening attentively to his performances one soon becomes aware that such careful preparation has gone towards their realization at rehearsal that no ostentatious gesturing is required to remind his players of what has been settled in matters of articulation, dynamic, phrasing and punctuation, all of which receive the most careful attention.

E. B.

**CANTELO, April.** See DAVIS, COLIN.  
**CANTELOUBE (DE MALARET),**  
(Marie) Joseph (b. Anonnay, Ardèche, 21 Oct. 1879).

French composer. He studied composition with d'Indy at the Schola Cantorum in Paris and expressed himself most fully in those of his works which were inspired by nature. Among his numerous compositions the following deserve mention: 'Le Mas' a lyric drama in three acts to his own libretto, which was awarded the Prix Heugel (100,000 francs) in 1926 and performed at the Opéra on 3 Apr. 1929; 'Vercingétorix', lyric drama in four acts, given at the Opéra on 26 June 1933; 'Vers la princesse lointaine', a symphonic poem first heard at the Colonne concerts in 1912; and 'Lauriers', a symphonic work for orchestra first heard there in 1931.

Canteloube also wrote a number of songs, including 'Colloque sentimental: Au printemps' (Colonne concerts, 1919); 'L'Arada' ('La Terre'); 'Tryptique' (Colonne concerts, 1923); 'Chants d'Auvergne' (Colonne concerts, 1924). His instrumental works include 'Dans la montagne' for violin and pianoforte, a 'Poème' for violin and orchestra (Colonne concerts, 1938) and 'Pièces fran-

caises', consisting of four pieces for pianoforte and orchestra (Colonne concerts, 1936).

After 1900 Canteloube devoted much time to the study of folksong in an effort to imbue modern music with some of its freshness and vigour, and with this end in view he published several collections of folksongs: 'Chants populaires de Haute-Auvergne et Haut-Quercy' (2 vols., 1907), 'Cinq Chants paysans', 'Nouveaux Chants paysans', 'Chants religieux de Haute-Auvergne', etc. From 1923 onwards he lectured extensively on French music and folksong, particularly on that of Auvergne; he also made numerous broadcasts from all the important French stations, and others during his travels in England and on the Continent. E. B. (ii).

**CANTERBURY PILGRIMS, THE** (Opera). See KOVEN. STANFORD.

**CANTERBURY TUNE.** See CHANT (Ex. 2).

**CANTICLE** (Lat. *canticum*). The name generally given to certain hymns taken from the Bible and sung in the services of the Anglican Church, such as the Benedictus, the Benedicite, the Magnificat and the Nunc Dimittis. In the Book of Common Prayer the word is used for the Benedicite only.

C. H. H. P.

See also Service.

**CANTIGAS.** See ALFONSO EL SABIO. SONG, p. 912.

**CANTILENA** (Ital., etymologically "a little song"). This term was formerly applied to the upper or solo part of a concerted song; also to a small cantata or any short piece for one voice. It is now employed in instrumental music to denote a flowing melodious phrase of a vocal character, or to indicate the smooth rendering of slow expressive passages. It is also sometimes used as a substitute for *cantabile*. A. H. W.

**CANTILLATION.** See JEWISH MUSIC.

**CANTIONES SACRAE.** The name given to numerous collections of Latin motets. Famous English examples are those of Tallis and Byrd.

See also Motet.

**CANTO** (Ital.; Lat. *cantus*; Fr *chant*). With the Italians this word has a great variety of acceptations, e.g. music, instrumental as well as vocal; the *motif*, subject or leading idea of a musical composition; the art and practice of singing; a section of a poem, etc., etc. Technically *canto* is more generally understood to represent that part of a concerted piece to which the melody is assigned. Thence *canto* (voice as well as part) has become rather too loosely synonymous with soprano. The *canto* clef is the C (soprano) clef on the bottom line of the stave. J. H.

**CANTO CARNASCIALESCO** (Ital., later *carnavalesco*). A carnivalesque song of the

15th-16th centuries, especially at Florence, with the tune in the tenor part. It was sung in carnival processions in the streets to secular words often of a ribald nature.

See also Frottola. Madrigal (Italy).

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**CANTO FERMO.** See CANTUS FIRMUS.

**CANTOR** (Med. Lat. *primicerius*, *cantor*, etc.; Eng. *precentor*, *chanter*; Fr. *chantre*, *grand chantre*; Ger. *Canior*, mod. *Kantor*).

(1) A title given in cathedral, collegiate and monastic churches to the official in charge of the music. In the Norman constitution of the cathedrals, introduced at the end of the 11th century, the chanter was the second in rank of the four principal dignitaries of the church, and gradually the greater part of the secular cathedrals of the old foundation conformed themselves to this model; the most notable exception was the Church of St. David's, where there was no dean until the middle of the 18th century and the chanter was the chief dignitary. Normally as second only to the dean, in choir, he had the first return-stall, on the north side of the choir, facing the altar, for which reason the north side is called *Cantoris*, or the chanter's side, as contrasted with *Decani*, the dean's side. In monastic corporations the position was different, for the chanter there was merely one of the officers nominated by the abbot or prior, and had no particular precedence. Consequently in cathedrals that were formerly monastic, but are now governed by new statutes dating back only to the Reformation, the chanter or precentor is not a canon, but a minor canon.

In some few English cathedrals the familiar term chanter is still retained; and his deputy, the succentor, is called the subchanter. The Latinized form, *cantor* (now *Kantor*) is always used in Germany; but in France *chantre* is frequently exchanged for *maître de chapelle*.

The duty of the precentor is to direct the performance of the service in general and particularly to superintend the intoning of the psalms and canticles. It is from the second of these functions that he derived his title. In modern times his duty is to exercise a general supervision over the singing, to select the music and to take care that it is properly performed. In consequence of the high rank attached to the preferment in cathedrals of the old foundation, it is generally given to one whose qualifications for the position are other than musical, and the duties are entrusted to the succentor. Even where this is not the case, and in the new foundations where the precentor is usually chosen for his musical capacities, the importance of the office is increasingly modified by the growing importance of the organist—an official of more modern origin.

(2) A name given to the principal of a

college of church music. We hear of the foundation of such a college in Rome as early as the 4th century, but it was not until the pontificate of St. Gregory the Great (590-604) that the Roman Schola Cantorum began to exercise any very serious influence upon the development of church music. A sketch of its subsequent history will be found elsewhere.<sup>1</sup> Charlemagne founded singing-schools in many parts of his dominions and watched over them with paternal care. Every such school was governed by its own special *primicerius*, or cantor, and, as the curriculum was not confined to singing but comprised a complete course of instruction in music, the influence of a learned cantor was very great.

In Germany the musical head of an educational establishment, with a choir-school, attached to a church, was called the cantor; but he was subject to a rector, whose position was that of headmaster. It was in this sense that Bach was cantor of St. Thomas's School at Leipzig. W. S. R., rev. W. H. F., adds.

**CANTORIS.** See CANTOR. CATHEDRAL MUSIC.

**CANTUS FICTUS.** See MUSICA FICTA.

**CANTUS FIGURATUS** (Lat., figured song). Plainsong with more than one note to some of its syllables.

**CANTUS FIRMUS** (Ital. *canto fermo*). A "fixed" song or melody. The term is commonly used (in England the Italian form is most frequent) of a melody adopted by a composer for contrapuntal treatment. The style dates from the early polyphony of the 12th century<sup>2</sup>, when portions of Liturgical plainsong were thus adopted. The term seems to have been promulgated more by the writers of theoretic treatises than by composers, and thus it became specially associated with the academic exercise in counterpoint.

In motets from the 13th century onwards and in masses from about the 15th to the end of the polyphonic period a tune used as a *cantus firmus* remained unaltered in one voice (usually the tenor), while the other parts proceeded independently. It was as a rule sung in long notes against quicker motion in the counterpoint, with the result that it usually moved so slowly as to become unrecognizable in performance. H. C. C., adds.

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**CANTUS MENSURABILIS.** See MUSICA MENSURATA.

*Canudo.* See Ravel ('Frontispiece', pf. duet).

**CANZONE** (Ital., plur. *canzoni*). The name of a particular variety of lyric poetry in the Italian style, and of Provençal origin

(*canzo*), closely resembling that of the madrigal. Musically the term is applied in various ways.

(1) The Provençal troubadour song designated by the Provençal word *canzo* or *canso*, equivalent to the French *chanson*.

(2) A definite musical form in 16th-century Italian secular music (*canzone alla villanesca*, *canzonetta*, etc.). Like the Italian poem from which it derives, it is strophic and usually takes the form of A (repeated), B, C (repeated). It is generally for 5 or 6 voices at that period and approximates to the light ballet or pastoral madrigal. Its most representative masters are Conversi, Ferretti and Orazio Vecchi.

(3) An instrumental form of the 16th and 17th centuries. It took its departure from the vocal *canzon francese*, as the polyphonic Flemish and French *chansons* were called in Italy, many specimens of which had been transcribed for lute, harpsichord or organ and thus led to independent instrumental composition of the kind, at first called *canzoni alla francese* or, to indicate their difference from vocal pieces, *canzoni da sonare*. The new species was usually designed for consorts of viols or — more often — for keyboard instruments. It was not unlike the *ricercare*, but lighter in character and less scholastic in texture. The polyphony was loose and, after a fugal opening, not strictly in the manner of a fugue. The fugal opening (in two parts only) persisted, however, into the early 18th century — e.g. in many of Domenico Scarlatti's *esercizi* for harpsichord. Representative composers of the *canzone* for several instruments are Banchieri, Giovanni Gabrieli, Purcell (in the 'Sonatas of 3 and 4 Parts'); of the keyboard *canzone* Andrea Gabrieli, Merulo, Frescobaldi, Froberger, Kerll, down to J. S. Bach (B.-G., Vol. XXXVIII, No. 20).

(4) In the 18th century and later the *canzone* became vocal again or, if instrumental, was in the character of a light song. In opera it was usually an actual song (e.g. Cherubino's "Voi che sapete" in Mozart's 'Figaro') as distinct from an aria expressing a character's mood or situation. E. P., adds.

See also Cavazzoni (G., instrumental *canzone*).

**CANZONET** (Ital. *canzonetta*). Originally a smaller form of *canzone*. Morley in 1597 published 'Canzonets or little short songs to four voices; selected out of the best and approved Italian authors'. Afterwards the word was used for vocal solos of some length in more than one movement. In 18th-century England canzonets were short songs, generally of a light character (e.g. Haydn's English canzonets of 1794). W. H. C., adds.

**CANZONETTA.** See CANZONE.

**CAOINE** (pronounced *Keen*). The death-song as practised in Ireland from prehistoric times till the close of the 19th century, though

<sup>1</sup> See SISTINE CHOIR.

<sup>2</sup> See DESCANT & MOTET.

in remote districts it may still be heard at wakes and funerals. The practice dates from the cradle of humanity when primitive man thought that he could influence an unseen spiritual world by means of a special *cantus*, a word which, in its pristine significance, meant "incantation". The *caoine* is identical with the *qinah* of the Old Testament, where it is a lamentation for the dead by professional wailing-women. Its expression ranged from a wail and dirge (Jeremiah ix, 17) to an elegiac form, as in David's sorrow over Saul and Jonathan (II Samuel i, 17). In the New Testament (Mark vi, 38) we see wailing-women at the house of Jairus, and in Talmudic times the *qinah* was chanted at burials by at least one wailing-woman and two pipe-players. Strangely enough, Arab female musicians were called *qandāt* in pre-Islamic and medieval times, and the word may be a survival of the ancient Assyrian *qanitu*. The Greeks had both the wail (*δολυγία*, Lat. *ululatus*) and the dirge (*ιδέμεος*, Lat. *naenia*), and both seem to have been constituent parts of the *θρήνος*, which Lucian describes in 'De luctu', while the *naenia* is well attested among the Romans.

These exist to-day in their primitive forms among Arabic and Celtic peoples. With the former, the *walwāl* or *walwāla*, which is the wail (cf. the Greek and Latin words), is performed by professional wailing-women (*nad-dābāt*) with such tributes to the dead as "O my glory", "O my lion", interspersed with cries of "Alas for him". The Irish *caoine* is little different, except that it is more musical and contains, like the Greek *θρήνος*, both the wail and dirge, the former displaying itself in the vowel "Ulla lulla", and the latter in its encomia of the deceased in such tributes as "Thou who wast noble, royal, valiant". The keeners surround the bed or bier and each group vary the melody according to their taste and musical knowledge, led by the chief keener. The cries are raised by the first and second semi-chorus at the conclusion of each verse of the *caoine*. These keeners were mostly professional mourning women, known as *mna caointe* (alluded to by Stanishurst ('De rebus Hibernicis', 1584, lib. i, p. 47)), and were generally four in number. It may be of interest to give a traditional *caoine*, known as 'The Wail of the Banshee':



Other examples may be found in the Irish authorities listed below. H. G. F.

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**CAPDEVIELLE, Pierre** (b. Paris, 1 Feb. 1906).

French conductor and composer. He entered the Paris Conservatoire in 1924 and attended the classes of Gédalge for fugue, Vidal for composition and Philipp for the pianoforte; but, having submitted a cantata in which the administrative regulations of the institution were set to music, he was requested to leave in 1926. He then completed his studies privately under Vincent d'Indy and Maurice Emmanuel. In 1927 Rhené-Baton conducted one of his first orchestral works. During the 1930s he acted as music critic ('Monde musical', 'Revue musicale') and conducted operatic performances in provincial towns. In 1944 he was appointed director of chamber music and of musical studies by the Radiodiffusion Française. He is a member of the council for music of UNESCO, a vice-president of the I. S. C. M. and president of its French section. He appears frequently in Paris as conductor of his own music and on the wireless as conductor of old and new works for chamber orchestra.

As a composer Capdevielle defies classification. A consummate craftsman, he likes to vary his style from work to work, feels himself in sympathy with the "baroque" trends of the French tradition (Berlioz, Florent Schmitt) and is as little afraid of exotically luscious chromaticism and rhythmic asymmetry as of common chords or simple, square construction bordering on pastiche. A sense of humour mitigates his occasional pomposity. On the whole he is a romanticist who takes to classic subjects and treats them in a picturesque manner.

## CATALOGUE OF WORKS

## OPERA

- 'Les Amants captifs', *mythe lyrique* in 2 acts (libretto by P. Guth) (1948-50).

## INCIDENTAL MUSIC

- 'The Trachiniae', Sophocles (1943-48).

## CHORAL WORKS

- 'Pélagios', concert drama for speaking-voice, chorus & orch. (1941).



- 'Cantate de la France retrouvée' (J. Tardieu) for tenor men's chorus, wind, harp, pf. & perc. (1945).  
'L'Île rouge' for solo voices, chorus & orch. (1945-46).

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- Symph. poem 'Incantation pour la mort d'un jeune Spartiate' (1931).  
Overture for Cyrano de Bergerac's play 'Le Pédant joué' (1943).  
'The Trachiniae', 2 suites from the incidental music '1943-48'.  
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1. Alceste.  
2. Agnès.  
3. Scapin.

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F. E. G.

**CAPE, Safford** (b. Denver, Colorado, 28 June 1906).

American conductor. He studied piano-forte and composition in his native town and went to Europe in order to complete his musical education, settling in Brussels, where he devoted himself to an elaborate study of musicology under the direction of his father-in-law, Charles van den Borren. Much impressed by the beauty of medieval and Renaissance music, Safford Cape became aware that almost entire periods in the history of music remained unknown, owing to the lack of proper performances of the works belonging to them. He then decided to bring to life the work achieved theoretically by musical historians. In 1933, giving up all his other activities, he founded the society "Pro Musica Antiqua" under the patronage of Professor van den Borren. Taking his stand on the original documents, he endeavoured to bring out the aesthetic principles which appeared to govern the performance of pre-classical music. His achievements are looked upon as true revelations by experts and greeted with enthusiasm everywhere by concert-hall audiences.

A. L. C.

See also Pro Musica Antiqua.

**CAPECE, Alessandro** (b. Teramo, Abruzzi, ?; d. ?).

Italian 16th-17th-century composer. He

was *maestro di cappella* at the cathedral of Ferrara and in 1613-17 at that of Rieti, where from 1614 he also filled the post of *organista supplente*. Where he lived between 1617 and 1624 is not known, but as he called himself "Romano", though not born in Rome, he may have been there during that time. From 1624 to Nov. 1627 he was *maestro di cappella* at Tivoli cathedral, where Carissimi was organist under him. He wrote three books of motets, three of madrigals, 'Sacri concerti', etc.

E. v. d. s., adds.

**Capece, Carlo Sigismondo.** See Gluck ('Tele-macco', lib.), Handel ('Resurrezione', oratorio). Scarlatti (1, 3 lib.). Scarlatti (5, 8 opera & 2 oratorio lib.).

**Capek, Brothers.** See Austin (F., 'Insect Play', incid. m.), Folprecht ('Fateful Game', lib.), Humak ('Insect Play', incid. m.).

**Capek, Josef.** See Křtčka ('Dobře do dopadlo', lib.).

**CAPEK, Josef Horymír** (b. Jestrčovice nr. Votice, Bohemia, 12 Mar. 1860; d. Chicago, 1 Aug. 1932).

Czech violinist and teacher. From 1877 he worked in the U.S.A. and in 1880-82 he studied violin at the Prague Conservatory. After his return to America he lived first at Milwaukee, then at Little Rock and from 1888 permanently in Chicago, where he played first violin in the Thomas Orchestra and in the Chicago Symphony Orchestra, taught the violin at the foremost musical institutions and organized the musical life of the Czech colony. It was under his leadership that Smetana's string Quartet, 'From my Life', was played for the first time in the U.S.A. (at Milwaukee in 1885), as well as the opera 'The Bartered Bride' in Czech, at Chicago on 20 Aug. 1893. His activity as a composer was less important.

G. Š.

**Čapek, Karel.** See Janáček ('Makropoulos Affair', opera).

**CAPELL, Richard** (b. Northampton, 23 Mar. 1885; d. London, 21 June 1954).

English music critic and author. He had a general musical education under C. J. King at Northampton and studied the cello with E. van der Straeten in London and G. Penaut at Lille. After some experience in journalism in his native town he went to London as music critic to 'The Daily Mail' and, except for an interval during and for a short time after the first world war (1914-19), when he was on active service abroad, he held that post until he was invited to transfer to 'The Daily Telegraph' in 1933. He occupied the post of chief music critic till his death. He received the Military medal for his war service. During the second world war he volunteered in 1939 to serve his paper as special correspondent, first in France, later in North Africa and lastly in Greece. The result of his Greek experiences was a book entitled 'Simiomata' (London, 1946). He received the O.B.E. in 1946.



A man of sound judgment and wide reading (particularly of French literature, which inculcates a sense of style), Capell was able to make the interests of music felt and the art respected by the wide circle of readers for whom 'The Daily Mail' caters. In later years his talents found fuller scope on a paper which by long tradition pays especial attention to the events of the concert-room and the affairs of the professional musician. A busy life left him little time for more permanent literary work, but his book on 'Schubert's Songs' (1928), containing detailed description, musical analysis and free English paraphrases of the poems of the most important songs, is a masterly contribution to the study of the subject. He made English translations for singing of songs by Schubert, Schumann, Wolf and Grieg, and in 1938 translated for the publishers Richard Strauss's opera 'Friedenstag'. In 1930 he published a small booklet on 'Opera', tightly packed with information and penetrating criticism; this was reissued in a revised and enlarged form in 1948.

When in 1937 'Music & Letters' was given up by its founder and first editor, A. H. Fox Strangways, Capell guaranteed its future by becoming its proprietor; and in 1950, when the second editor, Eric Blom, was compelled by pressure of work to resign the honorary editorship, Capell took it upon himself.

H. C. C., adds.

**CAPELLA (Martianus Minneus Felix)** (b. Madaura, N. Africa, ?; d. ?).

Latin 5th-century poet and grammarian. The 9th section of his 'Satyricon' is concerned with music, and Rémy of Auxerre's commentary on it is printed in Gerbert's 'Scriptores . . .', Vol. I.

D. H. B.

**CAPELLA RORANTISTARUM (Chapel of Rorantists).** A Polish religious and musical establishment founded by King Sigismund at Wawel, the royal castle of Cracow, in 1540. The king's edict established a vocal team consisting of nine chaplain-singers and a seminary, supervised and conducted by a *Præpositus*. Their principal task was to perform a *cappella* and in *cantus figuratus* the first daily Mass in the Sigismund Chapel. (The name "Rorantists" was derived from the initial phrase of the first Mass after dawn, 'Rorate coeli'.)

The funds for this establishment (by the king's edict) were collected from the salt-works at Wieliczka and Bochnia as well as from taxes due to the crown from the town of Słomniki and several neighbouring villages. The members of the chapel were provided with a separate house near the royal castle and with the latest musical publications of the time. They performed (not earlier than 1543) "prænobili arte italiana" the works of Palestrina, Lassus and Goudimel as well as music by the Polish masters of polyphonic art

such as Waclaw of Szamotuły, Marcin Leopolita, Mikołaj Gomółka and others.

The institution survived till near the end of the 19th century. The first *Præpositus* was Mikołaj of Poznań.

G. R. H.

**CAPET, Lucien** (b. Paris, 8 Jan 1873; d. Paris, 18 Dec. 1928).

French violinist, composer and teacher. He was a pupil at the Paris Conservatoire of J. P. Maurn (himself a disciple of Baillet and of Habeneck), and obtained in 1893 the first prize by unanimous decision. Appointed in 1896 as leader of the *Lamoureux* concerts, he left them soon to enter upon a brilliant career as a soloist and quartet player. He toured Europe with increasing success without giving up his teaching. After a short time at the Bordeaux Conservatory he was called to that of Paris in 1907 (chamber music and violin). His teaching brought him renown, especially in bowing, in which he brought the technique to as great a perfection as Ševčík did the technique of the left hand.

As a performer Capet was distinguished by faithfulness, by the purity of his tone and the fine style of his playing, though this at times interfered with the force of his expression.

He published a string Quartet, a Sonata for violin and pianoforte, studies for the violin and a poem for voice and orchestra, 'Devant la mer'. He left numerous compositions in manuscript, among them a second Quartet and a Psalm (solo, chorus and orchestra).

Capet formed his first string quartet team after leaving the Conservatoire with Giron, Henri Casadesus and Furet, the last-named soon replaced by Carcanade. This first party lasted from 1893 to 1899. In 1903 a new quartet was formed with Tourret, H. Casadesus (afterwards Bailly) and Louis Hasselmans. After studying for a year together this group appeared in public for the first time, giving a complete performance of Beethoven's 17 quartets. It repeated them frequently, together with the most beautiful works of the classical and modern repertory until 1910, when the players dispersed. In that year the third team was formed with Hewitt, Henri Casadesus and Marcel Casadesus (the latter killed in action in Oct. 1914). After the first world war the Capet Quartet consisted of Hewitt, Benoît and Delobelle. With these various partners Capet consistently gave performances which were models of technical ability and musical style and won praise in every capital of Europe. In 1911 Capet had the honour of representing the art of French quartet playing at the Beethoven Festival at Bonn.

M. P.

BIBL.—CAPET, LUCIEN, 'La Technique supérieure de l'archet' (Paris, 1916). Contains a detailed biographical notice of Capet.  
JOACHIM-CHAIGNEAU, S., 'Lucien Capet' ('Guide Musical', I, 3, Paris, 1929).

**CAPILUPI, Geminiano** (b. Modena, ?; d. Modena, 13 Aug. 1616).

Italian composer. He was a pupil of Orazio Vecchi, who included 16 pieces by him in his 3-part canzonets of 1597 and whom he succeeded as *maestro di cappella* at Modena Cathedral on 7 Oct. 1604.

Capilupi's published works are 'Canzonette' for 3 voices (Venice, 1597. German ed. 1606), 2 books of madrigals (1599 and 1608), one book of motets (1603), 'Concerti ecclesiastici' for 8, 9, 12 and 13 voices (1621) and single songs in various collective volumes.

E. v. d. s.

See also Stefanini (collab. in masque).

**CAPITAN, MAESTRO.** See ROMERO (MATEO).

**CAPLET, André** (b. Le Havre, 23 Nov. 1878; d. Paris, 22 Apr. 1925).

French conductor and composer. He began his musical studies at Le Havre under M. H. Woollett. In 1896 he went to the Paris Conservatoire, where he was the pupil successively of Leroux, Vidal and Lenepveu. Obtaining the Grand Prix de Rome in 1901 he was enabled to visit Italy and Germany, where he followed assiduously the performances at Berlin and Dresden of Mottl and of Nikisch. He early revealed his vocation as a conductor. At eighteen he was assistant to Édouard Colonne, at twenty-one director of music at the Théâtre de l'Odéon. But it was especially after he left Rome that Caplet developed his extraordinary gifts of orchestral comprehension and vitality. Debussy attracted him and they became intimate. The composer of 'Pelléas' considered Caplet a born conductor and chose him in 1911 to undertake the performances at the Châtelet of 'Le Martyre de Saint Sébastien'.

In 1910-14 Caplet was director of music and conductor at Boston, where he succeeded in introducing to the public a great number of notable works by modern French composers. In 1912 he conducted 'Pelléas et Mélisande' in London, at Covent Garden. In 1922, in Paris, Caplet conducted several times at the Padeloup concerts, and in 1925 he revived at the Opéra 'Le Triomphe de l'amour' by Lully, of which he had revised the orchestration.

Among his contemporaries Caplet ranked as a composer who employed modern harmony and instrumental colour with authority and taste. He was a sensitive poet before all else. He understood how to create a dreamlike or magic atmosphere in the most spontaneous way, from the first notes of any of his works. A refined artist, he always succeeded in expressing the most delicate fugitive shades of thought and feeling with an exquisite choice of expression.

Caplet's works comprise many songs:

'Prières', 'Le Vieux Coffret', 'La Croix douloureuse', 'Trois Fables de La Fontaine', 'Cinq Ballades françaises', 'Hymne à la naissance du matin', etc.; most of these are orchestrated. Chamber music is represented by a wind and pianoforte Quintet (1898), a 'Suite persane' for ten wind instruments (1900), a 'Conte fantastique' (after Edgar Allan Poe) for harp and string quartet. Later works were: 'Sonata da chiesa' for violin and organ (1924) and a 'Suite de pièces' for pianoforte duet, dedicated "aux enfants bien sages" (1925).

Orchestral music: 'Le Masque de la mort rouge' (symphonic study after Poe) (Colonne concerts, 1909); 'La Marche héroïque de la V<sup>e</sup> Division' (1917); 'Épiphanie', a musical "fresco" for cello and orchestra (1923). Transcriptions for orchestra of Debussy's 'Children's Corner', 'Pagodes' and pianoforte arrangements of his 'La Mer' and 'Martyre de Saint Sébastien' must also be mentioned.

Caplet's choral works and religious music, or with a religious tendency, hold a special place in the music of his time because of their mystical sentiment and dramatic force. 'Le Pie Jésus' (1919) is for solo voice with organ accompaniment; 'Les Inscriptions champêtres' (1914) and the Mass for three voices (1922) are written *a cappella*; 'Le Miroir de Jésus' (1923) consists of string quintet, harp and three voices, which alike accompany the solo voice. It is in these works that Caplet probably reached the summit of his art.

He died very suddenly of lung disease, the result of wounds and gas-poisoning during the first world war, at a time when he was nearing his zenith both as conductor and composer. He left various unfinished works.

F. R.

BIBL.—YVES-MARC, 'André Caplet' ('Monde musical', Paris, 1924).

See also Debussy (completion of 'Boîte à joujoux' & orch. of 'Cigues').

**CAPO TASTO** (Ital. from *capo* = head and *tasto* = touch or tie; Fr. *barre*; Ger. *Capotaster*; sometimes *capo d'astro*). In Italian the nut of a lute or guitar, but also the general name of a contrivance for shortening the vibratory lengths of strings, thus forming a second nut to facilitate change of key. The construction of a *capoasto* varies according to the stringing and shape of the neck of the instrument it is to be applied to, but it may be described as a narrow rail of hard wood, metal or ivory, clothed with leather or cloth and often fastened by a screw upon the fret from which it is intended to mark off the new length of the strings. There are other but less simple ways of attaching it. The technical advantage of using a *capoasto* is that higher shifts can be more easily obtained; and the use of open strings, upon which the possibility of chords

often depends, is facilitated in another compass than that natural to the instrument. How much transposition may be facilitated will be gathered from the tuning of a guitar the strings of which give the following notes as the basis for sharp keys: E, A, d, g, b, e'. With a *capo tasto* on the first semitone fret we obtain the basis for flat keys, the fingering remaining the same, thus: F, Bb, eb, ab, c', f'.

With bowed instruments the *capo tasto* is no longer used, but it was formerly with those having frets, such as the viola da gamba. The use of the thumb as a bridge to the cello serves as a *capo tasto*, as also, in principle, the pedal action of the harp.

A. J. H.

**CAPOCCI, Filippo** (b. Rome, 11 May 1840; d. Rome, 25 July 1911).

Italian organist and composer. He began to study music at the age of nine, learning the organ and harmony from his father, Gaetano Capocci. In 1861 he obtained a diploma as a pianist in the Academy of St. Cecilia in Rome. He was appointed first organist at the church of St. John Lateran in 1873 and succeeded his father as *maestro direttore di cappella* in 1898. A visit of Alexandre Guilmant to Rome in 1880 inspired Capocci to devote himself to the highest branch of organ technique, and he shortly became famous for the excellent taste of his arrangement of stops, for the admirable clearness of his playing and for his musicianly phrasing. A great number of compositions for the organ have been published in London, Leipzig and Paris. They include 5 sonatas and 11 books of original pieces.

J. A. F.-M.

**CAPOCCI, Gaetano** (b. Rome, 16 Oct. 1811; d. Rome, 11 Jan. 1898).

Italian organist and composer, father of the preceding. He began his musical studies under Sante Pascoli, organist of St. Peter's in Rome, and was afterwards a pupil of Valentino Fioravanti and Francesco Cianciarelli for counterpoint and composition. In 1831 he received the diploma of organist and in 1833 that of composer from the Academy of St. Cecilia. His first post as organist was in the church of Santa Maria in Vallicella; in 1839 he was appointed to Santa Maria Maggiore; in 1855 he was made *maestro direttore* of the Cappella Pia of St. John Lateran, a post which he occupied till his death.

Capocci's sacred compositions were constantly in use at the Lateran, where his Responses for Holy Week were universally admired; seven published volumes, containing 42 compositions, such as masses, motets, psalms, etc., represent only a comparatively small proportion of his works, which are remarkable for their faithful adherence to the ecclesiastical style of the great Italian school, and for melodies of a flowing, facile type.

J. A. F.-M.

**CAPORALE, Andrea** (b. ?; d. London, c. 1756).

Italian violoncellist and composer. He arrived in London in 1734 and excited much attention. In 1740 he joined Handel's opera orchestra. He played in Dublin from Sept. 1754 to June 1755, and again in 1757, when his performance there on 3 Feb. is noted in Faulkner's Journal (No. 3107). He was more famous for tone and expression than for execution. Eighteen solos for his instrument were published in London.

E. v. d. s.

**CAPOUL, Joseph (Victor Amédée)** (b. Toulouse, 27 Feb. 1839; d. Pujaudran du Gers, 18 Feb. 1924).

French tenor singer. He entered the Paris Conservatoire in 1859, studied singing there under Révil and *opéra-comique* under Mockery, and in 1861 gained the first prize in the latter class. On 26 Aug. of the last-named year he made his début at the Opéra-Comique as Daniel in Adam's 'Le Chalet' and next played Tonio in Donizetti's 'La Fille du régiment'. He became a great favourite and remained at that theatre until 1870. In 1872 he sang in Italian at the Théâtre Ventadour, in 1876 in French at the Gaîté, as the hero in 'Paul et Virginie' (Massé) and in 1878 at the Ventadour as Romeo in 'Les Amants de Vérone' (Marquis d'Ivry), both new operas.

On 1 June 1871 Capoul first appeared in England at the Italian Opera, Drury Lane, as Faust, with success, and he sang there every season (except 1874) until 1875. From 1875 to 1879 he sang at Covent Garden as Paul, Romeo, etc. He sang several seasons in North America both in Italian and in French *opéra-bouffe*. His last new part in Paris (Château d'Eau) was on 13 Oct. 1888, as the hero in Godard's 'Jocelyn', the libretto by himself and Armand Silvestre. In 1892 he taught singing at the National Conservatory, New York. From 1897 to 1905 he was stage manager at the Paris Opéra.

A. C., adds. M. L. P.

**CAPPA, Goffredo** (b. ?, c. 1647; d. Saluzzo, 6 Aug. 1717).

Italian violin maker. He was a pupil of Nicola Amati and his instruments became famous.

G.

**CAPPERAN.** See CHABRAN.

**CAPRICCIETTO** (Ital.). Diminutive of the following:

**CAPRICCIO** (Ital. =whim, caprice; Fr. *caprice*).

(1) The name was originally given to pieces written for the harpsichord in a fugued style, though not strict fugues, in the late 16th and the 17th centuries, when they resembled the *ricercare*, the *canzona* and the *fantasia*. It was also sometimes applied to actual fugues, when written upon a lively subject; and the composition was consequently for the most part in

quick notes. Examples of this kind of capriccio can be found in Handel's 'Third Set of Lessons for the Harpsichord', and in the second of Bach's 'Six Partitas'. Bach also uses the word as synonymous with "fantasia", i.e. a piece in a free form, in his 'Capriccio on the departure of a beloved brother'.

(2) In the middle of the 18th century the term was applied to exercises for stringed instruments, such as would now be called *études*, in which one definite figure was carried through the composition (e.g. Paganini's violin 'Capricci').

(3) Later the name was applied to a piece of music constructed on original subjects, and frequently in a modified sonata or rondo form (as in Mendelssohn's 'Three Caprices', Op. 33, or Sterndale Bennett's *Caprice in E major*), or to a brilliant transcription of one or more subjects by other composers. As examples of the latter kind may be named Heller's 'Caprice brillant sur la Truite de Schubert' and Saint-Saëns's 'Caprice sur les airs de ballet d'Alceste de Gluck'. The title 'Capriccio' is applied to several of the short pianoforte pieces which form an important part of Brahms's later works. His Opp. 76 and 116 consist of 'Capricci' and 'Intermezzi', the former name being applied to the more rapid movements, the latter to the slower.

E. P., add.

See also Fiorillo (F., 'Caprices' for vn.). Paganini (do.).

**CAPRICCIO.** Opera in one act by Richard Strauss. Libretto by Klemens Krauss and the composer. Produced Munich, State Opera, 28 Oct. 1942. First performed in England, London, Covent Garden Theatre, 22 Sept. 1953.

**CAPRICE AMOUREUX, LE** (Opera). See DUNI.

**CAPRICORNUS.** See BOCKSHORN.

**CAPROLI, Carlo** (called **Carlo del Violino**) (b. Rome, ?; d. ?).

Italian 17th-century composer. He was probably a pupil of Luigi Rossi. He entered the service of Prince Ludovico, the nephew of Pope Innocent X, but in 1653 the Abbé Francesco Buti, the literary agent of Cardinal Mazarin, called him to Paris, together with a company of singers, to perform an opera at the French court. This was 'Le nozze di Peleo e di Theti', to a libretto by Buti, and it was sung at the Petit Bourbon palace on 14 Apr. 1654, with great success, one of the earliest Italian operas ever heard in Paris. The composer's wife, Vittoria Caproli, sang the part of Theti. Unfortunately the score has disappeared, apart from the ballet airs (which were contributed by Lully).

Caproli returned to Rome in June 1654, with letters of recommendation from Mazarin to Cardinal Antonio Barberini; he joined the household of that prince and stayed until 1665.

Subsequently he was guardian of the section of instrumentalists of the Accademia di Santa Cecilia, and in 1667, jointly with G. E. Bernabei he was appointed chapel master of the French church in Rome, San Luigi dei Francesi. Nothing more is known about his life. He must have been still living in 1683, the date of the score of his oratorio 'Davide prevaricante, e poi pentito' (words by Lelio Orsini), which is preserved at the National Library in Vienna.

In Angelo Berardi's 'Ragionamenti musicali' (1681) Caproli is called one of the best composers of cantatas of his time. Some 70 cantatas and canzoni are extant in various libraries (Bologna, Brussels, Modena, Paris, Naples, Rome, London and Oxford), and a list of them was compiled by Prunières, who reprinted one of them, 'Chi può Nina mirare', in the appendix of his 'L'Opéra italien en France avant Lully' (1913). Two of Caproli's cantatas are included in Playford's 'Scelta di canzonette italiane di diversi autori' (1679).

Caproli's brother, Jacopo, was also a composer of cantatas; a collection of 'Villanelle spirituali' by him is preserved at Naples.

A. L.

**CAPRON, Nicolas** (b. ?, c. 1740; d. Paris, 14 Sept. 1784).

French violinist and composer. A pupil of Gaviniès, he made his début at about the age of sixteen in the orchestra of the Paris Opéra-Comique, and having appeared as soloist at the Concert Spirituel during 1761 he met with ever-increasing success. He married on 22 June 1769 Anne Soisson, a cousin of Piron the writer. He was a distinguished virtuoso, who was sometimes reproached with delighting in extreme difficulties.

Capron wrote a number of concertos, quartets, duos and sonatas. Only two works, out of all these productions, have been preserved, a 'Premier Livre de sonates à violon seul et basse', Op. 1 (1768) and 'Six Duos pour deux violons', Op. 3 (1777).

M. P.

BIBL.—LA LAURENCIE, LIONEL DE, 'L'École française de violon', II (1923), pp. 368-79.

**CAPULETTI ED I MONTECCHI, I** (Opera). See BELLINI.

**CAPUT MASS.** Three masses with this name are at present known to exist, and all three are available in modern editions. The composers, together with approximate dates of composition, are as follows: Dufay (c. 1445), Okeghem (c. 1470), Obrecht (c. 1485). There is also an anonymous 'Agnus Dei', possibly by Obrecht, and a setting of 'Salve Regina' by the English composer Richard Hygons (who was organist of Wells Cathedral until 1507), both of which make use of the *Caput* theme. This, as a theme or *cantus firmus*, proved difficult to trace for many years. From 1912 onwards various guesses were

made by Fritz Schegar, Peter Wagner, Johannes Wolf and André Pirro, who were unable to throw light upon the connection between the word "caput" and the *cantus firmus* used by Dufay, Okeghem and Obrecht. The melody was recognized to be quite distinctive and unusual, though definitely a part of the vast corpus of Gregorian plainsong.

Its true identity was first revealed by Manfred Bukofzer at the Basel Congress of the International Musicological Society in 1949. He first came across the theme in a manuscript processional of the Nuns of Chester, and further research into graduals and processions of the English (Sarum) rite showed that the closest resemblance between the *cantus firmus* of the three masses and the original plainsong was to be found there. The actual source of the theme is a melisma on the final word ("caput") of the antiphon 'Venit ad Petrum' which formed part of a special service on Maundy Thursday. The fact that this antiphon is not found in Roman, Ambrosian or Mozarabic liturgy, whereas it is an integral part of the *mandatum* (Maundy) service in Anglo-French sources, suggests that Dufay used a French or even an English manuscript for his original transcription of the melody. Another theory is that Dufay based his *Caput* Mass on an earlier work by an English composer such as Dunstable or Power. This would explain the suspected absence of a Kyrie from Dufay's Mass, for English polyphonic masses of the 15th century began with the Gloria, the Kyrie being sung in plainchant. Obrecht must have known Dufay's Mass, for he copied (as if by way of acknowledgment) the opening of the Gloria. That he did not copy the Kyrie is taken as evidence of the omission of this section in the earliest version of Dufay's Mass. Documents at Cambrai, dated 1463, mention that the Kyrie of a *Caput* mass — presumably Dufay's — were copied into one of the choir-books there. It may therefore be true that the Kyrie was a later addition, made to conform with a change in liturgical custom.

Both Obrecht and Okeghem used not only the *Caput* theme, but the rhythmical organization of it as set down by Dufay, with very slight changes. Hygons, in his 'Salve Regina', did exactly the same, and since his version of the *cantus firmus* is at the same pitch as Dufay's, and in the same mode, it is possible that he too knew either Dufay's Mass or the hypothetical English work which was the prototype of them all. It has not so far been proved that Dufay did not visit England, and in view of the discovery of parts of his *Caput* Mass in a Coventry manuscript, and of a complete copy of his Mass 'L'homme armé' in the Scone choir-book<sup>2</sup>, it may not be beyond the bounds

<sup>2</sup> See SCONE ANTIPHONARY.

of possibility that Dufay, as well as his music, was well known in England and Scotland during the 15th century.

D. W. S.

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'Studies in Mediaeval and Renaissance Music' (London, 1951), p. 217.  
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**CAPUZZI, Giuseppe Antonio** (b. Brescia, 1 Aug. 1755, d. Bergamo, 18 Mar. 1818).

Italian violinist. He was a pupil of Tartini and Berton and became leader at Santa Maria Maggiore, Bergamo. He was violinist at St. Mark's, Venice, and went to London in 1796, where he met with great success and produced his ballet, 'La Villageoise enlevée, ou Les Corsaires', and some operas. He composed operas, cantatas, a considerable amount of chamber music and a 'Sinfonia concertante'.

A. L.

**CARA, Marchetto (Marco)** (b. Verona, ?; d. Mantua, c. 1527).

Italian lutenist and composer. From 1495 to 1525 he was at the court of Mantua. He was a famous song composer (frottole and pieces in the frottola manner) and lutenist. Aaron mentions him in the latter capacity in 1545.

E. v. d. S., rev.

**CARACTACUS.** See ARNE (T. A.) (stage work). ELGAR (cantata).

**CARADORI-ALLAN, Maria (Caterina Rosalbina)** (born de Munck) (b. Casa Palatina, Milan, 1800; d. Surbiton, 15 Oct. 1865).

Alsatian soprano singer. Her father, Baron de Munck, was an Alsatian, and had been a colonel in the French army. Maria's musical education was completed entirely by her mother, without assistance. Her father's death obliged her to avail herself of her gifts in order to support herself. Having attempted the stage in the course of a tour through France and part of Germany, she took her mother's family name of Caradori and accepted an engagement in London in 1822. She made her début on 12 Jan. at the King's Theatre as Cherubino. "It may be observed", says Lord Mount Edgcumbe, "as an odd coincidence that Pasta, Vestris and Caradori all have acted the Page in 'Le nozze di Figaro', and none more successfully than the last, who by accident, not choice, made her début in that part; and it proved fortunate for her, as her charming manner of performing it laid the foundation of her subsequent favour." She continued engaged through 1823 and 1824, and in the latter year took her benefit in Mozart's 'Don Giovanni'. On 21 Mar. 1825 she sang in Beethoven's ninth Symphony on its production by the Philharmonic Society.

Pasta having returned to London in 1826 and chosen Mayr's 'Medea in Corinto' for her benefit, Caradori acted and sang most charmingly in the tender and gentle part of

Creusa. Her voice, though not very powerful, was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music and sang with great delicacy and expression. In a room she was perfect. Her appearance was interesting, her countenance very agreeable and her manner modest and unassuming, she always pleased though she never astonished her audience. Her salary rose gradually from £300 in 1822 to £1200 in 1827.

In 1834, happening to be again in England, she carried on the operas with tolerable success until the arrival of the expected prima donna, Giulia Grisi. But it was in concerts that she now achieved her greatest success, and most prominently in the Festival in Westminster Abbey in this same year, in which she sang with her usual excellence and was well heard, though it had been feared that her voice was not powerful enough for so large a space.

During the Carnival of 1830 she sang with success at Venice, but after 1835 she remained in England, singing at festivals and concerts. She sang the soprano part in the first performance of 'Elijah' at Birmingham on 26 Aug. 1846, when Mendelssohn's judgment of her performance was not so favourable as Lord Mount Edgcumbe's (Letters, 31 Aug. 1846). There is a good portrait of Caradori in the character of Creusa in Mayr's 'Medea' by J. Hayter, lithographed by Hullmandel.

J. M., abr.

**CARAFA (di Colobrano), Michele Enrico** (b. Naples, 17 Nov. 1787; d. Paris, 26 July 1872).

Italian composer. He was a younger son of Giovanni, Prince of Colobrano and Duke of Alvitto, and destined for a military career. He entered the Neapolitan army, became aide to Joachim Murat and fought in Calabria, Apulia and in 1812 in Russia. After Napoleon's downfall he devoted himself wholly to music, which as a boy he had studied with Ruggi and Fenaroli at Naples and with Cherubini and Kalkbrenner in Paris. Carafa lived in Italy but often visited Paris and settled there permanently in 1827. He became Lesueur's successor as a member of the Académie des Beaux-Arts and in 1840 was appointed professor of composition at the Conservatoire, a post which he retained until his retirement in 1858.

Carafa was chiefly a composer for the stage and wrote no less than about 20 Italian and 17 French operas (some of them written in collaboration with other composers). Of the Italian works 'Gabiella di Vergy' (Naples, 1816) had some success, while most of the others, although performed on the first Italian stages, the Scala of Milan and the San Carlo of Naples, hardly ever lasted for more than one season; 'Abufar, ossia La famiglia araba',

which he wrote for Vienna in 1823, was also a failure. But some of his French operas, especially 'Le Solitaire' (1822), 'Masaniello' (1827) — which preceded Auber's 'Muette de Portici' by two months — and 'La Prison d'Edimbourg' (1833, from Scott's 'Heart of Midlothian') were fairly successful and kept the stage for many years. Carafa also wrote some ballets for the Paris Opéra ('L'Orgie', 1831, and 'Nathalie', with Gyrowetz, 1832), church music (a Mass, a Requiem, a 'Stabat Mater'), symphonies, romances, pianoforte pieces, etc.

See also Auber (collab.) Bellini, Hérold (collab.). Mercadante (resetting of 'Gabiella di Vergy', lib.). Paer (collab.).

**"CARAMBA, LA" (María Antonia Fernández)** (b. Motril, Granada, 1751; d. Madrid, 1787).

Spanish singer. She first appeared in Madrid in comic operas and *tonadillas* in 1776. Her extraordinary success was due mainly to her beauty and spirit, and to her interpretations of the wild Andalusian gypsy songs; she was especially notable for her manner of singing the prolonged *Ay!* with which most of them begin and end. A 'Tirana' and other songs sung by her are printed by Mitjana ('La Musique en Espagne').

In 1781 she retired from the stage and married a Frenchman. She soon left him, however. Her return to the theatre was made the subject of a *tonadilla*, 'El luto de Garrido por la muerte de la Caramba', in which, after her death had been bewailed by the tenor (Garrido) in an aria worthy of Gluck, she appears to him wrapped in her mantilla and convinces him that she is alive by her imitable singing of a florid Andalusian melody. The nickname of "La Caramba" was given to her from the enormous bow of brilliant colour which she began to wear in her hair about 1778. The word has been used ever since as a familiar euphemism to express considerable surprise. The best criticism on her art is perhaps that of the obituary sonnet: *Esa que muda fué más elocuente* (She was more eloquent in silence than in song). J. B. T.

**CARAPPELLA, Tommaso** (b. Cerreto, 1653; d. Naples, 20 Sept. 1736).

Italian composer. He was chapel-master at several Neapolitan churches and his services were much in demand with the nobility, as appears from the title-pages of his compositions. He retired to the monastery of Monte Oliveto, where he died. Padre Martini, in his 'Storia della musica', praises him as an excellent composer in the madrigal style. Of his compositions a collection of 'Canzoni a due voci' was published at Naples in 1728.<sup>1</sup> Other *canzoni* and chamber duets are preserved in manuscript, as are two oratorios, 'Il trionfo della castità' and 'Battaglia spiri-

<sup>1</sup> A copy is in the B.M.



tuale', a Miserere for 4 voices and a hymn to Santa Francesca Romana which was sung annually at Monte Oliveto.

Of dramatic music Carapella wrote the choruses for Duke Annibale Marchesi's tragedy 'Domiziano' (printed at the end of his 'Tragedie chrétienne', 1729) and two serenatas, 'Teti' (1714) and 'Il genio austriaco' (n.d.), librettos of which are in the London Library; the score of the latter has been preserved in the Conservatory of Milan.

A. L.

**CARATTACO** (Opera). See BACH (J. C., 38).

**CARAVANE DU CAIRE, LA** (Opera). See GRÉTRY.

**CARBONEL, Joseph François Narcisse** (b. ? Vienna?, 10 May 1773; d. Nogent-sur-Seine, 9 Nov. 1855).

French composer. He was the son of Joseph Noël Carbonel (1751-1804), a performer on the *galoubet* (tabour-pipe), who returned to Paris a few years after the birth of his son. Carbonel entered the newly founded École Royale de Chant in 1783 and took lessons from Gossec, Rodolphe, Piccini and other notable musicians. He sang a boy's part, Élamir "jeune enfant des Augures, naïf & très-dévoué", in Beaumarchais's and Salieri's 'Tarare' at the Paris Opéra on 8 June 1787 and made — still only fourteen — his début as a composer on 1 Nov. of the same year, when with two other singers he performed his 'Ode sur la mort du Duc Léopold de Brunswick' at the Concert Spirituel. From 1798 onwards he published a number of pianoforte sonatas, collections of vocal romances, etc., but did not fulfil his early promises, for he passed the rest of his long life in comparative obscurity. The ballet 'La Dansomanie', which in Q.-L. (and incidentally also in the B.M. Catalogue and elsewhere) is recorded as his work, belongs to Méhul; Carbonel merely arranged the pianoforte score, as he did with numerous other contemporary compositions by Gaveaux, Dalayrac and others.

A. L.

**Carcajus, Domenico.** See Pergolesi (Intermezzo, lib).

**Cardarelli, V.** See Petrassi (2 songs).

**CARDIFF MUSICAL FESTIVAL.** The first musical festival at Cardiff took place in 1892 and the second in 1895. Both were under the direction of Sir Joseph Barnby. An interval of seven years then elapsed, followed by the festivals of 1902, 1904, 1907 and 1910, all conducted by Sir Frederick Cowen. The one planned for 1913 and postponed till the following year could not be given on account of the outbreak of war. The programmes of these festivals followed the usual festival repertory, while as regards novelties special

<sup>1</sup> Fétis has "Vienne, Autriche", which is possible, but rather unlikely in the case of a *galoubet* player; this may have been a mistake for Vienne, Isère.

attention was given to works by Welsh composers. Salient features are as follows.

1892. 'Golden Legend' (Sullivan), 'Dream of Jubal' (Mackenzie), 'Faust' (Berlioz), 'Stabat Mater' (Dvořák), 'Blest Pair of Sirens' (Parry), 'Revenge' (Stanford), 'Saul of Tarsus' (Joseph Parry).

1895. Requiem (Verdi), Choral Symphony (Beethoven), 'St Francis' (Tinel), first time in Britain, 'The Bard' (Stanford), first performance, 'A Psalm of Life' (David Jenkins).

1902. 'Orpheus' (Gluck), 'Song of Destiny' (Brahms), 'Stabat Mater' (Rossini), 'Samson and Delilah' (Saint-Saëns), 'Ruth' (Cowen), 'Flying Dutchman', Acts I and II (Wagner), 'Les Beautés' (Franck), first time in Britain.

1904. 'Eve' (Massenet), 'Faust' (Schumann), Requiem (Verdi), 'Dream of Gerontius' (Elgar), 'The Desert' (David), 'Lohengrin', Act III (Wagner), 'John Gilpin' (Cowen), 'Victory of St. Garmon' (Harry Evans).

1907. 'Omar Khayyám', Part II (Bantock), 'Phoebus and Pan' (Bach), 'A Vision of Life' (Parry), 'He giveth His Beloved Sleep' (Cowen), Mass in E♭ (Schubert), 'Sir Patrick Spens' (Brewer), 'Romeo and Juliet' (Berlioz), 'Coming of Arthur' (David Evans), excerpt from 'Parsifal'.

1910. 'The Veil' (Cowen), 'The Sungods' Return' (Mackenzie), Requiem (Brahms), 'Pied Piper of Hamelin' (Parry), 'The Bard' (David Thomas), excerpts from 'Siegfried' and 'Götterdämmerung' (Wagner).

N. C. G.

**CARDIFF, NATIONAL COLLEGE OF MUSIC AND DRAMA.** This institution, established by the Cardiff City Education Committee, was opened in 1949. It is housed in the Castle, not long before presented to the City of Cardiff by the Marquis of Bute. The number of students at the opening of the College was approximately 250. The Principal appointed was Harold C. Hind, D.Mus., L.R.A.M., A.R.C.M.

E. B.

**CARDILLAC.** Opera in 3 acts by Hindemith. Libretto by Ferdinand Lion, based on E. T. A. Hoffmann's story 'Das Fräulein von Scudéri'. Produced Dresden, State Opera, 9 Nov. 1926. 1st perf. abroad, Vienna, State Opera, 3 Mar. 1927. Revised version produced Zurich, June 1952.

**CARDON, Louis** (b. Paris, 1747; d. Russia, 1805).

French harpist of Italian descent. He made a great reputation in Paris, but on the outbreak of the Revolution he migrated to Russia. His 'L'Art de jouer la harpe' (1805) was for long esteemed.

His brother, Pierre Cardon (b. Paris, 1751; d. ?), was a singer and violoncellist.

M. C. C.

**CARDONNE, Philibert** (b. Versailles, 1731; d. ? Paris, ?).

French composer. He was a pupil of Colin de Blamont. A motet of his was sung at the French court when he was only fourteen, and his first published composition, an *air tendre*, was printed in the 'Mercure de France', in Feb. 1746. Cardonne wrote three dramatic works, the pastoral 'Amaryllis', sung at a concert at Compiègne on 17 July 1752, the *tragédie lyrique* 'Omphale' (Opéra, 2 May 1769) and



the one-act opera-ballet 'Ovide et Julie' (Opéra, 16 July 1779). He held some official appointments at court, was the violin teacher of "Monsieur" (later Louis XVIII) and in 1775 succeeded the elder Berton as *Maître de la Musique du Roi*. Apart from the works already mentioned, he published some collections of airs and a book of sonatas for harpsichord with violin (Op. 3, 1765).

A. L.

**CARDOSO, Cyriaco de** (b. ?; 1846; d. ?, 1900).

Portuguese composer. He wrote comic operas, lively and graceful works which have continued to hold the stage.

J. B. T.

**CARDOSO, Manuel** (b. ?; d. ?).

Portuguese 16th-century church musician. He was *archipraeceptor* to John III and treasurer of the Cathedral of Leiria. He compiled a work containing the liturgical music sung in Holy Week, one of the earliest books of music printed in Portugal.

*Passonarium juxta Capellæ Regis Lusitanæ consuetudinem; accentos rationem integre observans. Per Emmanuelem Cardosum eiusdem Regis Capellæ Archipraeceptorem, & Leiriensis Ecclesiae Thesaurarium. Leirnae, Excudebat Antonino à Mariz... Anno 1575.*<sup>1</sup>

Cardoso died some time before 1595.

J. B. T.

**CARDOSO, Manuel** (b. Fronteira nr. Estremoz, ? Mar. 1571, d. Lisbon, 24 Nov. 1650).

Portuguese composer. He is one of the most able polyphonists of the later school. A son of Francisco Vaz and Isabel Cardoso, he adopted his mother's name according to the old Portuguese custom. He studied for the priesthood at the seminary of Evora. In this town, then undoubtedly the outstanding centre of Portuguese polyphony, he received a complete musical education, which enabled him, still very young, to be appointed choir-master of the cathedral there. Some years after he proceeded to Lisbon, where in 1588 he took the Carmelite habit, and in 1589 professed in the same order. From this time on until the end of his life he was musical director of the monastery of the Carmelites at Lisbon and for many years also sub-prior. In 1647 the provincial of the order appointed him his vicar.

Cardoso's wide musical knowledge, his vigorous style of composition with its powerful counterpoint, his art, throughout noble and never lacking a peculiar religious serenity, won him the high appreciation of the kings of both Spain and Portugal. To say, as certain scholars did, that Cardoso's music was rigid and little expressive is to misjudge him. John IV, after having become king of Portugal, frequently received Cardoso in his palace or visited him in his cell at the Carmelite monastery to converse about music and its theory. It was also Cardoso who in 1617

wrote the flattering introductory acknowledgement for P. Manoel Rodrigues Coelho's 'Flores de musica' (Lisbon, 1620), showing once again his reputation as an authority on music.

The contemporary Portuguese poet Manuel de Faria e Sousa mentions Cardoso side by side with Josquin des Prés, Cristóbal Morales, Philip Rogier and Francisco Guerrero. During his lifetime Cardoso's music became well known throughout the Peninsula, one of his most famous compositions being the 'Missa Philippina', written in honour of Philip IV of Spain.

Cardoso's printed works include:

Magnificats for 4 & 5 voices (Lisbon, Peter Craesbeck, 1613) (Coimbra, Bibl. Univ.).

'Missae 4, 5 et 6 v.' (Lisbon, Peter Craesbeck, 1625) (Coimbra, Bibl. Univ.; Evora, Cathedral).

'Missae 4 et 6 v. liber secundus' (Lisbon, Peter Craesbeck, 1636) (Coimbra, Bibl. Univ.).

'Missae de Beata Virgine Maria, 4, 5 et 6 v. . . . Liber Tertius, Ad S.C.R. Majestatem Philippi quarti Hispaniarum Regis, ac novi orbis Imperatoris . . .' (Lisbon, Laurens Craesbeck, 1636) (Evora, Bibl. Publ.).

'Livro de varios motetes, Officio da Semana Santa e outras cousas. Diringido a Real Magestade DEL rey Nosso Senhor Dom João IV. de Portugal . . .' (Lisbon, 'João Rodrigues Impressor Na officina de Lourenço de Anueres [i.e. Laurens Craesbeck]', 1648) (Lisbon, Cathedral; Evora, Cathedral; Vila Viçosa, Paço Ducal).

The manuscripts mentioned in the catalogue of the library of John IV were lost in the Lisbon earthquake of 1755. They consisted of two Christmas *villancicos* (with Spanish text), 5 masses, 5 Psalms, 1 Magnificat, 2 'Te Deum' and 'Salve Regina'. A Mass for 4 voices and an 'Agnus Dei' are said to exist in manuscript in the Biblioteca de Coro of Seville Cathedral. A manuscript belonging to the Paço Ducal at Vila Viçosa also contains a few of Cardoso's compositions. Two motets were printed by Proske in 'Musica Divina' and eight are mentioned in Q.-L. Transcriptions of a gradual, 'Angelis suis . . .', 'Tantum Ergo', 'Panis Angelicus' and the 'Missa Filipina' are to be found in J. E. dos Santos, 'A polifonia classica portuguesa' (Lisbon, 1937).

S. K.

**CARDOT.** See BELLENGUES, RICHARD DE.

**CARDS, MUSICAL.** See GOODBAN (1).

**Carducci, Giosuè.** See Casella ('Notte di maggio', voice & orch., 2 songs). Pratella ('Chiesa di Polenta', symph. poem). Székelyi (2 songs).

**CARDUS, Neville** (b. Manchester, 2 Apr. 1889).

English writer on cricket and music critic. After a difficult youth and an unconventional education, described with great frankness in his 'Autobiography', he began to write on music for the Manchester 'Daily Citizen' in 1913. In 1917 he joined the staff of 'The Manchester Guardian', assisting Samuel Langford on the musical side and taking up the reporting on cricket, on which he became the most brilliant and cultivated writer of his

<sup>1</sup> Copies in Lisbon, Bibl. Nac.; Evora, Bibl. Publ.

generation. On Langford's death in 1927 he became the paper's chief music critic and, at first imitating his predecessor somewhat closely, developed a sensitiveness and style of his own. He wrote with discernment and at considerable length on music in Manchester and elsewhere in England, but not in London and the southern area until 1931. He published several books on cricket, edited a selection of Langford's writings<sup>1</sup> and wrote 'Ten Composers' (London, 1945). By that time he had left for Australia, where he lived from 1939 to 1947, continuing his twofold activities there with much success, in spite of the opposition he aroused in those whose patriotism was wounded by his outspoken criticism. In 1948, having settled in London, he was engaged by 'The Sunday Times' to write on cricket. In 1951 he rejoined 'The Manchester Guardian' as London music critic, his former post as chief critic in Manchester going to Colin Mason.

E. B.

BIBL — CARDUS, NEVILLE, 'Autobiography' (London, 1947).

Caresale, Angelo. *See* HASSE ('Sesostrate', lib.).

CARESANA, Cristoforo (*b.* Venice, c. 1640; *d.* Naples, 13 Sept. 1709).

Italian priest, singer, organist and composer. In 1658 he became a tenor singer in the royal chapel at Naples and in 1667 organist. In 1688–89 he held the post of *maestro di cappella* at the Conservatorio di Sant' Onofrio and from 1699 at the Tesoro di San Gennaro. In 1705 he was again temporarily in the royal chapel, taking the place of Domenico Scarlatti, who had obtained leave from his post there.

Caresana's most famous work is his 'Sol-feggi', published at Naples in 1681, of which Choron issued a new edition for use at the Paris Conservatoire. He also published motets, hymns and chamber duets, and in Oct. 1682 produced the dramatic cantata 'Il sospetto', one of several others. He left all his manuscripts to the Casa dei Padri dell' Oratorio di Napoli (Filippini), the archives of which possess more than 300 (Fétis said 41) manuscripts of his works, almost all of them autographs. They include a *dramma in musica* (? oratorio) 'Le avventure di una fede' (undated). M. C. C., adds.

BIBL — DI GIACOMO, SALVATORE, 'Catalogo dell' archivio musicale dei Filippini di Napoli' (Parma, 1918).

'Il Conservatorio di Sant' Onofrio' (Naples, 1924).

CARESSA, Albert. *See* LUPOT (FAMILY).

CARESTINI, Giovanni (*b.* Filottrano, Ancona, c. 1705; *d.* ?, c. 1759).

Italian male contralto singer. At the age of twelve he went to Milan, where he gained the protection of the Cusani family, in gratitude to whom he assumed the name of Cusanino. His

voice, at first a powerful clear soprano, afterwards changed to the fullest, finest and deepest contralto ever, perhaps, heard. His first appearance was in Rome, 1721, in the female part of Costanza in Bononcini's 'Griselda'. In 1723 he sang in Prague, at the coronation of Charles VI as King of Bohemia. The following year he was at Mantua, and in 1725 sang for the first time at Venice in the 'Seleuco' of Zuccari, and in 1726 with Farinelli and Pasta. In 1728 and 1730 he visited Rome, singing in Vinci's 'Alessandro nell' Indie' and 'Artaserse'. Owen Mac-Swiney, happening to be in Italy with Lord Boyne and Walpole, wrote to Colman from Bologna, on 12 July 1730, mentioning letters which he had received from Handel, and goes on to say.

I find that Senesino or Carestini are desired at 1200 guineas each, if they are to be had. I am sure that Carestini is engaged at Milan, and has been so for many months past.

Carestini made his début in London on 30 Oct. 1733 in 'Semiramide', a pasticcio, under Handel's direction. He next sang the title-part in Handel's 'Ottone' (revived) on 13 Nov. and in the pasticcio 'Caio Fabbricio' on 4 Dec.<sup>2</sup> His magnificent voice and style enabled Handel to withstand the opposition, headed by Farinelli, at the other house. In the same season (1733–34) he sang in the operas 'Arianna in Creta', 'Parnasso in festa', 'Pastor fido' and the oratorios 'Deborah' and 'Athaliah'; and the next season in 'Ariodante' and 'Alcina' at Covent Garden. In 'Alcina' occurs the beautiful song "Verdi prati" which he sent back to the composer as not suited to him. Handel on this became furious, ran to the singer's house and addressed to him the following harangue:

You tog! don't I know petter as yourself vaat es peest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver.<sup>3</sup>

In 1735 Carestini left England for Venice, and for twenty years after continued to enjoy the highest reputation on the continent, singing at Munich, Turin, Milan (where he created the chief parts in Gluck's 'Demofonte' and 'Sofonisba') and Berlin. About 1754 he was engaged for St. Petersburg, where he remained till 1756, when he quitted the stage, to retire to his native country. Quantz says: "He had one of the strongest and most beautiful contralto voices, which extended from d to g"<sup>4</sup>. He was also perfect in passages which he executed with the chest voice, according to the principles of the school of Bernacchi

<sup>1</sup> This was therefore not the work in which he first appeared, as is asserted by Burney, who may have been misled by the fact that the singer was called Carestino in Oct. and Caristino in Nov.

<sup>2</sup> According to Burney, but this is probably apocryphal. Handel knew Italian and it is highly improbable that Carestini knew English by that time, especially that sort of English.

<sup>3</sup> 'Samuel Langford: Musical Criticisms' (Oxford, 1929).

and after the manner of Farinelli; in his ornaments he was bold and felicitous. He was a very good actor, and his person was tall, handsome and commanding. There is a good mezzotint of him by J. Faber, engraved in 1735 from a picture by George Knapp, a fine impression of which is now rare.

J. M., adds. A. L.

See also Caricature (Hogarth's), p. 64.  
**Carew, Thomas.** See Georges (3 songs) Lawes (2, 'Coelum Britannicum', masque).

**CAREY, Bruce Anderson** (b. Hamilton, Ontario, 16 Nov. 1877).

Canadian conductor. In his early years he was a baritone singer and choirmaster. In 1908 he went to Italy to study conducting under Visetti and others, and on his return founded the Elgar Choir of Hamilton, an organization of 99 voices which in a few years' time became famous in Canada and the U.S.A. for the expression and power of its *a cappella* singing. In 1925 Carey accepted the post of music director at Girard College, Philadelphia. His gifts as a choral conductor, particularly of the works of Bach, won widespread recognition and resulted in his appointment as director of the Bach Festival at Bethlehem, near Philadelphia, in 1933, on the death of its founder, J. Frederick Wolle. Since 1900 this Festival has been the most important event of its kind in North America, attended by musicians from many cities. The choral activities of this community (originally German) date back to 1797, and Carey, by his scholarship and enthusiasm as a conductor, has preserved its traditions. He is especially successful in securing a perfect balance of voices.

H. C. (ii).  
**CAREY, (Francis) Clive (Savill)** (b. Sible Hedingham, Essex, 30 May 1883).

English baritone singer, opera producer, teacher and composer. He was educated at Sherborne, Cambridge (Clare College) and at the R.C.M. in London, where his masters were Stanford for composition and James H. Ley for singing. Later he studied singing with Jean de Reszke at Nice during several intervals in his professional career. His first London appearance was a recital in 1907, at which he made an immediate mark both by his unusual choice of songs and his individual way of singing them. The same year (11 Dec.) he played Papageno in Mozart's 'Magic Flute' at Cambridge, the performance being produced by himself and sponsored by the future Professor of Music, Edward J. Dent, whose translation was then used for the first time. This was the beginning for Carey of a considerable amount of work in the special operatic performances which in England help to fill the blanks left by the few existing operatic companies of the fully professional kind.

The first world war caused a break in Carey's musical activities. After it he took

part in Rutland Boughton's performances at Glastonbury and then went to the Old Vic Theatre, producing and appearing in Mozart's 'Figaro', 'The Magic Flute' (1920) and 'Don Giovanni' (1921). At this time his incidental music for two plays, 'The Blue Lagoon' and 'The Wonderful Visit', was heard simultaneously in London theatres.

He taught singing at the R.C.M. and toured in Britain and on the continent with the English Singers, in the founding of which sextet he had taken a prominent share. In 1924 he went to Australia as director of the singing-school at the Conservatory of Adelaide and did some dramatic work with a repertory company. He remained there for three years, and on his way home in 1927 made a concert tour in India and other countries. The following year he sang Macheath in an American tour of 'The Beggar's Opera'. After this his public appearances became rare, though he sang occasionally at Sadler's Wells and played the Leader of the Chorus in Sir Martin Harvey's production of 'Oedipus Rex' at Covent Garden in 1936.

From 1932 onwards he devoted himself mainly to teaching and to operatic production. At Sadler's Wells he was one of the producers since the reopening of the theatre, and his experience as an actor on the "legitimate" stage, gained largely during his residence in Australia, combined with his knowledge as a musician and a singer, has served as an excellent equipment for his work there. He has concerned himself with the elimination of accumulated "traditions" in the performance of old operas, getting back to the original intentions of the composers, and has also applied himself to the improvement of the English translations where this was necessary. His productions have thereby gained in freshness and in reasonable conviction. After the death of Lilian Baylis he became a member of the committee of management at Sadler's Wells, and after a few years' retirement as a producer he again began to do brilliant work there in that capacity in 1947.

Carey has published a number of songs and folksong arrangements and composed incidental music for several plays.

H. C. C. and D. H. (ii).

See also Boughton. Dent. English Singers. Old Vic. Sadler's Wells.

**CAREY, Henry** (b. prob. Yorkshire, c. 1687; d. London, 4 Oct. 1743).

English composer and playwright. The recent researches of F. T. Wood (see Bibl.) have shed some light on the mystery which surrounded his origin and early years. According to Wood, Carey was the natural son of Henry Savile (Lord Eland) rather than of George Savile, Marquis of Halifax. He was married as Henry Savile at the Yorkshire

village of Rothwell near Rotherham on 4 Apr. 1708, and he seems to have adopted the name of Carey only at a later date, probably just before or after he settled in London, about 1710.

The names of Carey's teachers are known because he dedicated poems to each of them; they were "Olaus Westeinson Linnert, commonly called Westen<sup>1</sup>, who gave him his first notions of composition", Gemmani and Roseingrave.

During the first years of his career in London Carey won some reputation as a poet and playwright. His 'Poems on Several Occasions' came out in 1713 (enlarged editions 1720 and 1729) and his first dramatic works, two farces without music, 'The Contrivances' and 'Hanging and Marriage', were produced in 1715 and 1722 respectively. It was only in 1723 that he emerged as a composer, contributing songs to three Drury Lane pieces, 'Love in a Forest' (9 Jan.), 'Apollo and Daphne' (12 Aug.) and 'Harlequin Dr. Faustus' (26 Nov.). In 1724 a volume of cantatas and songs, words and music by Carey, was "printed for the author" on subscription, "to please my friends, to mortify my enemies, to get money and reputation", and an enlarged edition, now proudly called 'The Works of Mr. Henry Carey', came out in 1726. Among the additions appears the song which has kept its name alive, the famous 'Sally in our Alley' ("the words and tune by Mr. Carey"), at least as the author of the words; his melody, which was very popular for fifty years or so<sup>2</sup>, was then superseded by the one sung to-day (which, even though still often attributed to him, is of earlier origin).

The following years saw a steady rise in Carey's popularity as composer and as playwright. In 1728 he contributed two songs to Vanbrugh and Cibber's 'The Provoked Husband' and in 1729, after the success of 'The Beggar's Opera', he changed his farce of 1715 into a "ballad opera" by adding 13 songs; even in this new form 'The Contrivances' is not a ballad opera proper, since Carey wrote the music himself. It was first produced at Drury Lane on 5 Aug. 1729 and became one of the most popular musical pieces on the English 18th-century stage, reaching America in 1762 and Jamaica in 1777.

As a librettist Carey wrote for his friend Lampe 'Amelia' (1732), 'The Tragedy of Chrononhotonthologos' (1734), 'The Dragon of Wantley' (1737) and its sequel 'Margery' (1738), and for John Christopher Smith 'Teraminta' (1732). He himself wrote the

music or part of the music, as well as the words, of the "ballad opera" 'Betty, or The Country Bumpkins' (Drury Lane, 1 Dec. 1732), of 'The Happy Nuptials' and 'Britannia' (two entertainments sung at Goodman's Fields Theatre on 12 Nov. 1733 and 11 Feb. 1734, in celebration of the wedding of the Princess Royal, Anne, daughter of George II, and the Prince of Orange), of the very successful 'The Honest Yorkshire-Man' (Haymarket, July 1735) and finally of the equally popular interlude 'Nancy, or The Parting Lovers' (Drury Lane, 1739), which has been frequently revived, under various titles ('The Press Gang', 'True Blue', etc.) right up to the present.<sup>3</sup> Carey was probably also the author of the ballad opera 'The Disappointment', which appeared under the name of "John Randall" in 1732.<sup>4</sup> Furthermore, he wrote music for an anonymous masque, 'Cephalus and Procris' (with a pantomime interlude called 'Harlequin Volgi', Drury Lane, 1730), for a production of 'Hamlet' at Goodman's Fields, 9 Feb. 1736<sup>5</sup>, and finally, together with Henry Burgess, jun., for James Miller's 'The Coffee-House' (Drury Lane, 26 Jan. 1738).

Besides his works for the stage Carey continued to write songs and to publish them, in single sheets and in collected editions. After the 'Works' of 1726 there appeared 'Six Songs for Conversation . . . the tunes contrived to make agreeable little lessons for the harpsichord, viol, violin and hautboy' (1728), 'Six Cantatas' (1732), 'Three Burlesque Cantatas', by "Signor Carini" (1741), and 'A Choice Collection of Six Favourite Songs never before publish'd' (1742). The most comprehensive collection, made up of single-sheet songs, came out in two volumes (1737-1740), to the first of which his portrait is prefixed, under the title of

The Musical Century, in One hundred English Ballads on various subjects and occasions, adapted to several characters and incidents in Human Life, and calculated for innocent conversation, mirth and instruction.

A second edition followed in 1740 and a third, "very much improv'd and enlarg'd", in 1743, the year of his death; in the same year there also appeared a collected edition of his principal dramatic works (containing 'Amelia', 'Teraminta', 'The Dragon of Wantley' and its sequel, 'Chrononhotonthologos', 'The Contrivances', 'The Honest Yorkshire-Man' and 'Nancy'). His poems were collected in 1930.

There can be no doubt that Carey ended his

<sup>1</sup> "A well-known musician", according to F. T. Wood's explanatory note to the poem. As a matter of fact nothing whatever seems to be known of him beyond Carey's attempt to save his name from oblivion. He may have been the Westen Linnert who was a member of the Stockholm royal orchestra from 1706 until his death on 12 July 1745.

<sup>2</sup> It is this tune which appears in 'The Beggar's Opera'.

<sup>3</sup> Revived by the Little Opera Company at the Mercury Theatre, London, in 1938, 1940 and since 1948, when the music stood up well to Pergolesi's 'Serva padrona' in the same bill.

<sup>4</sup> See 'Review of English Studies', Vol. V, No. 17, Jan. 1929.

<sup>5</sup> "The ceremony of Hamlet's lying in state, after the manner of His Grace the late Duke of Buckingham, with new music proper to the occasion set by Mr. Carey." (Advertisement in 'London Daily Post'.)

life by suicide, at the height of his career. He hanged himself at his house in Dorrington Street, Coldbath Fields, on 5 Oct. 1743, as the entry in the church register of St. James's, Clerkenwell, expressly states (though the fact was not made known in the press). A benefit performance for his destitute widow and children was given at Covent Garden some days later.

Hawkins thus estimates Carey's abilities:

As a musician Carey seems to have been one of the first of the lowest rank, and as a poet the last of that class of which D'Urfey was the first, with this difference, that in all the songs and poems written by him on wine, love, and such kinds of subjects, he seems to have manifested an inviolable regard for decency and good manners.

The judgment of the composer Carey appears now rather too harsh, he was certainly not of the lowest rank and, besides 'Nancy', other of his dramatic works, especially 'The Honest Yorkshire-Man', could well bear reviving. Of his songs 'Flocks are sporting' has been reprinted in many modern editions. Carey's setting of 'Black-Ey'd Susan' did not achieve the popularity of Leveridge's tune. His claim to the authorship of 'God Save the King', put forward by his son George Savile Carey in 1795, is unfounded.

This son (1743-1807) inherited much of his father's talents. He was a poet, actor and dramatist, and possibly also a composer of some songs, and wrote some librettos, of which 'The Magic Girdle' and 'The Noble Pedlar' were set by Barthélemon. G. S. Carey's daughter, Anne, became the mother of Edmund Kean.

A. L.

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WOOD, F. T., introduction and notes to his edition of 'The Poems of Henry Carey', London, 1930 (dealing however with his works from an exclusively literary point of view).

See also Ballad Opera Carter (C. T., 'True-Blue', lib.), Lampe (4 lib.), Smith (J. C., 'Teraminta', lib.), Whicshell (a cantata).

Cariani, Giovanni. See Donato (portrait of).

**CARICATURE.** Through the ages, from as early a time as we have any record of music-making at all, musicians have been subject to

documents by means of which early forms of music can now be reconstructed. We thus see musicians made fun of by means of carving or drawing so early that we can form no idea of what the music they played was like, though here and there the representation does something to help us in forming a vague notion, where actual musical records fail. A Greek

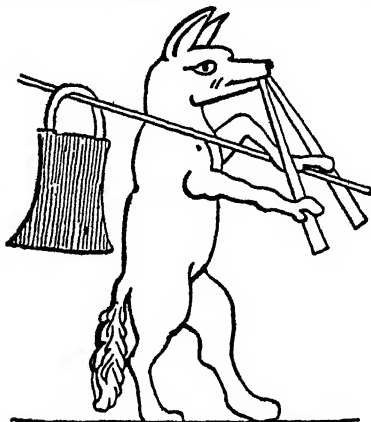


FIG. 2

intaglio (Fig. 1)<sup>1</sup>, for instance, showing a cricket with some unidentifiable instrument allows us to guess that this instrument may have produced a chirping kind of sound. A fox playing double pipes resembling the Greek aulos on an Egyptian papyrus (Fig. 2), on the



FIG. 3

other hand, is no more, in all probability, than a reflection on the character of musicians, or perhaps some particular musician. So it goes on into medieval times, e.g. the wild boar with a rebeck among the wood carvings in Winchester Cathedral (Fig. 3).

<sup>1</sup> Most of these illustrations are from Della Corte's 'Satire e grotteschi', reproduced by permission of the Unione Tipografico-Editrice Torinese.

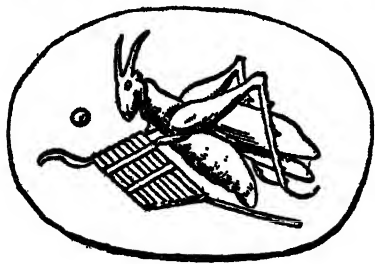


FIG. 1

pictorial satire. Indeed caricatures—in stone, wood and other materials at first—date much farther back than any written



FIG. 4

The musicians in caricatures, even where they may be actual portraits, remain for long anonymous, in the nature of things. The fool in a woodcut illustrating Sebastian Brant's 'Narrenschiff' (1494), for example (Fig. 4), may have had a living model, but to us he is amusing only as an illustration of the folly of versatility. An Italian 16th-century drawing (Fig. 5) ridicules the performance (of we do not know what) by two singers and two players (we cannot tell who).

As we approach modern times, however, anonymity ceases. We are usually told who the artist was and in some cases at least his subjects are identified for us — witness for instance P. L. Ghezzi's unflattering drawing of Carlo Francesco Pollarolo (Fig. 6), which must belong to the early years of the 18th century, judging from the composer's dates (1653-1722) and his appearance in the picture. Hogarth's 'Enraged Musician' and the singer and flautist in the fourth picture of his 'Marriage à la Mode' have been identified.<sup>1</sup>

Sometimes, from that period on, a composer's work rather than his personality was ridiculed, as in Hogarth's engraving (1731) of

<sup>1</sup> The former is Prospero Castrucci and the latter are Caresini and Weideman



FIG. 5



*From D. Hussey's 'Verdi', by permission of Messrs. J. M. Dent & Sons, Ltd.*



CARICATURES





# RUBINI

From a water-colour drawing by A. E. Chalon, R.A., bequeathed  
by the late W. Barclay Square to the R.C.M., London



# PASTA

From a water-colour drawing by A. E. Chalon, R.A.  
(in the Victoria and Albert Museum, London)

a very turbulent performance of William de Fesch's oratorio 'Judith' (Fig. 7). On the other hand the grotesque players in Gullray's plate of 1802, 'The Pic-Nic Orchestra' (PLATE 8) are depicted, not for what they play, but for their own absurd sakes.<sup>1</sup>



FIG. 6



FIG. 7

Again, some odd or striking feature in an individual musician's face might be shown in comic exaggeration, such as Pugnani's long nose.

In the 19th century an anecdotal element comes in. There is Nadar's illustration (1856)

<sup>1</sup> The Pic-Nics were a fashionable amateur society in London producing musical and dramatic entertainments. For another curious performance see the print of the Russian Horn Band (Vol. IV, p. 378, PLATE 28).

of the familiar story of the doctor who cured his deaf patient by taking him to a Berlioz concert, only to find that he had himself been deafened



FIG. 8

by the music (Fig. 8). Berlioz, of course, was the 19th-century caricaturist's chief victim, no doubt because his music was then thought as eccentric as his personal appearance actually was. Here he is as a man, by the same artist (Fig. 9), as a composer, by Carjat (Fig. 10) and as orchestral conductor, by "Cham" in 'Le Charivari' (Fig. 11). But Liszt and Wagner, for similar reasons, attracted almost as many draughtsmen's shafts to themselves, often prompted by more malicious intent. Nor, among portrait caricatures, must we overlook the many delightfully impertinent drawings of Verdi by Delfico (PLATE 8).



FIG. 9

Self-portraits are, of course, much rarer, since musicians are not often graphic artists, and those who were, like Mendelssohn, may have had no inclination to laugh at themselves. But there is an amusing sketch of Donizetti by Donizetti (Fig. 12) and a brilliant one of Caruso by Caruso. The great tenor was a rare instance of a highly gifted caricaturist among executive musicians, and he made many witty drawings of his colleagues, of conductors and of composers. Here is his

idea of Toscanini (Fig. 13). Another Italian singer, Fernando Autori, who appeared for several seasons in London in the 1920s, exhibited a number of excellent caricatures of

have yielded endless subjects for amusing and sometimes cruel ridicule. We have already



FIG. 10



FIG. 11

the Covent Garden personnel of the time on the staircase of that house.

Music as such, particularly its disagreeable side, has been the happy hunting-ground for the pictorial satirist, as witness 'The Enraged Musician', to cite no others; and performers



FIG. 12



FIG. 13

seen examples in Figs. 5, 7, 11 and *PLATE* 9. The 'Punch' cartoon of Mendelssohn's choruses for 'Antigone' (Fig. 14) made the composer laugh for a week, he said. No more can be shown here<sup>1</sup> than Doré's 'Terzetto' (Fig. 15).

Concert-room habits, fashions and abuses

when Young" and "Failure to Appreciate Good Music" in 'The British Character' series, cruelly funny things with a grain of untruth, and a drawing in 'Punch' exposing the monstrosity of advertising the pianoforte maker's name on the side of the instrument by introducing all sorts of other labels, including



FIG. 14



FIG. 15

have also been pictorially castigated. One recalls Pont's "Tendency to Learn the Piano

<sup>1</sup> There is no room, for instance, for Wilhelm Busch's serial plate illustrating various phases of a pianist's performance, with Italian tempo directions for captions, or for Adolf Oberlander's plate "Wagner in the houses? Where?", which is an elaborate composition on the theme of a theatre full of "rubber-necks".

that of the supplier of the pianist's hair-oil. But this article could be continued indefinitely; it is intended to be no more than a brief abstract.

E. B.

BIBL. — DELLA CORTE, ANDREA, 'Satire e grotteschi di musiche e di musicisti d' ogni tempo, con 508 caricature antiche e moderni' (Turin, 1946).

**CARILLON (1).** A chromatic set of bells, hung "dead" or "fixed" in a tower, usually with a compass of from two to four octaves, and played by means of a clavier (console) arranged like the manuals and pedals of an organ, or automatically either by clock-work or by electrically controlled pneumatic mechanism (*see* CHIMES).

"Carillon" was used originally for the melody played. It is a French word derived from the medieval Latin *quadrilionem*, a quaternary, because carillons were at first sounded on four bells. It is connected with the French *clarine*, a little bell, as well as with the Italian *quadriglio* (quadrille), a popular dance in the 16th century, the music for which was probably played on bells.

Carillons are very ancient. It seems that the Chinese foresaw their possibilities thousands of years ago. Manuscripts of the 10th and 12th centuries give details of the disposition of nine notes to the octave. At first the bells were small, and they were played by a performer who tapped them with a hammer suited to the purpose. In Europe the perfecting of the art of bell-founding and the making of carillons took place during the 15th-18th centuries. The great bell-founders responsible for this were the brothers Hemony, the many members of the van den Gheyn family, and later Dumery. Dunkirk had a carillon in 1437, Alost 1487, Antwerp 1540 and Bruges 1675.

The people of the Netherlands probably know their folk music better than any others, and this is in a great measure due to the fact that the workman at his labour hears the melodies from the carillon almost every hour of the day.

**DISPOSITION OF THE BELLS.**—To ensure the proper effect of the instrument as a whole and to facilitate *direct* action between the clavier keys and the bell clappers so that the player has the greatest possible control over the amount of tone produced, it is of the utmost importance that due regard be paid to acoustics as well as to mechanics in arranging the bells in the tower.

The maximum volume of sound from a stationary bell travels downwards and outwards at an angle of about 45° from the edge of the lip. Hence the bells should be well above the bottom of the openings in the sides of the tower. They should not be overcrowded in the tower, as this causes interference—one bell sheltering another and deflecting or baffling its vibrations.

From the mechanical point of view it is desirable that the treble bells, upon which the most rapid and delicate passages are usually played, should be hung as near as possible to the clavier, so as to lighten the action by shortening the connecting wires.

The usual practice in the past has been to hang the bells in the frame in order of increasing weight from top to bottom; but in some recently erected carillons this arrangement has been reversed and the larger bells have been placed at the top. This departure from tradition, together with more delicate clavier mechanism, may well prove an advantage in suitable bell towers though, perhaps inevitably, it has encountered some conservative opposition.

In old Dutch practice the bells were sometimes hung in the openings in the towers, close to the outside. While architecturally attractive, this is to be avoided as far as possible, because the listener only hears satisfactorily the bells nearest to him, and the action work required does not give so much control in the manipulation of the clavier keys.

**ACTION WORK.**—The connections between the clavier keys and the bell clappers are somewhat similar in principle to the tracker action used in organ building. For each bell the wire from the clavier key and the wire to the clapper are attached to metal cranks fixed to a common roller which provides the horizontal connection.

In the past various devices have been used in attempts to lighten the action of the heavier clappers. One of these consisted of a balance weight which brought the clapper to within the proper striking distance, so that the player had only to upset this balance when using the pedals. The disadvantage of this scheme was the consequent slow return of the clapper after striking—which destroyed some of the resonance. Later attempts were made in England to do away with this somewhat clumsy and antiquated mechanism, by altering the suspension point of the clapper so that the inertia to be overcome was reduced to a minimum. This proved to be a disappointment, for while it lightened the touch, it caused the clapper to strike at a different angle, with noticeable deterioration of tone.

Properly graded springs are now found to give the most positive action and even touch. As was usual in the past, the smaller bells are provided with springs acting against the action to counterbalance its weight and to ensure the quick return of the clappers. The larger bells, on the other hand, have springs to assist the action and so lighten the touch by relieving the player of part of the weight of the larger clappers.

**THE CLAVIER.**—The keys are of oak and are round,  $\frac{3}{4}$  in. in diameter. The upper row, representing the black notes of the pianoforte keyboard, project  $3\frac{1}{2}$  in.; the lower, corresponding to the white notes, project  $6\frac{1}{2}$  in. The keys are far enough apart to allow the player to manipulate each key without fear of touching those next to it. The pedals, usually  $1\frac{1}{2}$

octaves in compass, or more in larger carillons, are connected with the clavier, so that the lower notes in many instances can be played by both manuals and pedals. The pedals add much to the resources of the instrument. The keys are struck with the closed hand (not fist, as so frequently stated), the little finger being protected with a leather covering to prevent injury when playing. Sometimes the whole hand or half of it is covered with a kind of glove of leather or other material, but whatever is used is to protect the fingers and hand.

In the past strength as well as celerity and skill was often a requirement of the carillonneur. Not only had the leverage of the key frequently to overcome faulty action, but also, owing to unsuitable arrangement of the bells, the player had to apply undue exertion to the keys or pedals of the lower ones to make them sound as loud as he wanted them to do.

The Dutch writer Fischer (1738) quaintly observes that for carillon playing "a musician requires nothing more than a thorough knowledge of music, good hands and feet, and no gout"!

The wires connecting the striking mechanism with each key are provided with turnbuckles by which their length can be altered and the touch adjusted with the greatest accuracy. Every good carillonneur exercises the utmost care in this adjustment, because the connecting wires can stretch or contract, due to variations in temperature, during a single recital. He adjusts till the clapper is, say,  $\frac{1}{8}$  in. clear of the bell when he holds the lever hard down. This then leaves the bell free to vibrate after striking, as a pianoforte string does.

The largest bell of the carillon is usually connected to the lowest C of the clavier, the keys of which are marked with their appropriate notes. Frequently the lowest two semitones of the carillon, C# and D#, are omitted for reasons of economy.

**METHOD OF PLAYING.**—On the larger bells the upper partial tones are relatively louder than on the smaller ones, so that when the larger bells are sounded together there is more interference between partial tones, *i.e.* more dissonance, than there is when smaller bells are so sounded. For this reason, and because the smaller bells are more easily manipulated, most of the notes played are assigned to them. Chords generally are most satisfactory when played *arpeggiando*. Chromatic and diatonic scale passages can be played at almost any speed and are most effective. The most intense *crescendo* and the most delicate *diminuendo* are possible. Sustained chords are produced by a kind of *tremolando*. The most beautiful effects of carillon music are possible only when the atmospheric conditions are

favourable as, for example, they are on a calm summer evening between the hours of 9 and 10, which was the usual time of the recitals given at Mechlin by the master player, Jef Denyn. The dim light, the absolute calm and the great height of the bells — these combine to produce indescribably ethereal music.

**CARILLON MUSIC.**—The carillon as an instrument has considerable versatility, and suitable music ranges from simple folk tunes and carols in single parts to arrangements of classical music in three or more parts; and it is obvious that when bells are used in combination each one must be absolutely in tune with itself and with the others.<sup>1</sup>

The scale to which the Hemony carillons were tuned was not tempered. Though beautiful for one key they are not adapted to music which contains modulations. Carillons of modern date are tuned in equal temperament.

As a rule, the fewer the parts the better the musical effect. A contrapuntal form is often ideal for bell music and the best effect is obtained by keeping the bass well separated from the part immediately above it. The playing of chords with several bells at once is to be avoided so far as possible since, owing to the complexity and number of bell tones, simultaneous striking is liable to produce very discordant effects.

Most of the music of carillons is played from manuscript. Every carillonneur of any note makes his own arrangements of the music he plays. These he considers his own special property, for he has to play on instruments of varying size — anything from 35 to 49 bells or more — a difference of compass which greatly affects the arrangement. His task is not unlike that of the organist who has to accompany a choral work from a pianoforte score, when he must make his own arrangement to suit the instrument on which he is playing. The most important published compositions are by van den Gheyn.

The carillonneur is usually a musician of standing who has taken up the instrument as his specialized life's work and has passed through the Carillon School at Mechlin founded by the late Jef Denyn, who was a celebrated exponent of carillon music. During this time the carillonneur increases his experience by playing on the many carillons in Belgium and Holland.

As change-ringing is practised in England to the virtual exclusion of playing on carillons, it is not surprising that the carillons built by two English firms for use in the British Isles, as set out in this table, should be only a small fraction of the total number of carillons they have built for the United States, the Dominions overseas, Holland and Belgium, as the figures

<sup>1</sup> For the tuning of bells see CHANGE-RINGING.

in the following paragraph indicate. Between them they had already built several more carillons before 1939 for Holland, the home of the Hemonys, alone, than for the British Isles. Moreover many of the carillons they built for these various countries contained more and heavier bells than those built for the British Isles, which include some small instruments.

In 'The Carillon' Percival Price gives a list of carillon bell-founders recorded as having built instruments with at least two chromatic octaves. The list contains 63 names of individual founders or firms, recorded as having built between them 335 such instruments between 1552 and 1932 inclusive, a period of nearly 400 years. In the particulars given below the numbers of carillons built by the two modern firms in the list, both English, are carried up to 1948 — raising the total to

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 See also Change-Ringing. Chimes. Stahlspiel.

## CARILLONS WITH CLAVIER IN THE BRITISH ISLES

Place <sup>1</sup>	No of Bells	Heaviest Bell	Date	Maker <sup>2</sup>
ARMAGH, Cathedral.	39	43 cwt.	1921	J. T.
BOURNVILLE, Schools.	42	40½ "	1906-25	J. T.
ditto Extended, partly recast and refitted. <sup>3</sup>	48	64 "	1934	G. & J.
COBE, Queenstown, Cathedral.	42	67½ "	1916	J. T.
ditto Rehung and refitted. <sup>4</sup>	42	67½ "	1948	G. & J.
LONDON, Atkinson's, Bond Street.	23	12 "	1926	G. & J.
LONDON, Odeon Cinema, Marble Arch. <sup>5</sup>	32	6½ "	1930	G. & J.
LOUGHBOROUGH, War Memorial.	47	82½ "	1923	J. T.
PARRGATE, Cheshire, Mostyn House School.	37	19 "	1922	J. T.
PERTH, St. John's Church. <sup>6</sup>	35	28 "	1934	G. & J.
ST. HELENS, St. Mary's Church.	47	84½ "	1929	J. T.
SALTLEY, Birmingham, Church of Our Lady of the Rosary.	23	17 "	1932	G. & J.

357. It is significant that in this list only 5 names appear as the builders of 20 carillons or more of the compass specified: Francis and Pieter Hemony, of Zutphen and Amsterdam (1641-77), 50; the van den Gheyns, of Louvain and Saint-Trond (1717-91), 28; the van Aerschodts of Louvain (1830-1926), 23; John Taylor & Co., of Loughborough (1904-1948), 40; and Gillett & Johnston, of Croydon (1921-48), 49. The dates are those covered by the carillons built, and the total for these five firms is 190, more than half the entire list. These figures sufficiently indicate that the successful building of carillons is a highly specialized art.

W. W. S., rev. & adds. H. M. H.

<sup>1</sup> The carillon of 35 bells at Cattstock, by van Aerschodt (1882), recorded in previous editions of this Dictionary, was accidentally burnt down during the second world war.

<sup>2</sup> J. T. = John Taylor & Co. G. & J. = Gillett & Johnston.

<sup>3</sup> The pitch of the enlarged carillon was lowered from C to A♭ and four of the largest of the old bells were rehung.

<sup>4</sup> The existing bells were rehung in a new frame, and the automatic weight-driven tune-playing machine was replaced by electro-pneumatic action.

<sup>5</sup> This little carillon is behind louvers to the left of the stage, and is played from the organ console.

<sup>6</sup> The bourdon bell was cast in 1506 by Waghevens of Mechlin. In 1935 it was scientifically tuned, the other 34 bells being cast and tuned to blend with it.

**CARILLON** (2). The French term for the Chime-Bells or Glockenspiel.

**CARILLONS.** See ORGAN STOPS.

**CARIO, Johann Heinrich** (b. Eckernförde, Holstein, 1736; d. ?).

German trumpeter. He was instructed by C. P. E. Bach, Telemann and Schwenke, and became a great player. He is said to have invented a keyed trumpet which would play in every key and to have executed a prelude in B♭ minor. He was still alive in 1800.

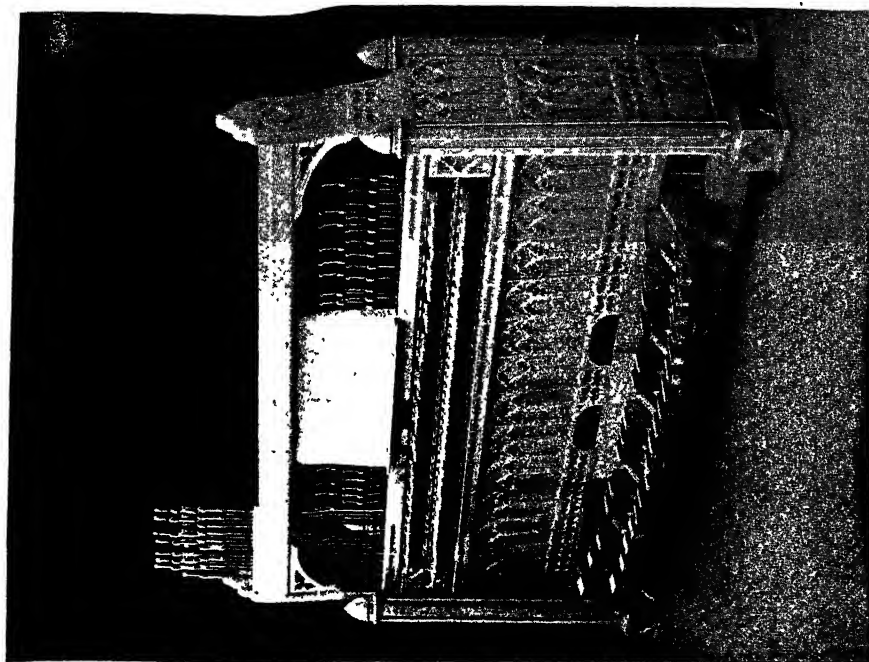
G.

**CARISSIMI, Giacomo** (b. Marino nr. Rome, 1605?; d. Rome, 12 Jan. 1674).

Italian composer. From 1624 to late in 1627 he held professional appointments at Tivoli, first as singer and then as organist. For a short period he was *maestro di cappella* at Assisi until he obtained a similar post at the church of Sant' Apollinare in Rome, which was attached to the German College.

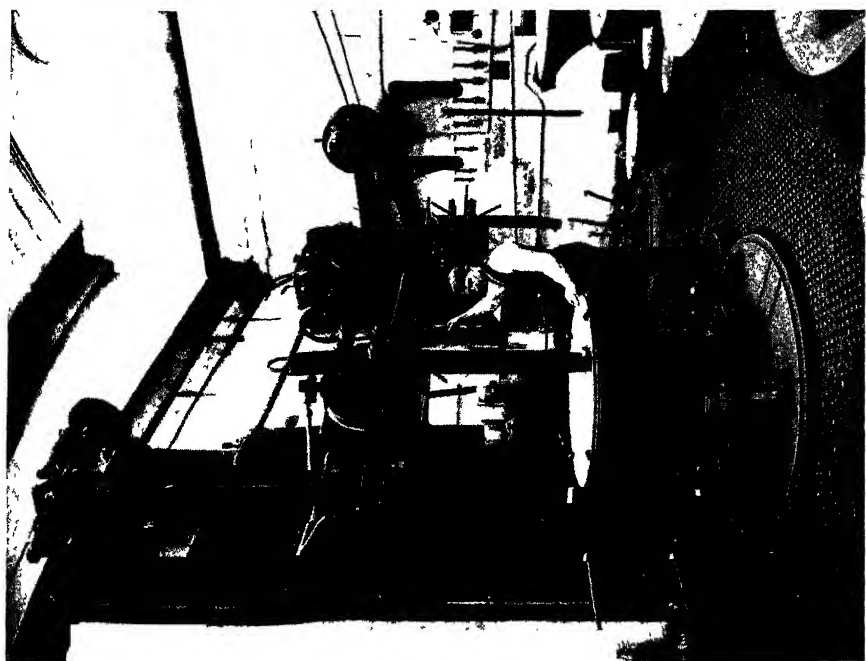
<sup>1</sup> He was baptized on 18 Apr. 1605. He may thus be assumed to have been born in the early spring of 1605, although Pitoni gave the birth-year as 1604. It is just possible that the baptism was so long delayed by some accident or other, but it was so unusual in the 17th century, particularly in Roman Catholic families, to leave infants so long unchristened that Pitoni's date may be ruled out with all but complete safety, failing corroborative evidence.





*By courtesy of Gillett & Johnston, Croydon*

**MODERN CARILLON CLAVIER**



*By courtesy of John Taylor & Co., Loughborough*

**BELL-TUNING MACHINE**



He remained there from the time of his arrival, between 1628 and 1630, until his death.

The works of Carissimi are outstanding in the development of musical declamation, particularly from the nature of their organization. The two main fields which were best suited to his style, and towards which his chief creative effort was directed, were chamber cantata and oratorio, together with their smaller supporting forms. The chamber cantata was at a very early stage in its evolution, and Carissimi and Luigi Rossi were largely responsible for creating its great popularity as an artistic medium for over a century. One strong recommendation of the chamber cantata to the contemporary Italian public was its close relationship to opera. The mood of the age was inclined to the dramatization of song, and the chamber cantata offered a convenient means of enjoying many of the elements of opera outside the theatre. Thus Carissimi's fine Lament of Mary Queen of Scots, 'Ferma; lascia ch'io parli', is virtually an extended operatic monologue, and most of the cantatas for two or more voices like 'Amor difeso' or 'Più non ti chieggió' contain a dramatic germ, however slight the characterization may be. It is significant that the one short opera that Carissimi wrote, 'L' amorose passioni di Fileno' (1647), of which the libretto only survives, was performed as an *accademia* at a private house at Bologna. The nature of this production seems to symbolize his function in the transfer of the dramatic style from the theatre to the home.

Carissimi's declamation derives from the tradition of Monteverdi, and he shows the same desire to employ the widest variety of methods. In the setting of words he uses every kind of treatment from the plainest type of *recitativo secco*, through innumerable gradations of *arioso*, to formal strains of lyrical melody. Especially remarkable is the ease and skill with which he passes from one style to another. Thus in the cantata 'Falsirena disperata' the final climax is approached by means of a systematic transition from recitative to measured *arioso*, which produces an impressive effect of steadily mounting tension. The power and impetus of Carissimi's declamation are well supported by a rich fund of harmonic resource which, if not always as vigorous and evocative as that of Monteverdi, shows in some respects more control. The cantatas 'Entro il mar' di miei tormenti' and 'In un mar' di pensieri' show his command of expressive harmony in conjunction with a strongly emotional melodic line. The chord of the Neapolitan sixth is a regular feature of his idiom and is handled with telling results. Although there is a certain amount of colouring of individual words, this is never allowed to reach the point where it threatens to dis-

integrate the line. Carissimi is more concerned to convey the general sense of each phrase of the text than to extract its emotional properties in detail. Recondite appoggiaturas and other more elaborate devices of melodic inflection are therefore introduced on a relatively restrained scale, and in consequence retain their force for moments of special emphasis. Even in the most dramatic passages there is always a lyrical element in Carissimi's writing for the solo voice. The line is kept throughout clearly within focus, and Carissimi is careful not to allow it to become distorted by exaggeration or violence of statement. His anxiety in this respect, and his desire for a degree of refinement and finish that seem more characteristic of a later epoch, sometimes lead him to accept the tame or commonplace where a more robust and imaginative response is needed. On the other hand his instinctive feeling for proportion enables him to avoid the extravagances that frequently mar the works of his contemporaries.

Nor is this sense of proportion merely a negative virtue in Carissimi. It forms part of a remarkable capacity for design on a broad scale that was one of his most valuable contributions to 17th-century music. Composers of this era were constantly exercised by the problem of organizing an extended and continuous musical work, now that the polyphonic system of overlapping sections, each based on a different motif, had ceased to be of general application, through changes in the texture of music. Carissimi demonstrated that it was possible to give shape and direction to a long composition for solo voice, without the assistance of stage action, by methods entirely in keeping with the character of the work. Since literary texts were involved, Carissimi had to be on his guard against appearing to impose a musical design at variance with the words. A great factor of his success in avoiding this was the wide range of components at his disposal. For his many shorter songs and airs reveal the variety of types on which he could draw. Frequently found is the air with refrain, such as 'E bello l'ardire' and 'Nò, nò, mio core', but it is by no means stereotyped since both its elements are continually changing in order and content; 'Io disse sempre che la mare' belongs to this category, but characteristically has a feature of its own in the expansion and development of the opening phrase when repeated at the end. In 'Bel tempo per me' and 'Sin che haurò' the formal *da capo* aria can be seen emerging, while in contrast 'Si dia bando alla speranza' is an unsophisticated popular tune that might be a folksong. Carissimi, therefore, did not lack materials with which to match the demands of a cantata

librettist, nor varieties of style to keep alive the interest of his audience. To fuse these materials together so that continuity as well as variety should be maintained, and an integrated design produced from a multiplicity of contrasting sections, was a difficult task that Carissimi never shirks and usually solves.

Within the unit of design bass patterns recurring similarly (rarely exactly) are used to preserve continuity while allowing considerable liberty to the upper line, and Carissimi's highly subtle control of the length, shape, rhythm and relative disposition of phrases enables him to repeat melodic and rhythmic figures in the vocal line and secure firmness of construction without becoming stiff or mechanical. Another powerfully cohesive force is the greatly developed feeling of tonality, Carissimi makes sure that his tonal centre is indisputably established, so that modulations can be seen in their correct perspective and key relationships be used as an additional support to the main structure. Carissimi's clear sense of harmonic direction, coupled with his instinct for a strong bass, enables him to produce long phrases that are neither faltering nor inconsequent. This is an important achievement in an age when the indefinite nature of certain types of transitional harmony was apt to be reflected in a weak and aimless melodic line.

In the form of the cantata as a whole balance is secured by means suited to each particular context. There is no standard design which is mechanically applied; the essence of Carissimi's structural technique is its flexibility. Recurring musical sections to the same or different words are a common feature, and often give a rondo-like impression. But the freedom with which the repeated units are disposed, and the many modifications, melodic and rhythmic, which they undergo implies a much more delicately adjusted type of organization. The cantata 'Sospiro che dice' owes its good proportions to the skilful use of such repetitions of phrase and section; 'Toghetemi la vita' employs the device of an instrumental ritornello for the same purpose, and in the cantata for two voices 'E pur vuole' each solo line is individually developed, but shares a common refrain. Tonality has a particularly important part in the beautifully constructed 'Sospiri ch' uscite dal tristo mio core', and thematic affinities are a constant source of consistency in exposition even where, as in 'Ferma; lascia ch' io parli', the style of declamation is fluctuating sharply. Guiding the music through the most radical changes of rhythm and measure is Carissimi's sure control of movement which ensures that the general rhetorical flow shall not be disrupted by transitory changes of mood.

In Carissimi's sacred music the same artistic

principles serve a religious purpose. Solo motets like 'Pastores dum custodistis' and 'Sicut stella' testify again to the unifying properties of the recurring section, the first by means of instrumental refrains, the second by linking different verbal phrases to the same music. 'Domine Deus meus' is welded together by a distinct feeling of thematic relationship between the principal movements, and there are a number of interesting motets in which accompanying strings have a structural function. In 'Eia plebs' and the alto setting of 'Beatus vir' there is a good deal of imitation between voice and instruments, and the overlapping of their respective phrases recalls polyphonic methods of construction. The soprano setting of the latter text shows also string refrains ingeniously varied over what appears to be but is not actually a ground bass. When further voices are added the possibilities of contrast in texture are increased, and Carissimi makes full use of this added scope. The sacred duets, like the secular examples, range freely over the imitative, antiphonal and homophonic styles, and the larger ensembles show a similar versatility. 'Veni sancte spiritus' has three-part concerted imitative writing over a semi-independent bass, in 'Pulchra et decora' two types of choral refrain, one homophonic and the other contrapuntal, are interspersed with passages of solo declamation, while in the choral sections of the five-part 'Annunciate gentes' the main technique is antiphonal — groups of two or three voices answering each other. Applying on a larger scale the many methods of treatment of solo voices and choral ensemble to be found in the motets, and infusing these elements with a vivid dramatic quality, Carissimi laid the basis of his most significant and influential contribution to sacred music — the oratorio.

Apart from Cavaleri, whose 'Anima e corpo' can only partly be classed as oratorio, Carissimi had few predecessors in this field. As in the cantata, he responded to the prevailing taste for dramatization, and demonstrated in very convincing manner its value in presenting a biblical episode clearly and impressively. Like Schutz he saw how music could help to delineate and reinforce characters and scenes from the Bible and make their impact stronger. His subjects, many of which are drawn from the Old Testament — Jonah, Belshazzar, Job, Hezekiah, the Judgment of Solomon, Jephthah and others — are selected skilfully and set out in a fashion well suited to his own idiom. Many of these oratorios are quite brief and consist only of a single dramatic scene. There is usually a narrator (*historicus*), even where there is only a single solo voice, as in 'Lucifer', and the action is carried forward by individual char-

acters in short self-contained passages of solo declamation. The medium most favoured is *arioso* with a moderate degree of expressive decoration, but the style is very flexible. The characterization is not laboured, though there are many arresting touches, such as the distinction drawn between the two quarrelling women in 'The Judgment of Solomon', and their lively musical argument. Carissimi is more concerned to express the emotional quality of what his characters say than to insist on their personalities. It is in his choruses that he makes his most direct dramatic appeal. Here the members of the *turba* — the victorious Israelites, the revellers at Belshazzar's feast, the sailors on Jonah's ship — may be either participants or commentators. At moments of excitement or tension they reiterate musical figures based on Latin metrical groups — "fugite", "plaudite", "tempestas magna", "perdat dies". Persistent rhythmic units of this kind, simple harmonic progressions and clear homophonic part-writing combine to secure brilliant and telling effects. By contrast the use of a more polyphonic technique stands out in greater relief for the reflective mood of the beautiful concluding choruses of 'Jonah' and 'Jephthah'. The voices are usually accompanied only by continuo; occasionally independent parts for strings are introduced, but these are not treated with much assurance and are given little of significance to add. Carissimi's natural expressive agent is the human voice, whose capacities he displays with complete mastery. It is on the voice that the task of communication rests in his music, and in the longer works, like the oratorios, his knowledge of the range of timbre and inflection possessed by voices alone and in combination is a sure guarantee against monotony of tone-colour. The titles of his oratorios, which include 'Diluvium universale', 'Felicitas beatorum', 'Judicium extremum', 'Historia Divitis', 'Lamentatio damnatorum' and some six others in addition to those mentioned above, bear testimony to the variety of subjects treated by Carissimi in an almost exclusively vocal medium. His masterpiece, 'Jephthah', is a fine example of his resourcefulness in this respect. Apart from the main (six-part) *turba* choruses, the sorrowful chant of the defeated Ammonites (three-part) and the succeeding psalm of the Israelites (two-part) are particularly effective elements in the tonal scheme, while a very moving feature of the touching lament of Jephthah's daughter is the manner in which the concluding phrase of each section of her solo is echoed by a two-part chorus of her attendants. But this diversity of scoring, applied to the sequence of short subdivisions (some only a few bars long) of which the oratorio consists, might produce a piece-

meal result if it were not for Carissimi's remarkable constructional power, which makes 'Jephthah' one of the most coherently satisfying works of its type in the 17th century. Notwithstanding Carissimi's fine vocal technique, the music of this epoch had more urgent need of his structural gifts, through which he exerted the most important and lasting influence on his contemporaries, and on which, in the final analysis, the fullest achievement of his art depends.

Carissimi also wrote a number of settings of the Mass, but these are not in general very characteristic and apt to be rather stolid and reactionary in style. By contrast an attractive and unexpected aspect of his musical personality was a delightful sense of humour, shown to advantage in cantatas like 'Il ciarlatano', 'I filosofi' (Democritus and Heraclitus), 'Testamentum asini' (a self-parody) and the 'Requiem jocosum' (in which a wife complains of her husband in a two-part canon over a plainsong intonation in the tenor).

There exists a German translation of a treatise by Carissimi entitled 'Ars cantandi'; with many other of his works, the original version of this appears to have been lost. He was a famous teacher, and an appreciable part of his widespread influence on the music of his time was transmitted through his pupils, among whom were numbered Alessandro Scarlatti, Johann Kaspar Kerll and Marc-Antoine Charpentier.

A. C. L.

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See also Oratorio, pp. 249-50.

Carjat, Étienne. See Cançature (of Berlioz).

**CARL ROSA OPERA COMPANY, THE ROYAL.**<sup>1</sup> This company was founded in 1873 by Carl Rosa, for the production of opera in English, with the immediate intention of improving the standard of both repertory and performance. It began with a season at Manchester on 1 Sept. 1873. Rosa's previous experience of operatic management in America, in which he was associated with his first wife Euphrosyne Parepa-Rosa, had shown him the possibilities. Her death in 1874 necessitated the postponement of the company's London début at Drury Lane, as had been planned. The Princess's Theatre was taken in 1875, and the first season opened on 11 Sept. Various other theatres were taken in subse-

<sup>1</sup> Permission to prefix "Royal" to the name of the company was granted by Queen Victoria in 1897.

quent years, and the quick response of the public led to a great stimulus being given to the English operatic art, both of performance and of composition.

From 1883 to 1887 Rosa was associated with Augustus Harris, and the London seasons took place at Drury Lane Theatre. Rosa died in 1889, and Harris remained as managing director till the close of the following year. It was an unlucky thing for opera in English that Rosa's death should have synchronized with the re-establishment of foreign opera at Covent Garden under Harris's management, for the company had not really had time to make its position secure by the acquisition of a complete independence in the character of the performances. Comparison with the established traditions of foreign opera performance necessarily meant a loss of prestige. Also Harris, concerned with, to him, a more important thing, lost interest, and the direction of the company suffered in vigour by his retirement.

The London seasons became less regular, although the company's activities continued in the provinces, where indeed the main work has always been done. T. H. Friend and H. Bruce were the directors till 1898, when the company passed into other hands and was managed for a short time by Osmond Carr. From Aug. 1899 till May 1900 it was run as a commonwealth by some of the leading singers, with Arthur Winckworth as manager. A syndicate was then formed, with Messrs. Alfred and Walter van Noorden at the head; the latter was one of the company's conductors, and on his death Mrs. Rosa (*d.* 1927), Rosa's second wife, became co-director.

From 1923 the company was under the direction of H. B. Phillips, who died in 1950. Mrs. Phillips carried on the tradition for a short time, but was unable to continue without a public subsidy. Thus, however, was granted by the Arts Council of Great Britain in 1953, when a tour of fourteen weeks was arranged under the administration of the newly formed Carl Rosa Trust.

The company generally worked with a large repertory which included the popular operas of the day, but this gradually shrunk, from sheer box-office necessity, until little but a few of the most popular repertory works remained, excluding those demanding large casts or spectacular production. In earlier years, however, many works were produced which were either heard for the first time in English or were actual novelties. The following may be mentioned:

- 'Aida' (1880).
- 'André Chénier' (1903).
- 'Attaque du moulin' (1915).
- 'Bohème' (1897).
- 'Carmen' (1879).
- 'Cricket on the Hearth' (Goldmark) (1900).
- 'Faust' (Berlioz, stage version) (1893).

- 'Flying Dutchman' (1876).
- 'Forza del destino' (1910).
- 'Hansel and Gretel' (1894).
- 'Jewels of the Madonna' (1912).
- 'Lohengrin' (1880).
- 'Manon' (1885).
- 'Masteringers' (1896).
- 'Mefistofele' (Boito) (1912).
- 'Mignon' (1880).
- 'Otello' (1895).
- 'Queen of Sheba' (Goldmark) (1910).
- 'Rienzi' (1879).
- 'Siegfried' (1901).

A number of operas by British composers were produced for the first time by the company, including:

- 'Canterbury Pilgrims' (Stanford).
- 'Colomba' (Mackenzie).
- 'Dante and Beatrice' (Phillpott).
- 'David Garrick' (Somerville).
- 'Diarmid' (McCunn).
- 'Esmeralda' (Goring Thomas).
- 'Jeanie Deans' (McCunn).
- 'Nadeshda' (Goring Thomas).
- 'Nordisa' (Corder).
- 'Quentin Durward' (Maclean).
- 'Thorgim' (Cowen).
- 'Troubadour' (Mackenzie).

N. C. G., adds.

See also Parepa-Rosa. Rosa (Carl).

**CARLETON, Nicholas.** See CARLTON.

**CARLI, Girolamo** (*b.* Reggio, ?; *d.* ?).

Italian 16th-century composer. He published a collection of 5-part motets entitled 'Motetti del labirinto' (Venice, 1554).

M. C. C.

**Carlini** (painter) See Bach (J. C., 38, portrait of).

**CARLO DEL VIOLINO.** See CAPROLI

**CARLSON, Bengt (Ivar)** (*b.* Ekenas [Tammisaari], 26 Apr. 1890; *d.* Helsingfors, 21 Sept. 1953).

Finnish conductor and composer. Having studied at the Conservatory of Helsingfors in 1900-13, he became a pupil of d'Indy at the Schola Cantorum in Paris (1913-14). He was conductor of several well-known choirs in Helsingfors: Akademiska Sångforeningen (1920-46), Svenska Oratorieföreningen (from 1921), Sällskapet M. M. (1923-50) and Finlands Svenska Sång- och Musikförbund. In 1916 he became teacher of composition, theory and musical history at the Sibelius Academy of Helsingfors, and in 1948 he received the Professor's title. His compositions include cantatas, partsongs, chamber music, pieces for pianoforte and for violin, etc.

A. R.

**CARLTON (Carleton), Nicholas** (*b.* ?; *d.* ?).

English 16th-century composer. He is known by arrangements of some of his vocal compositions for organ or virginal and a duet for 4 hands for organ or virginal (B.M. MSS. Cat. for Instrumental Music). The latter is one of the earliest specimens of a duet for keyboard instruments.

E. v. d. S.

See also Duet (earliest keyboard duets).

**CARLTON, Richard** (*b.* ?; *c.* 1558; *d.* ?; *c.* 1638).

English composer. Nothing is known of his

parentage, and there is no evidence to support the conjecture that he was a son of Nicholas Carlton. He took his degree as B.A. at Clare College, Cambridge, in 1577. After his ordination he became vicar of St. Stephen's Church, Norwich, and was minor canon and master of the choristers at Norwich Cathedral. In Oct. 1612 he was presented by Thomas Thursby to the incumbency of Bawsey cum Glosthorp in Norfolk. It is stated that he died in 1638. Carlton was a contributor to 'The Triumphes of Oriana', and he published (1601) one set of madrigals, all of which were written for five voices. His madrigals<sup>1</sup> as a whole are characterized by a peculiar sense of tonality, and his use of certain chords, and his treatment of the major and minor thirds, in close juxtaposition and simultaneously, differentiates his work as regards style and manner from that of all the other English madrigalists. Similar clashes were introduced, as is well known, by Byrd and Kirbye among others, but their treatment of these "jars and dissonances", as Byrd designated them, was different in character from those of Carlton, who may either have been indulging in experiment or have come under some special influence in the course of his training in church music.

E. H. F.

The following are Carlton's madrigals<sup>2</sup>

#### MADRIGALS FOR FIVE VOICES (1601)

1. The love of change
2. Content thyself with thy estate.
3. The self-same things.
4. When Flora fair (Pt. i).
5. All creatures then (Pt. ii).
6. From stately tower (Pt. i).
7. With her sweet locks (Pt. ii).
8. Like as the gentle hart
9. Nought under heaven (Pt. i).
10. So whilom learned (Pt. ii).
11. Sound, saddest notes (Pt. i).
12. Let every sharp (Pt. ii).
13. If women can be courteous.
14. Nought is on earth
15. Ye gentle ladies.
16. The witless boy.
17. Who seeks to captivate.
18. Who vows devotion.
19. The heathen gods for love
20. O vain desire.
21. Even as the flowers do wither.

#### IN MORLEY'S 'THE TRIUMPHES OF ORIANA' (1601-3)

'Calm was the air', for 5 voices.

Carlyle, Thomas. See Coletti (ref. to).

**CARMEN.** Opera in 4 acts by Bizet. Libretto by Henri Meilhac and Ludovic Halévy, based on Prosper Mérimée's story. Produced Paris, Opéra-Comique, 3 Mar. 1875. 1st perf. abroad, Vienna, Court Opera (trans. by J. Hopp), 23 Oct. 1875. 1st in England, London, Her Majesty's Theatre (in Italian), 22 June 1878. 1st in U.S.A., New York (in Italian), 23 Oct. 1878. The original version, always used in Paris, has spoken

dialogue, that with recitatives, which are by Ernest Guiraud, was first used in Vienna.

**CARMEN, Johannes** (b. ?; d. ?).

French 14th-15th-century composer. He is named by Martin Lefranc in his poem 'Le Champion des dames', which was written about 1440, as one of the three musicians who were the delight of all Parisians before Binchois and Dufay were heard of.<sup>3</sup>

Three motets of his are preserved at Oxford, Bodl. Can. misc. 213, and Bologna, Liceo musicale 37. One of them, 'Pontifici', was published by Stainer, another, 'Venite adoremus — Salve Sancta' by van den Borren, parts of the third, 'Salve pater — Felix et beata' by Dannemann. The latter are isorhythmic double motets. In 'Pontifici', a motet in four parts in praise of St. Nicholas of Myra, Italian features have broken into the French tradition: although seemingly isorhythmic in structure, the motet is not based on a *tenor* of Gregorian origin. The upper parts are set as a canon.

E. D. (ii).

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**Carmina Burana** (13th-cent. anthology) See Liturgical Music-Drama, p. 329 Orff (scenic cantata). Passion Music Turchi ('Invettiva', chorus & pf.)

**CARNINIA.** See MADRIGAL (ITALY).

**CARNABY, William** (b. London, 1772; d. London, 13 Nov. 1839).

English organist and composer. He was a chorister of the Chapel Royal in London under Nares and Ayrton, became organist at Eye and subsequently at Huntingdon. In 1805 he graduated at Cambridge as Mus.B., and in 1808 proceeded to Mus.D. On the opening of Hanover Chapel, Regent Street, London, in 1823, he was appointed its organist. His compositions were numerous.

W. H. H.

**CARNEGIE UNITED KINGDOM TRUST.** Music has shared greatly in the activities of this Trust since its establishment at Dunfermline in 1913. The Trustees' first scheme was the completion of one begun by Andrew Carnegie for the gift of organs to more than 3,800 churches and chapels in the United Kingdom. Then, in 1916, they turned their attention to the production of hitherto unknown Tudor music, which resulted in the publication of the octavo edition of 50 separate pieces suitable for church performances and of the quarto edition of ten volumes of Tudor music for scholars and students. The former was completed in 1926, the latter in 1929. Another publication scheme, also announced

<sup>1</sup> Republished in 'The English Madrigal School', Vol. XXVII.

<sup>2</sup> *Ibid*

<sup>3</sup> Cf. TAFISIER.



in 1916, was concerned with works by contemporary British composers, and up to the time when the collection was closed in 1928, 56 new works had been published; they included Bantock's 'Hebridean Symphony', Boughton's opera 'The Immortal Hour', Vaughan Williams' 'London Symphony' and Holst's 'Hymn of Jesus'.

Among the existing national organizations which have at one time or another received assistance from the Trust are the British Federation of Music Festivals, the English Folk Dance and Song Society, the Rural Music Schools Council, the National Operatic and Dramatic Association and the National Federation of Music Societies; early beneficiaries were the Village and Country Town Concerts Fund and the Arts League of Service.

Since 1935 the Trustees have been concerned, broadly speaking, with the promotion of amateur choral and orchestral music; the outstanding exception was the emergency assistance which was given between the years 1941 and 1943 to the Sadler's Wells Foundation for its opera company and to the national orchestras, the Hallé, the Liverpool Philharmonic, the London Philharmonic, the London Symphony, the Northern Philharmonic, the Wessex Philharmonic and the Scottish Orchestra. The scheme of assistance for amateur choral and orchestral societies, which began in 1935, closed finally in 1951, as also did the Trustees' county music policy for the encouragement, chiefly by the provision of a county advisory service, of new amateur music groups, which should eventually either develop into established societies affiliated to the National Federation of Music Societies or become festivals within the British Federation of Music Festivals. Up to the end of 1950 the Trustees made grants in aid of the salaries of 36 county music organizers, but no further assistance was offered for new appointments made after 31 Dec. 1950.

N. G. G., rev.

**CARNER, Mosco** (b. Vienna, 15 Nov. 1904).

British conductor and musicologist of Austrian birth. He was educated at the Vienna Conservatory, where he studied the theory and composition of music, conducting, piano-forte and cello. He then studied musicology at Vienna University under Guido Adler and took his doctor's degree in 1928. From 1929 to 1930 he was opera conductor at Troppau and in 1930 he became conductor of the Danzig State Theatre for three years. He settled in London in 1933, where he was music correspondent of the 'Neue Freie Presse', Vienna, and the 'Prager Tagblatt' until 1938. He was music correspondent of the 'Schweizerische Musikzeitung' up to 1940. From 1944 to 1948 he was a member of the

B.B.C. Music Advisory Panel and he is on the Executive of the Committee for the Promotion of New Music. He is a member of the L.P.O. Score-Reading Panel and, since 1950, of the London Contemporary Music Centre. He has conducted the B.B.C., London Philharmonic, London Symphony and Philharmonia Orchestras both in London and the provinces, and he was guest conductor of Radio Eireann in 1948.

Carner has been music critic of 'Time and Tide' since 1949 and has written numerous articles for musical publications. His short biography of Dvořák appeared in 1940 and 'A Study of Twentieth-Century Harmony' in 1942. 'Of Men and Music', which was published in 1944, is a collection of essays originally written for various journals, chiefly on aspects of the work of Puccini, Bruckner and Mahler. He has also written 'The Waltz', published in 'The World of Music' series in 1948, and essays on Dvořák's church music and the orchestral music of Schubert and Schumann in the 'Music of the Masters' symposia.

Carner's wife, Helen Pyke (*d.* 13 July 1954), was a pianist who specialized in public and broadcast performances of pianoforte duets with Paul Hamburger. Malcolm Arnold's Concerto for pianoforte duet and orchestra was written for them. In 1954 Maurice Cole took Hamburger's place.

M. K. W.

**CARNEYRO, Claudio** (b. Oporto, 27 Jan. 1895).

Portuguese composer. He is a son of the well-known painter Antonio Carneyro. He began at first to learn the violin, but was soon attracted by musical composition. Lucien Lambert, who was then at the Oporto Conservatory, taught him the first rudiments of composition, and later in Paris he received his complementary lessons under Widor. He was well received by Pierné, who conducted his 'Preludio, coral e fuga' (1923 and 1925) at two concerts of the Orchestre Colonne. In 1922 he competed for a professorship at the Oporto Conservatory, a post he occupied again on his return from Paris in 1928, with another interruption by a tour in the U.S.A. In 1930, after Lambert's death, he took the vacant place at the Oporto Conservatory. In 1935 he again went to Paris, with a scholarship of the Instituto para a Alta Cultura, and there worked with Paul Dukas. His serious and rather 'grey' style shows classical tendencies, tempered at times by folklore elements. The best of his output is as follows:

#### BALLET

'Nau Catrineta.'

#### CHORAL WORKS

'Meu Deus' for chorus & orch.

3 Poems by Fernando Pessoa for unaccomp. chorus.

4 'Romances populares' for unaccomp. chorus

4 'Orações populares' for unaccomp. chorus.

## ORCHESTRAL WORKS

- 'Pregões, romarias e procissões'
- 'Cantarejo e dançará.'
- 'Palma a Chopin.'
- 'Portugalezas'
- 'Raiana.'

## WORKS FOR STRING AND CHAMBER ORCHESTRA

- 'Gradual.'
- 'Memento.'
- 'Barcos de Papel.'
- 'Pavana'
- 'Prelúdio, coral e fuga'

## PIANOFORTE AND ORCHESTRA

- 'Catavento.'

## VOICE AND ORCHESTRA

- 'Três poemas'

## CHAMBER MUSIC

- 2 String Quartets.
- Trio for vn., cello & pf
- Paruta for strg. trio.
- Quartet for vn., viola, cello & pf.

## VIOLIN AND PIANOFORTE

- Sonata
- 'Bruma.'
- 'A roda dos degredados.'
- 'Improviso'

## FLUTE AND PIANOFORTE

- 'Avena ruda.'

## PIANOFORTE MUSIC

- 'Três poemas em prosa.'
- 'Carrilhões de bronze e carrilhões de prata.'
- 'Fábulas.'
- 'Paciências de Ana Maria.'
- 'Pavana.'
- 'Bailadeiras.'
- 'Harpa-colea.'
- 'Raiana'
- Various small pieces.

## SONGS

- 'Velhos cantares.'
- 'Do meu quadrante.'
- 'Redondilhas'
- Numerous folksong arrangements

J. J. C.

**CARNICER, Ramón** (b. Tárrega nr. Lérida, 24 Oct. 1789; d. Madrid, 17 Mar. 1855).

Spanish composer. Having begun life as a treble in the cathedral choir at Urgel, followed by seven years' training in the traditions of ecclesiastical counterpoint, he found his first encounter with Italian opera at Barcelona in 1806 a disappointment. He is said to have learnt to appreciate opera, however, from the works of Mozart, although at that date the only one of Mozart's operas which had been performed at Barcelona was 'Così fan tutte' (1798). The French invasion of 1808 paralysed musical life in Spain. Carnicer fled to the Balearic Isles and worked as organist and teacher at Mahon in Minorca. There he made friends with a certain Dr. Charles Ernest Cook, described as a German engaged upon an exploration of the Pithyusae Islands. Cook was said to have had lessons from Mozart himself (he is not mentioned in Abert's edition of

Jahn, 1921); at any rate he made Carnicer acquainted with many of Mozart's works which were not to be found at Barcelona.

At the end of the war Carnicer returned to the mainland and was commissioned by the Duke of Bailén, a wealthy amateur, to engage Italian singers for the opera at Barcelona. His earliest dramatic compositions were additional arias and *sinfonias* for inclusion in the operas of other composers. His overture to Rossini's 'Barbiere' brought him into public notice.<sup>1</sup> His first two operas were 'Adele di Lusignano' (15 May 1819) and 'Elena e Costantino' (1821; Madrid, 1827). In 1820 he was appointed director of the opera at Barcelona. His 'Don Giovanni tenorio, ossia Il convitato di pietra', an *opera semi-seria* (20 June 1822) is interesting from the fact that Mozart's 'Don Giovanni' was at that time still unknown (or at least unsung) in Spain; in Madrid it was first performed in 1834 and at Barcelona not until 1849. The story, of course, was well known in Spain, having been given its earliest dramatic form by a Spanish dramatist of the 17th century. An anonymous 'Convitato di pietra' (? Trillo's or Fabrizi's) had been given at Barcelona on 4 Oct. 1787, less than four weeks before the first performance of Mozart's 'Don Giovanni' in Prague; while the same work had been produced in Madrid in 1796.

In 1827 Carnicer was brought to Madrid by the king's command to direct the Opera there, in spite of a four-years' engagement by which he was bound at Barcelona. He was faced with the prestige of the Italian school and the reputation of Mercadante, who had preceded him. His later operas include 'Elena e Malvina' (1829), 'Colombo' (12 Jan. 1831), considered to be his best work, 'Eufemia di Messina' (1832), 'Ismalia, ossia Morte ed amore' (12 Mar. 1838); he also composed a 'Missa solemnis' (4 voices and orchestra, 1828), 2 Requiems (4 v. and orch., 1829 and 1842), Vigilia (1833) and several symphonies. From 1830 to 1854 he taught harmony and composition at the Conservatory, and Barbieri was among his pupils.

The tragedy of Carnicer was that circumstances compelled him to set Italian words to music, instead of Spanish, or his real mother tongue, which was Catalan. Sometimes, however, he persuaded singers to introduce his own Spanish songs into the middle of Italian operas; they are described as being compositions in a vividly popular style, the last vestiges of the *tonadillas* of the 18th century. J. B. T.

See also National Anthems (Chile).

**CARNYX.** According to certain classical authorities Celtic peoples in ancient times called their long war trumpet by this name.

<sup>1</sup> It is quoted in part by Mitjana in the 'Dictionnaire du Conservatoire: Espagne', p. 2310.

Thus Eustathius, and also a Scholium<sup>1</sup>, in their commentaries on the 'Iliad' describe six kinds of salpinx of which "the third, the Galatic, is cast and not very big, with the bell shaped as an animal's head, and with a leaden mouthpiece into which the player blows; high in sound, and called by the Celts, carnyx" (*κάρνυξ*). Diodorus ascribes the description to Posidonius (c. 100 B.C.). The instrument is depicted on Trajan's Column (A.D. 113) and on many Gaulish and British coins. It resembles the lituus except in the open-jawed dolphin, horse or wolf design of the bell. The only actual specimen in anything approaching a complete state of preservation was found in Lincolnshire in 1768. It joined other antique objects in the collection of Sir Joseph Banks and was described by G. Pearson<sup>2</sup> as being of hammered bronze, about 30 ins. long. Since then it seems to have vanished.

The general design is much older; among the surviving bronze-age Irish instruments at Dublin are trumpets with cylindrical shaft (about an inch in bore) and upturned bell. The prototype was evidently a wooden or cane tube with an ox horn attached for a bell, but all that can be said of the connection, if any, between the bronze forms is that the pattern probably passed from the north to the south, with the carnyx parent to the Etruscan lituus.

A. B.

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SACHS, CURT, 'Lilencron Festschrift' (Leipzig, 1910)

**CAROL.** It is difficult to deal with the carol as a single subject for the simple reason that the word has been defined in a confusing number of different ways, corresponding to the changes undergone by this species of song in the course of centuries. The important fact to remember in the first place is that a carol is not necessarily a secular Yuletide or half-sacred Christmas song, and that the English carol does not correspond, except in the most limited sense, to the French *noël*. The use of the cry "Nowell" in English carols of various sorts is confusing, for although it must originally have been connected with the French word for Christmas, it became simply a general exclamation of joy not confined to that festivity. Professor R. L. Greene, in his fundamental treatise on the English 15th-century carol (*see* Bibl.), calls the carol words of that period "poems intended or at least suitable for singing, made up of uniform stanzas and provided with a burden which begins the piece and is to be repeated after each stanza". This definition was accepted and used at the end of the middle ages.

<sup>1</sup> 'Scholia Graeca in Homeri Iliadem' (Oxford, 1888), VI, 253.

<sup>2</sup> Roy. Soc., Philos. Trans. 86 (1796), xi, with a drawing of the carnyx.

The early carol is a fixed form, determined presumably by its musical function in processions; the *noël* had no fixed form (*i.e.* no recurrent burden or even, necessarily, any refrains). The heyday of the carol in this strict sense was the 15th century, whereas the *noël* did not begin to become popular until late in that century and had its prime in the 16th century, during the first half of which only a small number of carols of the earlier type were still produced, and these, only some twenty of which are preserved, are not as important in any respect as those of the 15th century. The earlier *noëls*, so called, *e.g.* of the 12th century, are always other types of song, such as *quêlle* songs, etc.

The refrain, or burden, which begins each carol and recurs between the stanzas, as well as the verse pattern A.A.A.B, show this song-form to be related to the medieval *carole* and similar round-dances. The French *virelai* and the Italian *ballata* closely resemble the carol in form, and the Italian *lauda* is similar to it not only in form but also in spirit. The carol is the English representative of this family.

THE 15TH-CENTURY ENGLISH CAROL.—That the carol was of importance in 15th-century England is attested by the fact that nearly 500 lyrics in this form survive and that the extant musical settings, found in about a dozen manuscripts<sup>3</sup>, number more than 130. In its polyphonic form in particular the carol was at that period an important vehicle of musical thought. The words are usually in the vernacular and sometimes macaronic, but the chief manuscripts include a fair number of purely Latin songs, often called *cantilenas*, which are, however, indistinguishable in form and character from the songs in English. All 15th-century carols, in fact, from the very simple early to the complex late ones, show the same process of musical thinking.

About the melodies of the carols the first question that may be asked is—where do they come from? The myth that the tenors of the polyphonic carols are folk tunes has recently been thoroughly demolished. It has been suggested that, on the contrary, the melodies had an independent existence only *after* their composition for the polyphonic carols with which they survive. There is perhaps a third alternative. The presence in the earliest carols of unison passages reminds us that in the

<sup>3</sup> Principal sources are Cambridge, Trinity Coll., 03.58 (unreliable edition by J. A. Fuller-Maitland, 'English Carols of the XVth Century' [1891]), Oxford, Bodleian Lib., Selden b. 26 (facsimiles and transcriptions in Stainer, 'Early Bodleian Music', Vols. I & II [1901]), B.M., Egerton MS 3307 (discussed in M.Q., XXXII, 1946, and by M. F. Bukofzer, 'Studies in Mediaeval and Renaissance Music' [1950]); B.M., Add. MSS 5663, 5465, 31922 (no modern editions). Modern edition of all carols in the above sources, except those in Add. MSS 5465 and 31922, by John Stevens, 'Medieval Carols' ('Musica Britannica', Vol. IV [1952]).

first decades of the century the carol tradition was still comparatively homogeneous; there was still a link between the polyphonic carol and the "popular" singing-tradition. It is possible that tunes were composed "according to the rules of art" for monophonic performance in far from "folky" circumstances and later used also for polyphonic settings. The tenors of 'Nowell: out of your sleep' or the refrain-song 'Omnes una gaudemus', or the upper part of the favourite, 'Ecce quod natura', to choose only a few obvious examples, could have come into being in this way. There is, unfortunately, no conclusive evidence.

Nothing could be more straightforward than the form of the earliest polyphonic carols, preserved in the Trinity collection. Their alternating burden and verse clearly reflect without change the division of the medieval *carole*, the dance-with-song, into chorus and leader. But the next stage of development is already apparent in the seventh carol of this collection, the well-known Agincourt Song, the earliest surviving carol to have two distinct burdens, one for soloists, one for the chorus. Eleven out of twenty-eight carols in the Selden Manuscript have double burdens including six out of the last nine — one of many hints, by the way, that the manuscript contains compositions written over a period of years. The Windsor Manuscript has a slightly higher proportion, half and half; the Ritson Manuscript consists entirely of carols with two burdens. In this last manuscript the dramatic possibilities of dividing a long burden into alternating phrases for chorus and soloists are clearly seized. The burden of No. 80, for instance, has four sections:

*Soloists:* Nowell, Nowell.

*Chorus:* Who is there that singeth so: Nowell?

*Soloists:* I am here, Sire Christemass.

*Chorus:* Welcome my Lord, Sire Christemass! Welcome to us all, both more and less! Come near, Nowell.

The traditional division of labour between leader and chorus was developed in the case of the verse also; a feature of the polyphonic carol is the interpolation by the chorus of short three-part phrases into the two-part solo writing. These phrases almost invariably repeat or slightly vary the words and music of the solo phrases immediately preceding. They do not occur, at least not in their written-out form, in the Trinity collection. The Selden Manuscript has five instances, of which No. 30<sup>1</sup> is the most complex: the verse is divided into four sections, the first three of which are repeated by the chorus: V.C.V.C.V.C.V. Examples do occur of the *last* phrase, the coda of the verse, being repeated by the chorus (e.g. No. 76), but more usually the last phrase but one or earlier phrases are repeated.

<sup>1</sup> These numbers refer to the 'Musica Britannica' reprints.





One of the more perplexing problems which faces the student and singer of the early carols is to decide in what order the sections should be sung in the case of carols with two burdens. A single and final answer to this question has never perhaps been possible. The assumption that complicated carols were always performed in the same way in all places and on every occasion will not hold, even on the most general grounds. We shall see that the manuscripts compel us to believe what we ought to expect — that there was more than one "right" way of performing the carols.

Two questions must be asked: (i) did the carol start with both or only one burden; (ii) were both burdens repeated between the verses? To take one example, 'David ex progenie', the Windsor Manuscript sets out the sections in the order B V BII V, while the Selden Manuscript gives the order B BII VCV. The necessity for putting the chorus section (C) into the verse is obvious. The question of what to do with burden II could be resolved by placing it after the burden as in the Selden Manuscript. It has in fact been suggested that the Selden Manuscript shows the "right" order for this carol, perverted in the Windsor Manuscript by the need for economizing space. But this solution cannot easily be accepted because in the Windsor Manuscript the scribe has placed note-guides after the burden leading to the verse, thereby confirming the order of the manuscript. Nor is this carol a unique example. Nos. 36, 49 and 67 are exactly comparable. (Our faith in the efficacy of the note-guides is increased, incidentally, by No. 106, where they are used to contradict the manuscript order). We are forced to the conclusion that B V BII was one of the accepted orders for the beginning of a polyphonic carol. A large number of carols are, on the other hand, arranged in the manuscript B BII V and have this order confirmed by note-guides. This is the order of the processional hymns ('Gloria, laus et honor', for instance), which so closely resemble the carol in form; and this, it must be admitted, seems the most natural way to start what is in essence responsorial music: burden (soloists), burden II (chorus), followed by verse (soloists with choral repeats).

The second question — were both burdens repeated between the verses? — is not easy to answer. It has been remarked that either or both would satisfy the demands of carol form. Nevertheless a careful analysis of the formal links between burdens and verse sheds some light on the matter. We must of course allow for the fact that what appears to us an excessive amount of repetition may have seemed to the 15th-century audience both normal and necessary. Nevertheless, it may be permissible to shorten those carols in which the same musical phrase will be repeated three times in

succession. This is what happens when, not uncommonly, burden and burden II are closely related, and when the coda of the verse also consists of a phrase taken from the burden. Formal analysis shows that burden and verse are frequently linked or rhymed in this way, and in not a few instances the whole of the burden becomes the coda of the verse. In such cases the scheme B BII V1 BII V2 BII may have been adopted.

If form distinguishes the carol in the late middle ages and provides a puzzling and fruitful subject for speculation, a certain style of rhythm and melody is what makes the 15th-century carol a natural whole, a unity, and distinguishes it from other music of the time. Dr. Manfred Bukofzer has well described the secret of carol style as the "interaction between angular design and rhythmic vigour". It is this that gives the carols their characteristic brisk gaiety, their freshness and their lilt.

The carols with few exceptions are written either in major prolation or in perfect time, transcribed 3-4. Major prolation is the rule in the Trinity collection; perfect time is increasingly represented in the Selden and Windsor Manuscripts and finally replaces the other altogether in the Ritson Manuscript. (This last manuscript contains, also, the only 15th-century carol to use duple time.) The significance of this important change, which also occurs in continental music of the same time, can be seen in a comparison of the terse and vigorous carols of the Trinity collection with the sedate and even turgid carols of the Ritson Manuscript. The solemnity of many later carols is in part due to the greater rhythmic complexities encouraged by perfect time. The choice of metre cannot, however, in the middle of the century have been thought a matter of decisive importance, because, for example, the Agincourt Carol is found in both. Furthermore, the characteristic cross-rhythms of carol music were as easily expressed in major prolation as they could be in perfect time. The cross-rhythms are of two kinds: the first usually, but not always, expressed by *coloration* and transcribed (in 3-4) as ; the second not requiring coloured notation and transcribed (3-4) as . These rhythmic shifts of emphasis are also found in monophonic carols. Contrasting  and  rhythms are another characteristic of carol music both early and late.

The harmonic basis of the 15th-century carol is the *gymel* or *cantus gemellus*. In this style, still common even in the Ritson Manuscript, the two equal voices move and cross to weave a texture of unisons, thirds, sixths and tenths. But many carols, particularly early ones, use parallel sixths, separating at cadences

to octave and unison, so consistently that it is only natural to assume that instructed musicians would sometimes have sung appropriate sections with an improvised middle part in "English descant" style. The alternating homophonic and "descant" sections of 'Alleluia: a newe work' suggest that the monophonic carol also may have been the subject to improvisation. The harmonic system of parallel thirds and sixths produced by the technique of "sight" was a familiar basis for three-part composition in the 15th century; and even in the Ritson Manuscript, where the harmonic and rhythmic freedom of the *medius* is most marked, passages of strict "descant" are not unknown. One is emboldened to suggest the occasional addition of a middle voice in the earlier two-part carols, even when the manuscripts give no indication of it, because one of the essentials of carol style in the middle and late century is the frequent contrast of two- and three-part writing, for soloists and chorus. Furthermore, No. 95 with its direction "Fa-burdon" gives a clear indication that parts were in fact improvised.

A proper examination into the modes used, the often subtle relationships between principal and intermediate cadences, the reason for the choice of a particular mode, the appropriate application of *musica ficta* to each, and so on, cannot be attempted here. The most striking single fact is the popularity of the G (Ionian) mode, *modus lascivus*. Over half the carols of the Selden and Ritson Manuscripts close on C or, transposed, on F. In Selden the untransposed form, in Ritson the transposed form is the most frequent. In the whole 'Musica Britannica' volume half the carols use one of these modes. The next most popular was the Dorian, but this was twice as much used in its untransposed form as in its transposed. The composers of the Trinity and Windsor Manuscripts had a particular liking for this mode and used it as much as the Ionian. The first carol of the Trinity collection is the only one to employ A as final. This mode is moderately popular in its transposed form only; one in every ten carols ends on D with a flat in the "key signature". The Phrygian occurs frequently, particularly transposed, as an intermediate cadence, but never as a final cadence. The remaining tenth unaccounted for are Mixolydian, equally divided into those ending on G (not easily distinguishable from Ionian) and those transposed to C.

The words of the carols raise two separate problems: first, the way the composers treated the text in their music; second, the way the scribes presented it in the manuscripts. The first problem is dependent upon the second, which fortunately is not insoluble. Carol scribes do not adopt the tantalizing practice, common in some manuscripts, of noting down

only the first words of each poem. On the contrary, with one exception, each piece of music is amply provided with text. This is normally underlaid only to the tenor, the lowest part in score.

The detail of fitting the words to the music was left to the singer, who was expected as part of his training to know how to do this. In the case of the Ritson Manuscript, for instance, he has a great deal to do; in the earlier manuscripts not so much. This is not because the Ritson Manuscript is less tidily written than the others, but because the style of the music is more complicated. On the whole a general agreement of phrase with phrase is all that the scribes attempted, and even this cannot be relied upon. When the manuscript seems to guide the singers most precisely and neatly in some point of detail, it is often fallacious. We may imagine that, provided the page looked neat, the scribe's duty was done. Closer examination or comparison with a similar passage exposes the sham; many carols with repeated sections are self-contradictory. If this were the whole picture, it would at least have the merit of consistency; but there are several places in the manuscripts where, from motives which seem quite inexplicable, the exact underlay is indicated by thin lines drawn from the words to the notes.

In the earlier and simpler carols the singer's task was quite straightforward: the words were set syllabically and forced, without much regard for natural stress into the metrical straitjacket of the music. Sometimes a short melisma is reserved for the end of a phrase or for a conventional word like "Good-day" or "Alleluia". Carols of the middle period, especially the sort that would be written in perfect time, show a slightly different treatment which may best be described as "metrical". The first five or six syllables are generally set to so many notes, but after that the syllables, again regardless of "just accent", are set each to a strong beat in the music; thus usually coincides with the beginning of a bar in the transcription. In a long phrase the later syllables may be spaced at intervals of two bars or more (e.g. 'Cum Virtus', No. 53). This use of words to underline the rhythmic vigour of the music is exactly what one would expect in the carol. Each syllable seems to administer, as it were, a little punch to the melodic line. Only in the later carols of the Ritson Manuscript is this principle departed from. There, after the syllabic beginning which remained characteristic, the increasingly florid melodies carry the syllables along with comparatively little regard for the rhythmic lift of the music, which is partly for this reason less emphatic. Change of syllable is introduced to mark a new phrase in the melody or a change in its direction. Late though these

carols are, there is little more attempt in them than in the earlier to draw out the inner meaning of the words. Only occasionally, as in the penitential carol 'To many a well', does the composer seem to be considering the text he is setting. Word-painting is virtually unknown in the 15th-century carol; "emotional commentary" was never even considered.

Greene (*op. cit.*) says that "the activity of some professional class, literate if not learned, is to be seen behind the English carol of the late middle ages"; this class, he suggests, should be identified with the mendicant friars who wrote and sang them in their "long struggle with the survivals of paganism". This important comment on the nature and purpose of the medieval carol has gone a long way to counter popular and sentimental notions. It may well be asked whether the music of the polyphonic carol has any bearing on the question. It must be emphasized (i) that the polyphonic carol is generally found in manuscripts which contain church music, and (ii) that it became increasingly isolated and cut off, if the manuscripts give a true picture, from the main stream of the carol tradition. This means that any conclusions that may be reached about the carols with music cannot legitimately be applied to the carols as a whole. Nevertheless the mere fact of this musical development may throw an interesting light on the nature of the carol in its earliest period.

What, then, can be said about the polyphonic carol? Who wrote it and who sang it? And on what occasions? It can be said at once that practically nothing is known about the composers of these carols; they are very rarely named, and when they are, the names convey nothing. With the exception of one doubtful attribution to John Dunstable, the important English composers of the century are not mentioned in the manuscripts. We should, however, be on our guard against supposing that the setting of carols was beneath the dignity of a fully fledged composer. There is little doubt what sort of singer the carols were written for — the professionals of important ecclesiastical establishments. The carols are emphatically not domestic music for amateurs. This does not mean that amateurs cannot now sing them with success, but merely that they were originally intended for the "gentlemen of the chapel" to perform on ceremonial occasions. The voices employed were nearly all baritones, tenors and countertenors. The last voice was in particular demand and will still be found most effective in performance. The verse in particular seems to be designed to enable countertenor and tenor to display their versatility. The possibility that the pieces were transposed must always be reckoned with, but the fact that experienced male altos



to-day find the upper parts within their compass suggests that our modern pitch may be used without danger of falsifying the original texture.

The provenance of the manuscripts is still to some extent an open question; nevertheless no good reason has yet been shown why the Selden and Windsor Manuscripts should not have belonged to St. George's Chapel at Windsor, a location hinted at in both cases by special hymns or stanzas of hymns honouring St. George. Failing the discovery of a larger manuscript from which it may have derived, the Trinity collection can never be assigned a definite home; it contains only the carols and, on the back, some offices in Latin. The Ritson Manuscript may be attributed fairly definitely to the west country, perhaps to the neighbourhood of Exeter. For present purposes it is enough to be able to say that nothing in the manuscripts themselves prevents their attribution to the largest royal, noble or ecclesiastical establishments in England. Each carol demands for its proper performance a choir of perhaps nine or ten adult male voices with especial strength in the middle register. Such a chapel as the fifth Earl of Northumberland had in Yorkshire would exactly meet this requirement: the establishment varied, but a typical entry in the Household Book refers to wages for 2 basses, 2 tenors and 6 counter-tenors. The other music in the Selden, Windsor and Ritson Manuscripts emphasizes the need for a large body of trained singers, though not all adult; the rubrics of the Sarum Processional, from which so many of the texts are taken, require that the pieces, even in their plainsong settings, shall be sung by such groups of singers as "tres clerici de superiori gradu" or "tres pueri" or "duo clerici de secunda forma".

These other compositions have a common character in the three principal manuscripts: they are largely processional music. It is this fact which provides the key to the third question — when and with what purpose were these polyphonic carols originally performed? Several factors combine to suggest that they too were written primarily for use in ecclesiastical procession. Mrs. C. K. Miller (*see* Bibl.) has neatly outlined them: (i) the presence in three manuscripts of other pieces from the processional repertory; (ii) the marking of certain carols with such headings as "in die nativitatis", "de sancto Thoma", "de innocentibus", (iii) the necessity of regarding the carol as a *conductus*, itself a processional form, in its general style, treatment of text, absence of *cantus firmus*, etc. We may add a fourth factor: the formal identity of the 15th-century carol and the processional hymn-with-repetenda.

The combination of these different observa-

tions lends great weight to a description of the polyphonic carols as "popular litanies for use in the ecclesiastical procession". The argument acquired its original impetus from recent literary research. It has been maintained, largely on etymological grounds, that the religious and didactic carol of the 14th and 15th centuries was adopted by the Church from popular usage as "an ornament of the processional rites of the Catholic Church".<sup>1</sup> If this is true, the original development of the polyphonic carol in the early 15th century as processional music is explained; it also means that the divergence previously noticed of the "musical" from the "literary" carol may be more apparent than real — may not now both forms be regarded as accurately reflecting "the aspirations of the congregation for whose benefit they were created"?

Here, however, an important distinction between the carols of the early and those of the late 15th century must be introduced. It is not difficult to regard the carols of the Trinity collection as reflecting "popular" aspiration; they speak a musical language which could be understood by everyone. But it is difficult to see the vastly more complicated carols in the Ritson Manuscript in this light. The natural conclusion is that a divergence did in fact take place; that the Trinity and to a much lesser extent the Selden and Windsor sources contain the only musical carols which can truly be described in Dr. Greene's useful phrase as "popular by destination". As the century wore on the music of the carol became more elaborate, more clerical — it became "musicians' music".

The time of year especially favoured by carol writers and composers was Christmas. Roughly three-quarters of the repertory honours the Virgin Mary or the festivals of Christmas week. The Ritson Manuscript is the only one to have actual rubrics and all those which are specific refer to feasts within the octave of Christmas. It is perhaps wrong to think of the headings as referring necessarily to different days in Christmas week; there may even be an intended distinction between *in die* and *de*, the latter meaning that the carol was intended for procession to a particular altar. We know, for instance, from the Sarum Customary that there were processions after evensong on Christmas Day and the three following days to the altars of St. Stephen, St. John, the Holy Innocents and St. Thomas; one direction reads:

When the first *Benedicamus* is finished, there shall be a procession to the altar of St. Stephen from the altar of St. Nicholas with all the deacons in silk copes, carrying lighted tapers and approaching through the middle of the choir. A responsory having been sung there and

<sup>1</sup> Margit Sahlin (*see* Bibl.) derives "carole", and therefore "carol", from *kyrie eleison*, through its corrupt forms of *kyriele*, *karielle*, *karole*, *karole*.



memorial made of St Stephen, they shall return into the choir singing another responsory (or antiphon) of Holy Mary, and there all the deacons shall wait until the prayer in her honour is finished. The *Benedicamus* shall be said by two deacons.

The conspicuous absence of 15th-century carols referring to other seasons of the church year, Holy Week for instance, suggests that the polyphonic carols were written especially for use in procession at Christmas time. But this does not at all mean, particularly in the late 15th century, that the carols were designed for a "plain man's worship".

In the Rutson Manuscript many carols are marked *ad plactum*. In the other manuscripts there are roughly the same proportion of moral, didactic, festive or political carols; they all might well be so marked. When were these carols performed? To begin with, there are still a few appropriate to ecclesiastical events. No. 118, for instance, with burden:

For all Christian souls pray we  
Requiem eternam dona eis, Domine,

may have been sung, not only as marked, *in fine nativitat*, but also when a procession went outside to escort a dead body to burial in the church.

But many carols are appropriate to secular ceremonies. This is not the place to attempt to show the dependence of late medieval music on ceremonies of all kinds. Let it only be said that the incredibly elaborate rituals and shows of aristocratic and municipal life were, outside the church, the chief stimulus to creative musicians, as they were to painters, architects and other craftsmen. The artist's purpose, and his reward, was to dignify or "worship" the highly formalized acts of courtesy in which the harsh realities of social life were obscured and its high aspirations expressed.

One particular occasion for an exchange of courtesies between a great man and his servants was New Year's Day. It was customary for the Chapel Royal, for instance, in early Tudor times to receive £13 : 6 : 8 on this day and for prominent members of it to give the king presents. A salutation from musicians at the chamber door was the rule in the Northumberland household: "to his Lordship vj Trompettes when they doo play at my Lords Chaumbre Dour the said Newe Yersday in the morninge XX.s". The household minstrels played not only at Northumberland's own door, but at the doors of other members of his family. The chapel may also have had this privilege in some households. The following Latin carol from the Windsor Manuscript is certainly the sort they might have sung:

Princeps serenissime  
Te laudamus carmine  
Anni donum, domine,  
Pro bono regimine  
Merens mirifice  
etc., etc.

Whether or not the ceremony mentioned was

an appropriate or the only appropriate one for this song can never be definitely established. But the aptness of the song to some sort of presentation to royalty cannot be doubted.

Medieval feasts were by no means the hearty convivial affairs of the popular imagination. The highest nobility, retainers on horseback, trumpeters, all took part in the "honourable service" which was the due of their royal or lordly host. It seems quite possible that the moralized Boar's Head carol, No. 79, may have been used on such a solemn occasion. The Windsor Manuscript contains, in the carol section, a highly sophisticated setting of the Goliardic song 'O potores exquisiti', it has passed so far unremarked that one of the carols is a companion piece to it, 'Comedentes convenite'. The text of this carol is obscure, but it seems to be an invocation to women-feasters to make themselves ready.

These are fairly obvious examples of banquet music. Other carols are appropriate to the entertainments or the "void" (a light refreshment of wine and spices) which habitually followed a formal banquet. Some regulations for the royal household in 1494 include the following:

As for the voide on 12th night and wassel. . . Item. the chapell to stand on one side of the hall, and when the steward cometh in at the hall door with the wassel, he must crye three tymes, *Wassel, wassel, wassel*; and then the chapell to answer with a good songe, and in like wise if it bee in the great chamber

There were doubtless "good songs" written especially for this ceremonial occasion. Other occasions of a similar kind may well have been served by such semi-dramatic carols as:

Nowell, nowell, nowell, nowell.  
Who is there that singeth so,  
Nowell, nowell, nowell?  
I am here Sire Christesmasse  
Wellcome, my Lord, Sire Christesmasse,  
Wellcome to us all, both more and less  
Com near, nowell

The third verse opens with the exhortation "Buvez bien par toute la compagnie". Earlier carols are susceptible of dramatic presentation, as for instance 'Goday, goday, my Lord, Sire Christesmasse, goday' and 'What tidings bringest thou messenger?'. Less easy to place in a precise social context is such a carol as 'Ivy is good and glad to see'; the poet praises ivy, and there is no mention of the traditional strife between ivy and holly, women and men. Although it is impossible to say for certain, it may be that this carol was part of the music for some courtly game bearing the same relationship to folk custom as, for instance, the elaborate May games of the early Tudor court.

There remain various carols of moral counsel — 'I pray you all with one thought' seems to have been especially popular — and a large group of "political" carols. The best-known of the latter is also the earliest, the Agincourt

carol. The popular idea that this song was sung by soldiers on the battlefield after the victory is hardly worth refuting. It is in all respects an elaborate and sophisticated example of responsorial music, rather more so than many other carols in the Trinity and Selden Manuscripts. If one ceremonial occasion rather than another would have provided an apt setting for the carol, it was the lavish civic reception given to Henry V on his return to London. This "royal entry" has often been described; it called forth all the glamorous and expensive "sights" the City could devise, including a chorus of beautiful virgins singing from a castle "Welcome Henry the Fyfte, Kyng of Englund and of Fraunce". It was common for the corporation to borrow skilled singers and players from the royal household or important churches in order to augment their "triumph", but this carol may well have been sung by the Chapel Royal in the king's procession. One hundred and thirty years later Edward VI was welcomed at the Little Conduit in Cheap with "Sing up Heart, sing up Heart, sing no more down". Other political carols for which similar settings may have been appropriate are, from the Windsor Manuscript, 'Anglia, tibi turbidas' and 'Enforce we us'; and from the Ritson Manuscript 'The Best Rede'.

It must, however, be strongly emphasized that any attempt at division of the polyphonic carols into sacred and secular, into those performed in church and those in the hall, is foredoomed to failure because based on the entirely false assumption that medieval people themselves felt this distinction. 'Enforce we us' could have been sung before the altar of St. George in a cathedral, and the carols of moral and political counsel would not be out of place in a solemn service; moreover, those "of his Lordships Chapel" who played "the Play of the Nativity uppon Cristynnes-Day in the mornings in my Lord's Chapel before his Lordship" could have used, say, 'What tidings bringest thou messenger?'.

The narrowest, but at the same time a highly significant way of describing the carol is as "processional music". In both its ecclesiastical and in its aristocratic milieu, in so far as they can be distinguished, the carol seems to have retained its association with bodily movement. To a much greater degree than is perhaps generally recognized, the procession is a key to medieval life. Recent studies have shown its importance as a motif for pictorial art and its importance in the development of the drama. It may not be too bold to say that when the carol ceased to be danced to it served for procession. On the many occasions when a procession was the nucleus of a civic, aristocratic or clerical ceremony, carols could have been sung. The substitution of a carol for a

"litany with faburden" is not a very far-reaching change.

The widest term that need be used is "ceremonial music"; the early carol, like so much other medieval music, is an agent in ceremony. Whatever its popular origins or the moral purpose of its adoption by the Church, the polyphonic carol, as it survives to-day, is a highly polished and sophisticated ornament of ceremonies ecclesiastical and aristocratic. One hesitates, in fact, to say that in its later stages it made more than a formal attempt to reflect or guide the aspirations of the common people. However that may be, the polyphonic carol, processional in character, ceremonial in purpose, was one of the most important musical "thoughts" of 15th-century England.

J. S. (II).

INTERNATIONAL FORMS. — After the middle ages the carol, in the later forms in which it is still familiar, came prominently to the fore at a time when Latin was ceasing to be a language universally understood. It thus overlapped in its early stages with the English carol discussed above. There was a perfectly natural development from the hymns and sequences, etc., of the church services. To St. Francis of Assisi is due the invention of the *praesepe* or cribs of Bethany to stimulate the humble Italian congregations to the acceptance of the doctrine of the Incarnation with more enthusiasm than was at that time being shown for the *Quicunque vult*. To him, too, in his 'Song of the Creatures', we owe the beginnings of the popular hymns and carols apart from church music, designed to appeal to the masses.

English carols have been classified by Rickert (*see* Bibl.) according to their subject-matter. The early ones are those of the Nativity and the Incarnation, together with a large group dealing with the Annunciation. Later we get the shepherd carols and the Epiphany group. Parallel with these there are the Christmastide festivity carols, the wassail and the boar's head group.

As to the music, it must be admitted that apart from one or two folksong carols there is not much to compare with the carols of the Continent, especially France, though some of it is very beautiful. There are some by William Byrd, Orlando Gibbons, Henry Lawes and other great musicians, but they are motets rather than carols. One of the most popular English carols, 'The First Nowell', is a portion only of a carol, and its frequent repetition is monotonous. Another, 'God rest you merry, gentlemen', existing in various forms, has a grand tune, which was used for political purposes in the 18th and 19th centuries, with different words. There is a West of England tune obviously based on the notes of a peal of bells.<sup>1</sup> Another fine air is that of 'Remember,

<sup>1</sup> See Chapell's 'Popular Music'.

O thou man' from Ravenscroft's 'Melismata' of 1611. The Coventry Carol of earlier date is an excerpt from a pageant of 1591 — printed with alterations to the rhythm in Bramley and Stainer. The very early carol, still sung on Christmas Day at Queen's College, Oxford, is that known as the Boar's Head Carol — 'The boar's head in hand bear I', 'Caput apri defero'. It was printed by Wynkyn de Worde in 1521. A later variant-tune given in Fyffe, 'The boar is dead', was sung before Prince Henry at St. John's College, Oxford, in 1607.

Of early English carols one of the most beautiful is a processional lullaby, 'Qui creavit coelum', sung by the nuns of St Mary's, Chester, with a varying lullaby refrain to each line. In the 14th and 15th centuries beautiful carols were being written, some of which are to be found in 'Early Bodleian Music' by Nicholson and Stainer. Of about the same date are some 'English Carols of the Fifteenth Century' from Trinity College, Cambridge, edited by J. A. Fuller-Maitland and W. S. Rockstro in 1891. There are many manuscripts in the B.M., easily accessible thanks to Hughes-Hughes's Catalogue, and some of these have in part been published. The Hill Manuscript in Balliol College Library, Oxford, contains a most interesting collection of carols probably entered from memory by Alderman Hill in his commonplace book in 1536. It throws much light on other manuscripts of the time containing carols. Some of the carols are of the early 15th century.

Of the Annunciation carols some are real gems, e.g. 'There is no rose of such virtue' and 'Tidings true then become new', with a 'Nowell' refrain.<sup>1</sup> There are many in the Hill Manuscript.

Epiphany carols too are often rather attractive, with the dramatic element of the visit of the Magi. The German 'Es fuhr drei Konige Gottes Hand' is a typical example. Lully set a Provençal carol on the subject to a spirited triumphal march air which is still sung in southern France.

It is easy to see how the "shepherd" motive inspired so many of the total number of extant carols in England and in other countries. One of the finest is 'Can I not sing but hoy', with the refrain beginning "Ut hoy", obviously based on the French "et hoye", or "et hye", of the time. It is given in full in Rickert and in Chambers and Sidgwick from the Hill Manuscript. In France 'Laissez paistre vos bestes pastoureaulx' was a favourite pastoral carol found as early as 1535 in 'La Fleur des noëls', more often sung in later times to the tune of 'Venez divin Messie'.

There is a large class of folksong carols based mainly on subjects drawn from mystery plays and pageants. Among these may be

mentioned the 'Cherry-Tree Carol', 'The Carnel and the Crane', 'Joseph was an old man', 'Dives and Lazarus', 'I saw three ships', 'The Holy Well', 'All under the leaves', 'To-morrow shall be my dancing day'. There are others in Cecil Sharp's collections, and much information is in the publications of the Folk Dance and Song Society.

Carols in England have suffered strange vicissitudes. They began as popular songs of great beauty, with a strong devotional flavour as a rule. The Reformation diverted the interest of the carol-singing public from the Virgin and Child motive, and the carol became rather a formal and sometimes dull hymn. The Puritans are blamed for discouraging carol singing, but their rule was too short to account for the decline, and the Restoration had no permanent effect on carols and carol singing, though carols in collections were reprinted.

From the time of the Restoration almost down to our own times carols were printed in collections issued as broadsides or sometimes as garlands. Hone in 1822 in 'Ancient Mysteries Described' gave a list of 89 which were then, if not in use, at any rate commonly known. From 1700 to 1850 the carol may be said to have been neglected as a rule, though Sandys stimulated the attention of a few. This attention had the effect of putting carols on the level of ordinary hymns, with performance in church as the crucial test. At the present time there are many so-called carols which are nothing more than uninspired hymns or second-rate partsongs or rhymed versions of Latin or German originals in which the sense has been sacrificed for the sake of the rhyme.

Perhaps the most beautiful of all carols are to be found in the "lullaby" or "cradle-song" group, and the palm must be given to those originally written in German, owing to the wealth of diminutives in that language. One of the most attractive is the 17th-century 'Schlaf, mein Kindelein', a translation of the early Latin 'Dormi fili', with its almost untranslatable refrain "Mille tibi laudes canimus, mille, mille millies". Many of these have been translated into English.

Some of the English ones which survive are excellent. One has its original tune set to rather hymn-like words by T. Pestel<sup>2</sup> (1584-1659). The words, which vary, are given in Rickert and also, in more modern form, in 'Carols' by W. J. Phillips. Another is that with the refrain "Lulla, la lulla, My sweet little baby, what meanest thou to cry?" from Byrd's 'Psalms, Sonnets and Songs' (1588).<sup>3</sup>

Probably the earliest Christmas carol is the Anglo-Norman 'Seignors, ore entendez a nus', translated by F. Douce<sup>4</sup>, of a festive nature.

<sup>1</sup> 'English Hymnal', No. 20.

<sup>2</sup> 'English Madrigal School', Vol. XIV, No. 32.

<sup>3</sup> Rickert, p. 132.

<sup>4</sup> See Fuller-Maitland & Rockstro.

Another early carol, 'Orientis partibus adventavit asinus', was sung in the 13th century at Sens and also at Beauvais. As in the case of so many early carols it is macaronic, *i.e.* in two languages. The tune is good and has been preserved in English hymnody<sup>1</sup> to the words 'Soldiers who are Christ's below', but the original rhythm has been destroyed. There are old though later carols in Norman French and in the Poitou dialect, as well as in the collection reprinted by Chardon, in which it is interesting to find religious carols ascribed to secular tunes. This in France, as elsewhere, was quite the rule.<sup>2</sup> In Belamy's 'Noels' the carols are directed to be sung to the latest gavotte or other stage music.

Many of the French *noels*<sup>3</sup> begin with the same words as those of the song to the tune of which they were sung, *e.g.* 'Pour bien chanter Noel' to the air 'Pour bien chanter d'amour' or 'N'aimeras-tu jamais mon âme' to the air 'N'aimerez-vous jamais, bergère', etc. Sometimes a secular tune after becoming a carol tune was again used for worldly purposes, *e.g.* the drinking-song in 'The Beggar's Opera', 'Fill ev'ry glass', was originally a French theatre tune turned into a carol. Sometimes, too, carols were diverted to other uses. A fine Christmas hymn by Andreas Hammerschmidt was sadly clipped and curtailed; what was 'Freueteuch ihr Christen alle' with its joyful refrain of hallelujahs is now found masquerading as 'Forty days and forty nights', a Lenten hymn.<sup>4</sup>

Of early carols in other countries there may be cited 'Resonet in laudibus', 'Singen wir mit Frohlichkeit', also found with the words 'Joseph, lieber Joseph mein' (1605).

Another almost universal carol in varying forms was 'Puer natus in Bethlechem', 'Ein Kind geboren zu Bethlechem'. There is also the early plainsong 'Dies est laetitiae' with its Dutch version 'Tis een dach van vrolichkeit' and German variants. Another fine plainsong is 'Ecce tandem sempiternus'.

One of the most popular was the macaronic carol 'In dulci jubilo', of early but not certain date, admirably translated by John Wedderburn in 1567.<sup>5</sup> The tune was murdered in Neale and Helmore to suit the jingle known as 'Good Christian men rejoice'.

A very early carol with late 13th-century words is 'Es kommt ein Schiff geladen', given by Woodward.<sup>6</sup> The tune is ascribed to 1608, but seems to be earlier.

One of the grandest of all carols is 'Quem pastores laudavere', of the early 15th century, intended to be sung line by line in church by four separate choirs of boys.

An interesting and unique volume, 'Piae cantiones', compiled by Theodoric Peter of Nijlandt and published in 1582, reprinted with notes and the original music by the Plainsong and Mediaeval Music Society (1910) under the editorship of the Rev. G. R. Woodward, contains over 70 hymns, of which over 20 are for Christmas. One of its tunes, perhaps the most beautiful in the set, a spring carol, 'Tempus adest floridum', was used by the Rev. J. M. Neale for the trivial 'Good King Wenceslas'.

In Germany the popular carol developed parallel with the Christmas chorale, of which 'Vom Himmel hoch' is a well-known example. In the 'Musae Sioniae' of Michael Praetorius (1611) there are many Christmas songs and motets, many of which have been anglicized and sung in Britain. There are in existence many collections of carols in German, in rather difficult dialects.

The early carols seem to have been for unison singing, but in the 16th and 17th centuries carols have a tendency to become motets. Mouton (*d.* 1522) wrote a motet 'Noe, noe psallite', on which a mass was written by Arcadelt. Du Caurroy, *maître de chapelle* to Charles IX, Henri III and Henri IV, left some famous *noels* in his 'Mélanges de la musique', published posthumously. After his time there is a dearth of composers whose works have come down to us, but there seems to have been no shortage in carol words. France is rich in the possession of many fine carols, several of which were written to be sung to the tune of 'O fili et filiae', but more of which were intended to be sung to secular airs. An almost universal favourite is the air (frequently used in England) to which 'Célébrons la Naissance' or the popular 'Chantons je vous en prie' is sung. There are many others, such as 'Guillot prends ton tambourin' and 'Faisons réjouissance', which were obviously dance tunes.

Burgundy was rich in the carols collected by Belamy and Fertiault, Provence in those of Saboly and Peyrol, while Auvergne was especially the home of the 17th-century carols of Natalis Cordat.

The airs of the French *noels* have formed the basis for a considerable amount of French organ music for use in the midnight mass at Christmas, and possibly for other seasons.

H. J. L. & J. M., rev.

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<sup>1</sup> Many of the carols in 'Piae cantiones' have been translated and harmonized in the Cowley Carol Book by the Rev. G. R. Woodward.

<sup>1</sup> 'Hymns Ancient and Modern', No. 447.

<sup>2</sup> On this point see J. A. Westrup, 'Nicolas Saboly and his "Noels provençaux"', (*M. & L.*, XXI, 1940, pp. 34-49).

<sup>3</sup> 'Hymns Ancient and Modern', No. 92.

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## DANISH

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 See also *Folksong* (English). Noël. Villancico.

**CAROLAN, Turlough (or Terence)** (*b.* nr. Nobber, County Meath, 1670; *d.* nr. Kilronan, 25 Mar. 1738).

Irish harper and composer. He was one of the last of the harper-composers of Ireland and the only one whose compositions have survived in any number, as regards either the music or the appropriate verse. The "O'Carolan" form of his name is modern and lacks authority. He is often called "the last of the Irish bards" (a phrase derived from Goldsmith's essay on him), but this is erroneous. He was neither a bard nor the last of the class to which he belonged.<sup>1</sup>

Carolan was the son of John Carolan, who, according to local tradition, was a blacksmith. While he was still a child his parents migrated to the west of Ireland, where his father was employed at Ballyfarnon, County Roscommon, by MacDermott Roe, who conducted the business of an iron foundry. Mrs. MacDermott Roe took an interest in the boy and gave him a good education; but when he was about eighteen years old he caught smallpox, through which he became totally blind. His patroness accordingly took the course then usual in such cases. She placed him under a harper and maintained him for three years until he was a finished pupil. Thereupon she equipped him with a horse and provided him with a guide and with money, and at the age of twenty-one he set forth on his career as an itinerant harper.

His genius for making melody manifested itself early, and until his death nearly half a century later much of his time was spent in the various country houses throughout Ireland, where he stayed as an honoured guest, playing his own compositions and sometimes giving lessons on the harp. He was also a familiar

figure in Dublin, counting among his friends such celebrities as Dean Swift and Dr. Patrick Delany. When travelling to a particular mansion, he was accustomed to compose a melody in praise of the patron whom he was about to visit, after which he would devise verses to fit the tune. Arrived at his destination, he sang the finished song to his own harp accompaniment. His pieces are mostly of a lively, convivial character, and some of these are called "Planxties" — a term which seems to have been coined by himself; but he also composed the words and music of some moving laments. Many of his later tunes show the influence of the Italian composers whom he greatly admired — Corelli, Vivaldi and Geminiani.

Carolan married Mary Maguire, a Fermanagh lady of good family, with whom he settled down at Mohill, County Leitrim. She died in 1733 and there were seven children of the marriage — six daughters and one son. One of the daughters, Siobhán, married a British army officer named Captain Sudley, and her father composed a characteristic piece for the occasion, 'Planxty Sudley or Carolan's Dowry', later used by Moore for his song 'Oh! the sight entrancing'. The son, who was a ne'er-do-well, taught the harp in London and died in obscurity. Carolan survived his wife by five years, dying at the house of his patroness, Mrs. MacDermott Roe; and he is buried at Kilronan, close by.

Tunes by Carolan are found in many of the 18th-century collections of Irish music, in the volumes of Bunting and Petrie, and in extant Irish musical manuscripts. Three books were published consisting solely of his compositions. The first was issued c. 1721 (in Carolan's lifetime) by John and William Neale, of Christ Church Yard, Dublin; but the only known copy (in the National Library of Ireland) is defective. It consists of pp. 6-19 and contains 23 tunes. Thus pp. 1-5 (including the title-page) are missing, as well as an unascertained number of pages after p. 19. The second book was published by subscription in 1748 by Dennis O'Connor of Little Christ Church Yard. It contained 61 tunes, selected by Carolan's son, with a Preface probably written by Dr. Delany. Unfortunately not a single copy of this work is extant. The third, which is even now not scarce, is 'A Favourite Collection of the so much admired old Irish Tunes, the original and genuine compositions of Carolan, the celebrated Irish Bard', published c. 1780 by John Lee of Dame Street, Dublin. It contains 68 pieces, two of which are duplicated under different titles, giving a net total of 66 tunes.

Carolan's portrait was painted c. 1725-30 by a Dutch artist who, Petrie suggests, may have been Johan van der Hagen. It was purchased

<sup>1</sup> See *Folk Music: Irish*.



in 1828 by Myles John O'Reilly, who allowed two or three copies to be made of it, as well as an engraving which is now in the National Gallery of Ireland. The original portrait and one of the copies is at present (1950) owned by O'Reilly's great-grandson, Major Charles Leslie Munday, M.C.; and another copy is at Clonahis, the family seat of the O'Conor Don. In addition there is a bas-relief in St. Patrick's Cathedral, Dublin. A skull stated to be Carolan's (but probably not his) is in the National Museum, Dublin.

An edition of Carolan's poems by Dr. Tomás Ó Máille was published by the Irish Texts Society in 1916. His verse is that of a song-writer rather than of a poet and shows little of the genius of his melodies. A definitive edition of his music (220 tunes) has been prepared and awaits publication. D. O's.

**CAROLE.** See ESTAMPEE.

**CAROLI, Angelo Antonio** (b. Bologna, 13 June 1701; d. Bologna, 26 June 1778).

Italian organist and composer. He became a member of the Accademia Filarmonica, Bologna, on 15 Apr. 1728 and was six times *principe* of that Academy, in 1732, 1741, 1755, 1760, 1767 and 1776. After filling the post of *maestro di cappella* at several churches, he became G. A. Perti's successor at the Congregazione dell' Oratorio, 20 Apr. 1750. He had already acted as deputy for the aged Perti since 1741 and succeeded to his former post at San Petronio cathedral in 1767. At first he wrote operas and oratorios which apparently have all disappeared. Five masses *a 4* with orchestra, 2 cantatas and some secular songs are mentioned in Q.-L. as still in existence.

E. v. d. s., rev.

**CARON, Philippe** (or **Firmin**) (b. ?; d. ?).

Netherlands 15th-century composer. Joannes Tinctoris, who calls him Firmin, says he was a pupil of Binchois or Dufay. A chorister "P. Ph. Caron" is mentioned<sup>1</sup> as a member of the cathedral choir at Cambrai.<sup>2</sup> He may or may not have been the musician mentioned as "primus musicus" at the cathedral of Amiens in "1422" — a mistake for 1472. A 4-part Mass of his is in the Biblioteca Estense at Modena; another in the Sistine Chapel in Rome; those in Rome mentioned in Q.-L. are 'Acueille ma la belle', 'Jesus autem' and 'L'Homme armé'. 8 chansons are in the Bib. Nat. in Paris (MS 15, 123) and 2 for 3 voices at Dijon (517, formerly 295). Other MSS are at the Liceo Musicale, Bologna (cod. 109, 143, 148), Bib. Naz. Florence (XIX, 59 & 178), B.M., London (Roy. App. 57), Cappella Giulia, Rome (II, 27), Bib. Capit.,

Verona (cod. DCCLVII). Reprints of works by Caron, without Christian name, are to be found in D.T.Ö. ('Trionter Codices').

M. L. P., rev.

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**CARON, Rose-Lucile** (born **Meuniez**) (b. Monerville, Seine-et-Oise, 17 Nov. 1857; d. Paris, 9 Apr. 1930).

French soprano singer. She was a pupil of the Paris Conservatoire from 1880, when she was already married, until 1884, when she obtained a second prize for singing and an *accessit* for opera. Her début took place in 1884 at the Théâtre de la Monnaie, Brussels, where she created the part of Bruneilde in Reyer's 'Sigurd'; she remained there till 1885, when (12 June) she appeared at the Paris Opéra, again in Reyer's work. She sang in Paris the principal parts in Halévy's 'La Juive', Weber's 'Freischütz', Saint-Saëns's 'Henry VIII' and Massenet's 'Cid', and created the soprano parts at Brussels in Godard's 'Jocelyn' (1888) and Reyer's 'Salammbô' (1890). In the latter year she went again to Paris, appearing in 'Sigurd', 'Lohengrin' (1891) and 'Salammbô' (1892). She sang the part of Sieglinde in the French performance of 'Die Walküre' (1893) and that of Desdemona in Verdi's 'Otello' (1894). Elisabeth in 'Tannhauser' and Donna Anna in 'Don Giovanni' were among her finest parts, and she was engaged in 1898 at the Opéra-Comique to appear in 'Fidelio', a part she had undertaken in Brussels. She also sang in Gluck's 'Iphigénie en Tauride' at the same theatre in 1900. In 1902 she became one of the professors of singing in the Paris Conservatoire, a post she resigned shortly before her death.

G. F.

**CAROSO, Fabrizio** (b. ? Sermoneta, ?; d. ?).

Italian 16th-17th-century dancing-master. He was the author of 'Il ballarino' (Venice, "appresso Francesco Ziletti", 1581), a valuable work upon dancing, dedicated to Bianca Cappello de' Medici, Grand Duchess of Tuscany. It gives instructions for performing the dances of the period, with music in lute tablature, and plates showing the attitudes of the dancers. It contains the author's portrait at the age of forty-six. Another publication, based upon the former, but so much revised and rewritten as to make it a new book, entitled 'Nobiltà di dame' (Venice, "presso il Muschio", 1600; reissued, 1605; modern edition by Chilesotti), has a dedication to the Duke and Duchess of Parma and Piacenza dated 1600. It contains the same portrait of the author altered so as to present him at the age of seventy-four. As late as 1630 a collection was published under the name of 'Raccolta di varij balli . . . nuouamente ritrouati

<sup>1</sup> According to Haberl, 'Vierteljahrsschrift', I, a Jean Caron is mentioned by Fétis and van der Straeten, I.

<sup>2</sup> See Q.-L. for the 3 masses in the library of the Papal Chapel.



negli scritti del sig. Fabritio Caroso' (Rome, G. Facciotti).

G. E. P. A.

**Carpaccio.** See Gasco (vn Sonata on 'Vision of St. Ursula').

**CARPANI, Giuseppe (Antonio)** (b. Villabese, Como, 28 Jan. 1752; d. Vienna, 22 Jan. 1825).

Italian poet and writer on music. He studied law at Milan and Padua, and practised under the celebrated advocate Villata at Milan. While thus employed he wrote more than one comedy and translated several opera librettos for the Italian stage, among others 'Camilla', an Italian version of Marsollier's 'Camille' composed by Dalayrac (1791), and set anew by Paer (1799). In consequence of some violent articles against the French Revolution in the 'Gazzetta di Milano', of which he was editor from 1792 to 1796, he had to leave Milan when it was taken by the French. Until the peace of Campo Formio in 1797 he lived in Vienna; after that date he became censor and director of the stage at Venice, but a malady of the eyes drove him back to Vienna, where the emperor pensioned him till his death. He published a number of translations of French and German operas, and also wrote 'La passione di Gesù Cristo', which was set to music by Weigl and performed in 1804 in the palace of Prince Lobkowitz, and in 1821 by the Gesellschaft der Musikfreunde. He also translated 'The Creation' into Italian and wrote a sonnet on the celebrated performance of that work at which Haydn was present the year before his death. Carpani had the greatest esteem and affection for Haydn, which led to his publishing his well-known book on that master (Milan, 1812; second enlarged ed., Padua, 1823). 'Le Haydine' is a kind of aesthetical work and a eulogy of Haydn's compositions. It quickly found a French translator in Henri Beyle (Stendhal), who published it as his own, under the name of Bombet — 'Lettres écrites de Vienne', etc., by Louis Alexandre César Bombet (Paris, 1814). Carpani attacked this piracy in two spirited letters — 'Lettre due, dell' autore delle Haydine' (Vienna, 1815). Beyle was, nevertheless, audacious enough again to publish his work, this time under the alias of Stendhal, 'Vies de Haydn, Mozart, et Métastase', etc. (Paris, 1817). In spite of Carpani's protestations, the first of the two appeared in English as 'Lives of Haydn and Mozart' (Murray, 1817; Providence, 1820). Extracts of Carpani's original work, translated by D. Monde, appeared at Niort in 1836, and in a complete form in Paris, 1837, under the title 'Haydn, sa vie, ses ouvrages, et ses aventures', etc., par Joseph Carpani; traduction de Monde. Some clever but partial sketches of Rossini were published by Carpani in one volume as 'Le Rossiniane' (Padua, 1824). This also was pirated anony-

mously by Beyle (Paris), and published by Monde. Yet another book, 'Le Majeriane', is a reply to Andreas Majer's 'Della imitazione pittorica'. In 1809 Carpani accompanied the Archduke John on his expedition to Italy. After the return of peace he devoted himself to starting the 'Biblioteca Italiana'. He died at the smaller Liechtenstein Palace in Vienna.

C. F. P.

See also Beethoven ('In questa tomba', song). In questa tomba oscura (words for song). Isouard ('Rinaldo d' Asti', lib.). Weigl (2, lib., 1 opera, 1 oratorio).

**Carpenter, Edward.** See Boughton ('Midnight', chorus & orch. & 4 songs).

**CARPENTER, John Alden** (b. Park Ridge, Chicago, 28 Feb. 1876; d. Chicago, 26 Apr. 1951).

American composer. He began his musical studies under his mother's instruction and at the age of twelve took up more serious work under the supervision of Amy Fay, a pupil of Liszt and Tausig. He pursued his theoretical studies unaided until the age of sixteen, when he took some lessons with W. L. Seeboeck, and in 1893 he entered Harvard University, where for four years he took musical courses under John Knowles Paine.

In 1897 he graduated, and entered his father's business, with which he always maintained his connection. In 1895, while on a European visit, he studied for several months in Rome with Elgar, and on returning to America continued further theoretical work with Bernard Ziehn.

Carpenter took his M.A. at Harvard in 1922, and was made a Doctor of Music of Wisconsin University and also of Northwestern University; he was decorated by the French Legion of Honour in 1921 and was a member of the National Institute of Arts and Letters, receiving an award in 1947 for distinguished services to music.

Carpenter's first notable orchestral performance was in 1915 at Orchestra Hall in Chicago, when 'The Adventures in a Perambulator' met with huge success. This work together with a Concertino for pianoforte and orchestra and a concert version of his ballet 'Skyscrapers' had frequent performances throughout America and also in Paris.

Following the success of the ballet 'Krazy Kat' Diaghilev asked Carpenter to write a ballet expressing the bustle and racket of American life. 'Skyscrapers' was the result of this suggestion, and with Robert Edmond Jones that ballet was produced at the Metropolitan Opera House, New York, in 1926. There were many later performances of it in Germany.

Carpenter's pianoforte Quintet was commissioned for the Library of Congress Festival in 1935 by the Elizabeth Sprague Coolidge Foundation. The choral work 'Song of

Faith' was performed at the Washington Bicentennial in 1932. His last work was a symphonic suite, 'The Seven Ages', which was first performed by the New York Philharmonic Symphony in 1945.

P. G.-H

Carpenter's music, whether in large or small forms, orchestral, vocal or solo instrumental, is characterized by certain easily discernible traits, chief of which are a whimsical fancy, a delicate, even poetic humour and tender sentiment. His melodic invention is facile and his themes have fluency and grace. He wrote with an easymastery of form, and his orchestral works are filled with colour, but never garish. He was a composer who produced music with manifest enjoyment and whose quick impulses were governed by good taste.

W. J. H.

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### BALLET

'Birthday of the Infanta' (after Oscar Wilde) (1919).  
'Krazy Kat' (1922).  
'Skyscrapers' (1926).

### CHORAL WORKS

'Song of Faith' for chorus & orch. (1931).  
'Song of Freedom', unison chorus & orch. or band (1941).

### ORCHESTRAL WORKS

'Adventures in a Perambulator', suite (1915).  
'Sea Drift' (1933).  
Symphony No. 1 (1940).  
Symphony No. 2 (1941).  
'Danse', suite (1942).  
'The Anxious Bugler' (1943).  
'The Seven Ages', symphonic suite (1945).

### SOLO AND ORCHESTRA

Concertino for pf. (1917).  
'Water Colours', Chinese song suite for mezzo-soprano & chamber orch. (1918).  
'Gitanjali' (Tagore), song suite for mezzo-soprano & chamber orch. (1932).  
Vn Concerto (1937).

### CHAMBER MUSIC

String Quartet (1928).  
Pf. Quintet (1934).

**CARPENTER, Nettie.** See STERN (L.).

**CARPENTRAS (II Carpentrasso).** See GENET.

**CARPI, Fiorenzo** (b. Milan, 19 Oct. 1918)

Italian conductor and composer. He studied at the Milan Conservatory under Pedrotti and Ghedini and became conductor at the Piccolo Teatro there. He has composed incidental music for many plays produced there, including works by Sophocles, Shakespeare, Calderón, Goldoni, Ibsen, Pirandello, A. Caro and others. His compositions further include an 'Inno' for orchestra, a 'Sonata notturna' for flute, violin and strings, a Sonata for flute and harp, a 'Concertino' for violin and pianoforte, etc. The Shakespeare productions for which he wrote music are

'Richard II' (Milan, 1948), 'The Tempest' (Florence, 1948), 'The Taming of the Shrew' (Milan, 1949), 'Julius Caesar' (Verona, 1949) and 'Richard III' (Milan, 1950).

G. M. G.

**CARPIO VALDÉS, Roberto** (b. Arequipa, 23 Feb. 1900).

Peruvian composer. He was educated at the Universidad de San Agustín. In 1935 he became a professor (pianoforte) at the Instituto de Música "Bach" in Lima, and since 1937 he has been a pianist at the Radio Nacional del Perú. In 1943 he was appointed secretary of the Lima National Conservatory, and in 1945 he resigned from the Instituto "Bach".

His compositions include the music for the film 'Petróleo del Perú' and many instrumental pieces and songs. His 'Trípico' for pianoforte won the Duncker Laval prize in 1945.

N. F.

**CARR, Benjamin** (b. London, 12 Sept. 1768; d. Philadelphia, 24 May 1831).

American (English-born) composer and music publisher. He was a pupil of Samuel Arnold and Charles Wesley, and made his début as a composer in London, at Sadler's Wells, on 16 Oct. 1792, with a pastoral piece called 'Philander and Silvia, or Love Crown'd at Last'.<sup>1</sup> The following year he emigrated to America, with his father Joseph (1772-1819) and his brother Thomas (1772-1849). They set up flourishing music shops at Baltimore, Philadelphia and New York, printing music popular in England as well as arrangements of pieces by Haydn, Mozart, Pleyel and other European composers, and of patriotic American airs. The Carr editions of 'The Star-Spangled Banner', 'Hail Columbia' and 'Yankee Doodle' were among the earliest, if not the very first ones. Benjamin Carr, besides, took an active and influential part in the musical life of the young republic, appearing at various times in the capacity of singer, actor, organist, pianist, arranger, concert manager and composer. He "composed" a 'Federal Overture' (1794), a medley which contained many popular tunes of the period, a great number of songs, a ballet, 'The Caledonian Frolic' (1794), arranged a number of successful English operas for the American stage ('The Spanish Barber', 'The Children in the Wood', 'The Deserter', etc.), wrote incidental music for 'Macbeth' (New York, 14 Jan. 1795) and other plays, and was the composer of one of the earliest original American operas, 'The Archers' (libretto by William Dunlap, on the William Tell story), first given in New York on 18 Apr. 1796. The

<sup>1</sup> This play is not mentioned in any of the dramatic and theatrical lists and catalogues, the fact and date of its production could however be established from the newspaper advertisement (which does not mention a composer), and Carr's claim to the music (in a MS list of his works) is thus substantiated.

score is lost, but three numbers have been discovered in various printed collections of the time.

In 1800 Benjamin Carr started to edit the 'Musical Journal for the Piano-forte in Two Sections, one of Vocal and one of Instrumental Music', which was published by his father at Baltimore, and in 1820 he founded the Musical Fund Society at Philadelphia.

A. L.

BIBL. — REDWAY, V. L., 'The Carrs, American Music Publishers' (M.Q., Vol. XVIII, No. 1, Jan. 1932), containing full bibliographical references of compositions and publications.

SONNECK, O. G. T., 'A Biography of Early Secular American Music', revised and enlarged by W. T. Upton (Washington, 1945).

See also Yankee Doodle (used in 'Federal Overture')

**CARR, Howard** (b. Manchester, 26 Dec. 1880).

English conductor and composer. He was educated in London at St. Paul's School and the City and Guilds of London Technical College. At the age of nineteen he began his career as conductor of musical plays at various theatres in London and the provinces. In 1907 he started on a two years' tour, conducting light operas in Australia. In 1910 he became musical assistant at the Covent Garden Opera in London, where he increased his experience of the larger types of opera. This was followed by two tours with the Beecham Opéra-Comique Company and a series of light operas in London and provincial towns. He also conducted the Harrogate Municipal Orchestra for the seasons of 1922 and 1923, and founded the Orchestral Concerts for Children there as well as the Harrogate Choral Society.

In 1928 Carr paid a second visit to Australia, which proved more extensive than the first, for he settled there for a time on the staff of the Sydney Conservatory as professor of harmony and counterpoint, and also conducted the Philharmonic Society of Sydney. After ten years he returned to London and conducted 'An Elephant in Arcady' at the Kingsway Theatre in 1938. In 1939 he orchestrated and conducted 'Gregorian Springtime' at the Embassy Theatre. On the outbreak of the second world war that year he was entrusted with all the orchestrations and arrangements for the B.B.C. Theatre Orchestra, a kind of work for which his long experience of light orchestral music peculiarly fitted him and which continued for over ten years. An 'Ode to the Deity' (trans. from Gabriel Romanovich Derzhavin) for baritone, chorus and orchestra was performed in London on 13 Apr. 1950.

Howard Carr's numerous compositions, of the lighter kind, have met with wide success. A one-act operetta, 'Master Wayfarer', was frequently performed in London and his orchestral works, given at the Queen's Hall

Promenade Concerts, include 'The Jolly Roger', 'Three Heroes', 'The Jovial Huntsmen' and 'The Shrine in the Wood'. He was part-composer of 'The Lilac Domino' (Empire Theatre), 'Shanghai' (Drury Lane Theatre), 'The Girl for the Boy' (Duke of York's Theatre) and other productions. In 1948 he composed two light numbers for the film 'The Winslow Boy', based on Terence Rattigan's play.

H. G. C., adds,

**Carr, J. Comyns.** See O'Neill ('Lonely Queen', incid. m.). Sullivan ('Beauty Stone', lib.; 'King Arthur', incid. m.).

**CARR, John** (b. ?; d. London, ?).

English 17th-century music publisher. He was in business c. 1672–95 and issued many of the important musical treasures of his day. He was a friend, and in some degree a partner, of John Playford, his contemporary in music publishing, while his shop "near the Middle Temple Gate" must have been close to Playford's: this latter was "in the Inner Temple and near the Church door".

Among the works published or sold by Carr, either alone or in conjunction with Playford and others, are:

Matthew Locke's 'Melothesia or Certain General Rules

for Playing upon a Continued-Bass' (1673)

Francisco's 'Easie Lessons on the Guittar' (1677).

'Tripla Concordia' (1677)

Reggio's 'A Treatise to sing well any Song whatsoever'

(1677)

'Vinculum Societatis', 3 vols. (1687, 1688, 1691)

'Comes Amoris, or the Companion of Loves, Being a Choice Collection of the Newest Songs', 5 books

(1687–94)

'The Lawfulness and Expediency of Church Musick'

(a sermon preached at St. Bride's in 1693).

Thomas Salmon published through him his famous 'Essay to the Advancement of Musick by Casting away the Perplexity of Different Cliffs' (1672), a work which, attacked by Matthew Locke, John Playford and others, caused a small paper war. With Playford, Carr published Henry Purcell's 'Sonnata's of III. Parts' (1683).

F. K., rev. W. C. S.

**CARR, Richard** (b. London, ?; d. London, ?).

English 17th-century music publisher, son of the preceding. He was a musician in Charles II's royal band and, for a very short time, connected with Henry Playford as publisher—see imprint on 'Theater of Musick' (1685–86). John Playford the elder, in bidding farewell to the public in 'Choice Ayres', Book V (1684), says that he will now leave his labours to be taken up by two young men, "my own son and Mr. Carr's son who is one of His Majesty's Musick, and an ingenious person, whom you may rely upon".

F. K., rev. W. C. S.

**CARRA DE VAUX, Baron** (b. Bar-sur-Aube, Champagne, 3 Feb. 1867).

French orientalist and author. His grandfather was a cousin-german of Lamartine and his mother was closely related to Vincent

d'Indy. Educated at the École Polytechnique, Paris (promotion 1885-88), he began his literary career in 1891 and became professor of Arabic at the Institut Catholique de Paris. He is best known for his books on Islamic culture, notably 'Le Mahométisme: le génie sémitique et le génie aryen dans l'Islam' (Paris, 1897), 'Avicenne' (Paris, 1900) and 'Les Penseurs de l'Islam' (Paris, 1914-21), as well as his translations from the Arabic of the 'Kitāb al-tanbīh' by Al-Mas'ūdī as 'Le Livre de l'avertissement' (Paris, 1896) and the 'Mukhtasar al-ajā'ib' as 'L'Abrégé des merveilles' (Paris, 1898). In the realm of music we are indebted to him for his version of the 'Risālat al-Sharāfiya' by Saff al-Dīn 'Abd al-Mu'min as 'Le Traité des rapports musicaux' (Paris, 1891), one of the most important works of its kind, since it reveals the famous scale of the Arabic Systematist School of music theorists, which Sir Hubert Parry called "the most elaborate scale system in the world . . . the most perfect ever devised" ('The Evolution of the Art of Music', 1896, pp. 28-89). Carra de Vaux also devotes a chapter to music in his 'Penseurs de l'Islam' (Chap. iv). He was responsible for the final revision of Baron Rodolphe d'Erlanger's 'La Musique arabe' (Paris, 1930 *et seq.*). His contributions towards the early history of the hydraulis are of considerable moment, as is evident from his 'Notice sur deux manuscrits arabes' ('Journal Asiatique', Mar.-Apr. 1891), 'Les Mécaniques ou L'Élévateur de Héron d'Alexandrie' ('Journal Asiatique', 1894), 'Le Livre des appareils pneumatiques . . . par Philon de Byzance' ('Notices et Extraits des MSS. de la Bibl. Nat., Paris', XXXVIII, 1903), 'L'Invention de l'Hydraulis' ('Revue des Études Grecques', XXI, Paris, 1908). At the Congress of Arabian Music, Cairo, 1932, Baron Carra de Vaux was appointed President of the Commission of General Questions.

H. G. F.

See also Arabian Music. Erlanger (Rodolphe). Hydraulis Saff al-Dīn.

Carré, Albert. See Basoche (Messenger)

Carré, Michel. See Bizet (2 lib.), Contes d'Hoffmann (Offenbach, lib.), Faust (Gounod, lib.), Gounod (8 lib.), Hamlet (A. Thomas, lib.), Maillart (2 lib.), Massé ('Paul et Virginie', lib.), Meyerbeer ('Pardon de Florelle', lib.), Mignon (A. Thomas, lib.), Mireille (Gounod, lib.), Offenbach ('Contes d'Hoffmann' & 'Rose de Saint-Flour', lib.), Pêcheurs de perles (Bizet, lib.), Pierné ('Bouton d'or', ballet scen.), Roméo et Juliette (Gounod, lib.), Saint-Saëns ('Timbre d'argent', lib.), Thomas (A., 3 lib.).

**CARREIRA, Antonio** (b. prob. Lisbon, c. 1525; d. ?).

Portuguese 16th-century organist and composer. He entered the royal chapel of John III as a choir-boy and there received his musical education. Thanks to his extraordinary gifts he advanced, becoming master of the chapel of King Sebastian and the Cardinal King Henry. Carreira probably met the Spanish

organists Francisco and Cipriano de Soto, who accompanied Princess Joan, the mother of King Sebastian, to the Portuguese capital. That Carreira was in touch with Spanish music is also proved by the fact that he wrote several variations on Spanish songs. He died some time between 15 July 1587 and 1597.

Music MS No. 242 belonging to the Coimbra University Library contains a considerable number of compositions for organ and other keyed instruments by Carreira, which show him to be a great master who stands comparison with Cabezón, Bermudo, Soto and other Spanish composers. His compositions show that he achieved the same high level of organ playing in Portugal as existed in Spain in his time. Three Fantasies for keyboard instruments have been edited by Santiago Kastner (Hilversum, 1951).

A son of Carreira, also christened Antonio, likewise became famous as musician. He died of the plague in 1599. A nephew, also called Antonio Carreira, became master of the chapel of the cathedral at Santiago de Compostela.

S. K.

**CARREÑO, (María) Teresa** (b. Caracas, 22 Dec. 1853; d. New York, 12 June 1917).

Venezuelan pianist, composer, conductor and singer. She was the granddaughter of the Venezuelan composer José Cayetano Carreño. Her father, Manuel Antonio Carreño, a politician and at one time Venezuelan Minister of Finance, was also a well-known musician, and she affirmed in later life that she was still teaching the essentials of piano-forte technique taught to her by her father when she was a small girl. He also awakened in his daughter a strong sense of self-criticism, to which she attributed much of her later success. When eight years old she was taken to New York, where she studied with Gottschalk. Four years later, having also studied in Paris with Mathias, and later with Anton Rubinstein, she launched out on the career that was to take her all over the world. She had particular success in Germany, where she lived and taught for over thirty years. In 1872 she married the violinist Émile Sauret, with whom she played sonatas. Her interest in string music prompted her to write a string Quartet in B minor, among other compositions. The marriage was dissolved, and in 1875 she married the baritone Giovanni Taglia-petra, and later spent two years in Venezuela with him, organizing and conducting an opera company in which she also appeared as a singer. However this marriage, too, came to grief, and she reappeared as a pianist in 1889, making a triumphant tour of Europe. In 1892 she married Eugen d'Albert, under whose influence her style changed completely. From

having been an impetuous, almost tempestuous player, she became a thoughtful and profound interpreter and one of the most sought-after professors in Berlin. In 1895 the d'Albert marriage came to an end, and in 1902 she married her second husband's brother, Arturo Tagliapietra. In 1938 her ashes were ceremoniously laid to rest in her native country.

N. F.

BIBL. — MILINOWSKI, M., 'Teresa Carreño' (New Haven, Conn., 1940).

PLAZA, JUAN B., 'Teresa Carreño' (Caracas, 1938)

**CARRILLO, Julián** (b. San Luis Potosí, 28 Jan. 1875).

Mexican composer of Indian parentage. He studied theory with Melesio Morales and the violin with Pedro Manzano. In 1899 he received a stipend from the government for study in Europe. He entered the Leipzig Conservatory, where he studied with Jadasohn. He appeared as a violinist at Leipzig at a concert conducted by Nikisch. In Germany he wrote two symphonies, two masses, four violin sonatas and other chamber music, as well as two operas, all in an academic style. At the same time he experimented with atonal writing; in this manner he composed a string Quartet in two versions, the second of which was the exact "crab" reversion of the original. As early as 1895 he wrote music in quarter-tones and formulated a theory which he named "Sonido 13", a designation symbolizing his exploration of sound beyond the twelve chromatic notes. He designed a special number notation, subdividing the octave into 96 intervals, which permitted him to notate not only quarter-tones, but eighth-tones and sixteenth-tones. Later he constructed instruments to reproduce these small divisions, although the accuracy of intonation perforce remained in doubt. He undertook to transcribe Bach's fugues and Beethoven's symphonies into quarter-tones by halving the octave, thus reducing it to the augmented fourth. His early experiments with fractional tones should establish Carrillo as a pioneer in this field. He wrote numerous works in this infra-chromatic technique, among them a 'Preludio a Cristóbal Colón' for soprano, violin, flute and guitar in quarter-tones, piccolo in eighth-tones and harp in sixteenth-tones; 'Ave Maria' for mixed voices in quarter-tones with instrumental accompaniment, and many other works. Carrillo's music was championed in the U.S.A. by Leopold Stokowski, who conducted his 'Concertino' at Philadelphia on 4 May 1927 and his 'Horizontes' at Pittsburgh on 30 Nov. 1951. Both works are written for solo instruments in fractional tones, with the orchestra in normal tuning.

Despite his unconventional theories, Carrillo's solid academic training enabled him to

occupy important teaching-posts in Mexico. In 1905-14 he was director of the National Conservatory in Mexico City; he also conducted concerts of the Conservatory orchestra. He published several manuals in the traditional system. In 1924-25 he published a monthly magazine, 'El Sonido 13', which appeared on the 13th of each month.

N. S.

BIBL. — Julián Carrillo, su vida y su obra', Autobiography (Mexico, 1945)

## CATALOGUE OF WORKS<sup>1</sup>

### OPERAS

- 'Ossian', 1 act (1903).
- 'Maulda', 4 acts (1909).
- 'Zulitl', 3 acts (1922).

### CHORAL WORKS

- \* 'Ave Maria' for mixed chorus in quarter-tones & mts (1922)
- \* 'Tepepán' for soprano & chorus in quarter-tones & harp in 16th-tones (1923).

### ORCHESTRAL WORKS

- Symphony No. 1 (1901).
- Symphony No. 2 (1905).
- Symphony No. 3 (1948).
- 'Impresiones de la Habana' (1938)
- 'Nocturnos' (1940)
- \* 3 Symphonies entitled 'Colombia' for full orch in quarter-, eighth- & sixteenth-tones (1925-26).
- \* 'Misterioso Hudson' (1927).

### SOLO INSTRUMENTS AND ORCHESTRA

- Triple Concerto for vn, flute, cello and orch (1918)
- \* 'Concertino' for vn, guitar, cello, piccolo & harp (orch. in normal tuning) (1926)
- \* 'Horizontes' for vn., cello & harp (1947)
- 'Concertino' for cello (1952)

### CHAMBER MUSIC

- String Sextet (1902)
- String Quartet in E♭ ma (1903)
- Quintet for 2 vns, viola, cello & pf. (1918).
- \* 'Hoja de album' for 6 mts. (1923)
- \* 'Fantasia Sonido 13' for vn., horn, guitar, piccolo, cello & harp (1925)
- 'Cuarteto atonal' No. 1 (1928).
- \* 3 String Quartets in quarter-tones (1928-30).
- String Quartet on a scale of 6 notes (1938).
- \* 'Preludio a Cristóbal Colón' for soprano & 5 mts. (1940).
- 'Cuarteto atonal' No. 2 (1946).
- 'Cuarteto atonal' No. 3 (1947).
- 'Cuarteto atonal' No. 4 (1948).

### ONE INSTRUMENT AND PIANOFORTE

- \* Sonata for cello (1930).
- \* Sonata for viola (1931)
- \* Sonata for vn. (1932).

### GUITAR MUSIC

- \* Sonata in quarter-tones (1925).

### BOOKS

- 'Teoría lógica de la música' (Mexico, 1938)
- 'Método racional de solfeo' (Mexico, 1941).
- 'Sonido 13' (Mexico, 1948).
- 'Tratado sintético de contrapunto' (Mexico, 1948).
- 'Leyes de metamorfosis musicales' (Mexico, 1949).
- See also Microtones.

**CARRILLO, Manuel Gómez.** See GÓMEZ CARRILLO.

<sup>1</sup> Works marked \* are in the "Sonido 13" system of fractional tones.

**CARRODUS** (originally **Carruthers**), **John (Tiplady)** (b. Keighley, Yorks, 20 Jan. 1836; d. London, 13 July 1895).

English violinist of Scottish extraction. His father, a zealous amateur, violinist and leader of the local choral society, was his first teacher, and he made his initial public appearance in his 9th year (5 Feb. 1845) at a concert at the Mechanics Institute, Keighley, playing Bériot's '6th Air and Variations'.<sup>1</sup> At the age of twelve he was placed under the tuition of Molique, who had just arrived in London, and on 1 June 1849 young Carrodus made his first metropolitan appearance at a C. K. Salaman concert at Hanover Square Rooms. The following year he played second to Molique at the latter's chamber music concerts. He then accompanied his teacher to Stuttgart, where he became a member of the Duke of Württemberg's orchestra, of which Molique had been leader for nearly a quarter of a century. Under the care of this great violinist he remained until he was nearly eighteen, when he returned to London, and at the recommendation of Spohr was engaged for the first Bradford Musical Festival, at the opening of St. George's Hall, 31 Aug. 1865, where he was a soloist. There he came under the notice of Costa, who immediately engaged him for the Royal Italian Opera orchestra at Covent Garden, where he eventually became the leader. Meanwhile his fine performance as a soloist at the London Musical Society's concert on 23 Apr. 1863 assured his future. He took the post as leader in Ardit's orchestra at Her Majesty's Theatre, but when this was destroyed by fire in 1867 he went back to Costa. Under him and others he was engaged at almost all the great concerts and festivals — Philharmonic, Crystal Palace, Three Choirs, Handel, Worcester, Gloucester, Hereford and Leeds, the latter 1880–92 — and he was leader and soloist at the concerts of the Choral Union at Glasgow and that of Edinburgh from 1873. When the National Training School for Music, now the R.C.M., was opened in 1876 he became the first professor of the violin, a post which he held later at the T.C.M. After 1881 he undertook wider recital activities, and in 1890–1 he toured South Africa. He was warden of the College of Violinists and president of the London Orchestral Association and the provincial Amalgamated Musicians' Union. On 5 Feb. 1895 Carrodus celebrated the jubilee of his first public professional appearance by giving a concert at the Mechanics Hall, Keighley, in which four of his sons and his sister also took part. On this occasion he was presented with the freedom of the borough. He was at his desk at

Covent Garden the night before his death.

H. G. F.

**BIBL.**—BROWN AND STRATTON, 'British Musical Biography', 'The British Musician', VIII, pp. 59–60, 171, with portrait.

**CARROIS, Seigneur de.** See **RIPA**.

**Carroll, Lewis** (Charles Lutwidge Dodgson) See Addinsell ('Alice', incid. m. for 2 adapts.). Davies (H. W., 'Humpty Dumpty', chamber cantata) Fine (chorus from 'Alice in Wonderland') Gardiner (J., 'Through the Looking-Glass', operetta) Kelly ('Alice in Wonderland', orch. suite) Mackenzie ('Jabberwocky', recitation with pf.) O'Neill ('Alice in Lumberland', revue parody) Taylor (J. D., 'Through the Looking-Glass', orch. suite).

**CARROLL, Walter** (b. Manchester, 4 July 1869).

English musical educationist and composer. He studied pianoforte and composition with Dr. Henry Hiles (1889–93) and then entered the University of Manchester, where he graduated Mus.B. (1896) and Mus.D. (1900), having previously taken the Mus.B. degree at Durham. He was a professor of harmony and composition at the Royal (Manchester) College of Music (1893–1920) and lecturer and examiner in music to the University (1904–1920).

Carroll has specially concentrated on the musical education of young children, for whom he has written a very large number of elementary pianoforte pieces. His object in this has been to stimulate imagination by suggestions of natural scenery, using quotations from poetry and also pictures to carry further the implications of the music. In 1918 he was appointed Musical Adviser to the City of Manchester Education Committee, which appointment he held until 1934. During this period he did pioneer work in organizing the music in schools, lecturing on every aspect of elementary musical education and establishing municipal concerts for school children. A pamphlet, 'Music in Manchester Schools, 1918–1930', describes his achievement in detail.

H. G. C.

**CARRON, Arthur** (real name **Cox**) (b. Swindon, 12 Dec. 1900).

English tenor singer. He was educated at Swindon College and started his operatic career at the Old Vic. Theatre in London in 1929. He first became known under his original name of Arthur Cox, and his first principal part was that of Tannhauser. He sang at Sadler's Wells from the opening night until 1935 and during these years he also sang at several provincial festivals in England. He went to the U.S.A. in 1935 to do some operatic coaching with Florence Easton and after an audition at the Metropolitan Opera House he was engaged there for ten years from 1936. He sang under his new stage name in a large number of operas, including 'Otello', 'Tannhauser', 'Aida', 'Tosca', 'Pagliacci', 'Carmen', 'Lohengrin' and 'Die Walküre'. During this time he also made guest appear-

<sup>1</sup> Dr. Herbert Thompson claimed another début for him with the Bradford Old Choral Society in 1846, see **BRADFORD**.

ances with the Cincinnati, Chicago, Detroit and Philadelphia Opera Companies, and he made his début at Covent Garden in London in 'Il Trovatore' in 1899.

He sang at Porto Rico in 1940, at the Municipal Theatre of Rio de Janeiro in 1941 and at Cuba in 1942. From 1941 to 1943 he was engaged at the Colón Theatre in Buenos Aires, where he sang Bacchus in the first performance given in the western hemisphere of Strauss's 'Ariadne auf Naxos'.

Carron was engaged by the Municipal Theatre of Santiago in 1944 and sang in Mexico from 1945 to 1946 before returning to England in 1947 for another appearance at Covent Garden. His voice is capable of great power and intensity and is particularly suited to exacting dramatic parts.

M. K. W.

**CARROSSE DU SAINT-SACRAMENT, LE** (Opera). See BERNERS. BUSSER.

**CARSE, Adam** (b. Newcastle-on-Tyne, 19 May 1878).

English composer, teacher, collector and writer on musical instruments. He received his musical education chiefly at the R.A.M. in London, where he studied composition under Corder and held the Macfarren scholarship. He was made an associate in 1902. He was engaged chiefly in teaching, but in spite of this the list of his compositions is considerable. It includes a cantata, 'The Lay of the Brown Rosary', which was first performed at Queen's Hall, in Mar. 1902. But the greater part of his important work is orchestral. The following have received public performance: 'The Death of Tintagiles', after Maeterlinck, July 1902; Prelude to Byron's 'Manfred' (Philharmonic Society, Mar. 1904); Concert Overture in D major (London Symphony Orchestra, Dec. 1904); symphonic poem, 'In a Balcony' (Promenade Concert, 26 Aug. 1905); Symphony in C minor (Patrons' Fund Concert, 3 July 1906). A second Symphony, in G minor, played at the R.C.M. students' concert, 19 Nov. 1908, was revised and produced at the Newcastle Festival of 1909. Later works for orchestra include a set of variations produced at a concert of the R.C.M. Patrons' Fund (July 1913) and 'Two Sketches' for strings founded on a Northumbrian song and dance played at the Promenade Concerts (1924). Carse has also written songs and chamber music, and has made a speciality of easy pieces suitable for teaching purposes. Of more lasting importance than his compositions is Carse's research work in the history of musical instruments and the collection of old instruments made by him over a long period, now housed in London, in the Horniman Museum at Forest Hill. In connection with these studies he published the invaluable books, 'The Orchestra in the XVIIIth Century'

(Cambridge, 1940) and the large and very important 'The Orchestra from Beethoven to Berlioz' (Cambridge, 1948). A smaller, lavishly illustrated book, 'The Orchestra', was contributed by him to the 'World of Music' series (London, 1949). Carse has also done valuable historical work by editing a number of early symphonies

G. S. K. B., adds.

**CARSON, Nellie.** See ENGLISH SINGERS.

**CARTAN, Jean (Louis)** (b. Nancy, 1 Dec. 1906; d. Bligny, 26 Mar. 1932).

French composer. He studied harmony with Marcel Samuel Rousseau while still at school. At the age of eighteen he entered the Paris Conservatoire and studied composition with Paul Dukas, who conceived a high idea of his capabilities. His first compositions — a Sonatina for pianoforte and a setting of Psalm XXII for voice and pianoforte — date from 1925. They were followed in 1926 by settings of six poems by Tristan Klingsor and an Introduction and Allegro for wind instruments with pianoforte accompaniment, in 1927 by 'Trois Chants d'été', a first string Quartet, finely written in a classical form, and a first version of 'Hommage à Dante', a hymn between two chorales, nobly conceived and executed.

In 1928–29 Cartan published his settings of three poems by Villon, and then devoted his time and energy to his most important work, 'Pater', a cantata for solo voices, chorus and orchestra, in three parts. In 1930 came settings of two of Mallarmé's sonnets, a lively Sonatina for flute and clarinet (played at the I.S.C.M. festival at Oxford, 1931) and a second string Quartet, a work which shows a more mature and personal style. Unfortunately the illness which had threatened Cartan for so long left him no time to finish his last compositions, which included an overture to Claudel's 'L'Ours et la lune' and 'Hymne à la terre' for chorus and orchestra. But in his short life he wrote enough to show himself an exceptionally gifted artist, endowed with great qualities of mind and rare musical ability.

G. S.

BIBL — Articles in Rev. Mus., May 1932, May 1933, Nov. 1936.

GADOFFER, G. & SCHWERKE, I., 'Jean Cartan' (M. & L., XV, 1934, p. 222).

**CARTELLA.** See ADDENDA, Vol. IX, article SCORE.

**CARTER, Charles Thomas** (b. Dublin, ? c. 1735; d. London, 12 Oct. 1804).

Irish composer. He was, according to John O'Keefe's 'Recollections' (II, 37–38),

brought up in the choir of Christ Church Cathedral, Dublin, and was organist to Werburgh Church. Any music he had never seen before, placed before him, upside down, he played it off on the harpsichord.

Carter remained at St. Werburgh's Church from Dec. 1751 (?) to Sept. 1769; subsequently he travelled for some time in Italy, and he is stated to have gone to India, where



he was musical director of the theatre at Calcutta.<sup>1</sup> About 1772 he settled in London, made a name as a composer of songs for the public gardens and soon began to write for the stage also. The Rev. Henry Bate wrote for him "from no motive of literary variety, but in order to introduce to the world a young<sup>2</sup> musical composer, whose taste he conceived might do honour to his profession", the libretto of a comic opera, 'The Rival Candidates', which was successfully produced at Drury Lane Theatre on 1 Feb. 1775, kept the stage for ten years and also reached the U.S.A. This was followed by 'The Milesian' (1777) and 'The Fair American' (1782), at the same theatre. In 1783 Carter composed the epilogue song for Mrs. Cowley's comedy 'A Bold Stroke for a Husband', and in 1787 he was appointed musical director of the newly founded Royalty Theatre in Well-Glose Square (on the site of the old Goodman's Fields theatre), where he produced four musical pieces, 'The Birthday, or Arcadian Contest', 'True-Blue' (a new setting of Carey's 'Nancy'), 'The Constant Couple' and 'The Constant Maid, or Poll of Plympton' in 1787 and 1788. Subsequently Carter was for a time director of music at the Earl of Barrymore's private theatre at Wargrave; a pantomime, 'Blue Beard', and some songs introduced into Colman and Arnold's 'The Surrender of Calais' date from that period (1791). Carter's last work for the stage, the comic opera 'Just in Time', was produced at Covent Garden on 10 May 1792.

Carter also wrote some harpsichord music (12 'Familiar Sonatinas', Op. 6, and others) of which the variations on 'Carillons de Dunquerque' (c. 1785) appeared in a modern pianoforte edition in 1938. The first collection of his Vauxhall songs came out in 1773; it contains the well-known 'O Nanny wilt thou fly from me' (words from Percy's 'Reliques', 1765) which was very popular for many years, as were his "sea-fight and hunting" songs (such as 'Tally ho', 'Stand by your guns', 'Ye sportsmen give ear', etc.), which were singled out by his contemporaries for special praise. A final collection of 'Songs, Duos, Trios, Catches, Glee and Canons', Op. 27, was published in 1801.

The Thomas Carter who, according to the 'Gentleman's Magazine' (1800, p. 1117) died in London on 8 Nov. 1800 at the age of thirty-two, "a victim in early life to the fatal ravages of the liver complaint", was a singer and member of various musical societies, but not a composer so far as is known. Samson Carter,

an elder brother of Charles Thomas Carter, graduated Mus.D. at Dublin University in 1771; as a composer he is known by a single song, 'The Rhapsody' which appeared as a musical supplement to 'The Gentleman's and London Magazine' (Dublin), June 1772.

A. L.  
**CARTER, Elliott (Cook), jun.** (b. New York, 11 Dec. 1908).

American critic and composer. He studied music under Walter Piston, Holst at Harvard and with E. Burlingame Hill and A. T. Davison, also in the U.S.A. He received his M.A. degree from Harvard University in 1932. From 1932 to 1935 he studied with Nadia Boulanger in Paris. In 1936 he became musical director of the American Ballet Caravan. He was active about the same time as music critic, contributing articles to 'The Saturday Review of Literature', 'The New York Herald Tribune' and 'Modern Music'.

In 1940 he was appointed Director of the Music Department of St. John's College, Annapolis, where in addition to teaching music he directed the Glee Club, taught mathematics, Greek, physics and philosophy. In 1942 he obtained leave of absence to join the Office of War Information as music consultant.

His ballet 'Pocahontas' was first performed by the Ballet Caravan in New York. His Symphony No. 1 was played by the Rochester Symphony Orchestra at the Festival of American Music. The Harvard Glee Club presented 'The Defence of Corinth' and 'Tarantella' in New York and on tour. The Ballet Society staged 'The Minotaur', and 'Holiday Overture' was given at the Columbia University Festival. There have been frequent broadcasts of various chamber works over stations N.B.C., W.A.B.C. and W.N.Y.C. in New York. The incidental music for 'The Merchant of Venice' was written for the Mercury Theatre production. He has won several awards and prizes, including the Guggenheim Fellowship, the grant of the Society of Arts and Letters, the Juilliard Award and the American Composers Alliance and B.M.I. prizes.

Elliott Carter's work is essentially neo-classic in style and is a good example of how the American idiom can evolve within this structural type. The music is economical, linear, rhythmically intricate and syncopated, and he has a notable gift for achieving dramatic effects by unusual and yet simple technical devices. This is apparent both in his orchestral and in his choral scores. His music is remarkably free of mannerisms, either idiomatic or technical, but it has a distinct individuality in spite of its abstract nature.

## CATALOGUE OF WORKS

### BALLETS

- 'Pocahontas' (1939).
- 'The Minotaur' (1946).

<sup>1</sup> D.N.B., which however seems to confuse him with Thomas Carter (see p. 98).

<sup>2</sup> This can hardly apply to a man of forty, and makes one wonder whether the dates usually given for his birth and his entry into the service of St. Werburgh's are not perhaps rather too early.

## INCIDENTAL MUSIC

- \* *Philoctetes* ' by Sophocles (1933).
- \* *Mostellaria* ' by Plautus (1936).
- \* *The Merchant of Venice* ' by Shakespeare (1939).

## CHORAL WORKS

- \* *Tarantella* ' (Ovid) for men's voices & orch. (1936).
- \* *To Music* ' (Herrick) for unaccomp. chorus (1938).
- \* *Heart not so heavy as mine* ' (Emily Dickinson) for unaccomp. chorus (1939).
- \* *The Defence of Corinth* ' (Rabelais) for men's voices & pf. duet (1941).
- \* *The Harmony of Morning* ' (Mark van Doren) for women's voices & small orch. (1945).
- \* *Musicians wrestle everywhere* ' (Dickinson) for unaccomp. chorus (1945).
- \* *Let's be gay* ' (from 'The Beggar's Opera') for women's voices & 2 pls. (1938).
- \* *Emblems* ' (Allen Tate) for men's voices & pf. (1947).

## ORCHESTRAL WORKS

- Symphony No. 1* (1942).
- \* *Holiday Overture* ' (1944)
- \* *Prelude Fanfare and Polka* ' for chamber orch (1944).

## VOICE AND ORCHESTRA

- \* *Warble for Lilac Time* ' (Walt Whitman) for soprano & small orch. (1943).

## CHAMBER MUSIC

- Suite for 4 saxophones* (1942).
- Quintet for woodwind* (1948).
- 8 Etudes and a Fantasy for woodwind 4tet* (1950).
- 6 Pieces for kettledrums* (1950).
- String Quartet* (1951).

## ONE INSTRUMENT AND PIANOFORTE

- \* *Pastoral* ' for English horn (or viola or clar.) (1940).
- Cello Sonata* (1948).

## PIANOFORTE MUSIC

- Sonata* (1946).

## SONGS

- \* *Tell me where is fancy bred* ' (Shakespeare) with guitar (1939).
- 3 Songs (Robert Frost) (1943)
  1. *The Line Gang*
  2. *The Rose Family*
  3. *Dust of Snow*
- \* *The Voyage* ' (Hart Crane) (1943).

## VOCAL DUET

- \* *The Difference* ' (Mark van Doren) for soprano & bar (1944).

P. G.-H.

**CARTER, Henry.** See BUGLE.

**CARTER STRING TRIO:** *Mary Carter* (b. Redhill, 30 Apr. 1914), *Anatole Mines* (b. Cambridge, 21 July 1915), *Antonia Butler* (b. London, 1 June 1909).

British team of string players: violin, viola and violoncello. The three artists formed the trio in 1940 and have played all over Great Britain and on the Continent. They appeared twenty times at the National Gallery Concerts in London during the second world war and gave many other recitals for C.E.M.A. (now Arts Council) in the provinces. In 1946 they toured Czechoslovakia for the British Council and played in Prague, Brno, Bratislava and Plzeň, where they were enthusiastically received. They were engaged for the Edinburgh Festival both in 1947 and in 1948, and in 1949 they toured Germany for the Foreign Office, visiting Hamburg, Oldenburg, Dusseldorf and Berlin. Peggie Sampson (b. Edinburgh, 16

Feb. 1912), was the cellist until her departure for Canada in 1951.

Their repertory is extremely wide and includes works by composers such as Purcell, Matthew Locke and William Shield as well as Reger, Dohnányi, Gordon Jacob and the trios of Mozart and Beethoven. They are particularly admired for the delicacy of their chamber-music playing and the excellence of their team-work

M. K. W.

**CARTER, Thomas** (b. Dublin, May 1769; d. London, 8 Nov. 1800).

Irish composer. He was a chorister at Cloyne Cathedral. So great was his musical precocity that he was taken up by the Earl of Inchiquin, who sent him to Italy. Having finished his studies at Naples in 1788 he went to India, where he was musical director of the theatre at Calcutta. His health broke down and he went to London, where in 1793 he married a Miss Wells of Cookham, Berkshire. He composed many theatrical interludes and some trivial songs.

W. H. G. F.

**CARTHUSENSIS, Johannes.** See JEAN DE NAMUR.

**CARTIER, Jean Baptiste** (b. Avignon, 28 May 1765; d. Paris, 1841).

French violinist and composer. He was the son of a dancing-master, and his first teacher on the violin was an Abbé Walrauf. In 1783 he went to Paris and continued his studies under Viotti. His progress must have been rapid, for he very soon, on Viotti's recommendation, obtained the post of accompanist to Marie Antoinette, which he held up to the outbreak of the Revolution. From 1791 to 1821 he was in the orchestra of the Opéra as assistant leader and solo player. From 1804 he was a member of Napoleon's private band under Paisiello and he belonged to the royal band from 1815 till 1830.

Cartier was a good violinist, and it was his great merit to have revived the noble traditions of the old Italian school of violin playing by publishing new editions of works by Corelli, Tartini, Nardini and other great masters, which at that time were all but unknown in France. He thereby caused not only his own numerous pupils but all the young French violinists of his time to take up the study of these classical works for the violin. In his work 'L'Art du violon' (Paris, 1798 and 1801) he gives a comprehensive selection from the violin music of the best Italian, French and German masters, which is rightly regarded as a practical history of violin literature in the 17th and 18th centuries.

It is much to be regretted that a history of violin playing which Cartier wrote has never been made public. His compositions are of no importance. He published sonatas in the style of Lolli, studies, and duos for violins. Fétis also mentions 2 operas, 2 symphonies and

violin concertos, which have remained in manuscript. P. D.

BISL.—PINCHERLE, MARC, 'Les Violonistes, compositeurs et virtuoses' (Paris, 1922).

**Cartwright, William.** See Lawes (2, songs in plays & poems).

**CARULLI, Ferdinando** (b. Naples, 10 Feb. 1770; d. Paris, Feb. 1841).

Italian guitarist and composer. Though self-taught he attained a perfection of execution before unknown on the guitar, and on his arrival in Paris in 1808 created a furore. In the space of twelve years he published 300 compositions, including a 'Method' which passed through four editions. He was also the author of 'L'Harmone appliquée à la guitare' (Paris, 1825), a treatise on the art of accompanying, which was the first work of its kind. A selection of his guitar compositions (with biography, etc.) forms Vol. I of the 'Alte Meister der Gitarre', a series edited by E. Schwarz-Reiflingen.<sup>1</sup> M. C. C.

**CARULLI, Gustavo** (b. Leghorn, 20 June 1801; d. Boulogne-sur-mer, Oct. or Nov. 1876).

Italian singing-master and composer, son of the preceding. He is known for his didactic works, such as 'Solfèges' for one and two voices, singing methods and exercises, vocal quartets, etc. M. L. P.

**CARUSO, Enrico** (b. Naples, 25 Feb. 1873; d. Naples, 2 Aug. 1921).

Italian tenor singer. After studying singing from 1891 under Guglielmo Vergine, he made a modest début at the Teatro Bellini at Naples in 'Faust' in 1894. He gradually gained favour and established his position in Italy, when in 1899 he created at Milan the part of Loris in Giordano's 'Fedora'. He also created the tenor parts in Cilea's 'Adriana Lecouvreur', Franchetti's 'Germania' and other operas. Little was heard of him in London till 1902, when he sang with brilliant success at Monte Carlo with Melba in Puccini's 'Bohème'. He visited Covent Garden in the same year, appearing first (14 May) as the Duke in 'Rigoletto'. His success with the audience was unmistakable, but not every one in the theatre realized his possibilities. During the season Caruso earned more and more applause every time he was heard, but he did not at once cause a rush to the box office. An engagement in America kept him away from London in 1903, but he was back at Covent Garden the following year, and from that time dated his immense popularity. His Rodolfo in 'La Bohème' did more, perhaps, than any other part to establish his fame in London.

Caruso sang regularly at Covent Garden down to 1907. In 1908, however, he did not appear. As the result of his triumphs at the Metropolitan Opera-House, New York, he

had bound himself by an inclusive contract to Conried, and the Covent Garden Syndicate would not pay the terms demanded for his services.

In its combination of power and sweetness Caruso's voice has not been approached in our time. Moreover, the singer made the most of nature's abundant gifts. His breath control was so complete that he could deliver the longest phrase without any suggestion of being at the end of his resources. He was equally at home in the passion of Canio's lament in 'Pagliacci' and in the tranquil beauty of the duet in the dungeon at the end of 'Aida'.

Towards the end of the American season of 1908-9 Caruso suffered a temporary failure of voice and could not finish his engagement. On his return to Europe he had to undergo a throat operation, but after a period of rest his voice returned with undiminished powers. When in 1913, terms having been arranged, Caruso returned to Covent Garden, he had an enthusiastic welcome; but some at least of his listeners felt that his voice, though still splendid, was not quite what it had been. It was noticeable, too, what in his later seasons in New York the critics often pointed out, that he was in better voice on one night than another. There had been no such vocal inequalities in his early London seasons. However, he remained, till the night of his last appearance on the stage, the chief attraction at the Metropolitan. He died of pleurisy. S. H. P.

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See also Caricature Geehl (song sung in English).

**CARUSO, Luigi** (b. Naples, 25 Sept. 1754; d. Perugia, 1822).

Italian composer. He studied with Nicola Sala at Naples and wrote his first opera, 'La lavandaia astuta', for Leghorn in 1775. This was followed by more than 50 others, many of which were fairly successful. According to the custom of the time he travelled from town to town, supervising and conducting the performances, and apparently never left Italy. In 1790 he settled at Perugia and was *maestro di cappella* at the cathedral there until the end of his life; but he continued to write operas, chiefly for Rome, until 1810 (e.g. 'Così si fa alle donne', at the Teatro Apollo). 'L'albergatrice vivace' (Venice, 1780) was the most successful of all his operas and was also heard in London on 16 Dec. 1783. He wrote an 'Amleto' for Florence in 1789 and a 'Lodoiska' for Rome in 1798; also several oratorios,

<sup>1</sup> See review in Z.M.W., June 1919, pp. 552-56.

and during the latter part of his life much music for the church. None of his works appears to have been published but many scores and single airs are extant in manuscript.

A. L.

**CARVAJAL, Armando** (*b.* Santiago de Chile, 7 June 1893).

Chilean violinist, conductor and composer. He studied at the Conservatorio Nacional de Música at Santiago. In 1912 he qualified as professor of the violin and in 1914 founded the Trio Penha and toured Chile extensively with it. From 1919 to 1927 he was professor of violin at the Conservatorio Nacional and from 1928 to 1943 director of the same institution, at the same time taking the chamber-music, opera and choral classes. From 1931 to 1938 he was the Dean of the Faculty of Fine Arts in the University of Chile.

Carvajal started conducting in 1921, and from 1924 he conducted the concerts of the Sociedad Bach, at the same time leading its chamber-music groups. During that time he made all the major oratorios and choral works from Bach to Mendelssohn known to the Chilean public. In 1925 he was appointed conductor of the Municipal Orchestra of Santiago, and in 1931 he conducted the symphony concerts given by the Universidad de Chile. From 1932 until the establishment of the Orquesta Sinfónica de Chile, of which he is the artistic director, he conducted the orchestra of the Asociación Nacional de Concierptos Sinfónicos.

In the realm of opera, besides the yearly round of the opera season, Carvajal produced, at the Conservatorio Nacional de Música, Mozart's 'Figaro', Debussy's 'L'Enfant prodigue', Humperdinck's 'Hänsel and Gretel', Pergolesi's 'La serva padrona' and other unusual or interesting works.

In 1930 the Chilean government sent him on an extensive tour to observe conditions in all parts of Europe, and in 1942 he toured South America, conducting most of the major symphony orchestras then in existence.

Carvajal has also composed choral and orchestral music and some pianoforte pieces.

N. F.

**CARVALHO, Eleazar de** (*b.* Iguatu, Ceara, Brazil, 28 June 1915).

Brazilian conductor and composer. After two years at marine schools he began eight years' service in the Brazilian National Naval Corps at the age of thirteen and played in its band. Meanwhile he studied at the National School of Music of the University of Brazil, graduating in 1934 and receiving a diploma as conductor and composer in 1940 after further study with Paulo Silva. On leaving the Navy he first played tuba and double bass for cabarets, casinos and circuses, and then won a competition for a post in the orchestra of the

Teatro Municipal in Rio de Janeiro. He also became a member of the Brazilian Symphony Orchestra, with which he made a successful début as conductor when the regular conductor fell ill. As a result he became its permanent associate conductor. He also conducted opera at the Teatro Municipal and directed Brazil's first Beethoven cycle at São Paulo in 1945.

Impressed by Carvalho's talent at the Berkshire Music Center of Lenox, Mass., in 1946, Kussevitky engaged him as his assistant for the Center of 1947 and as guest conductor of the Boston Symphony Orchestra, with which he made his North American début in 1947. During the next few years he became well known in the U.S.A., conducting several of the major orchestras. He continued his activities in Brazil and appeared in England in 1953. His conducting gives an impression of notable vitality and also of careful study of the scores. Among his compositions are two operas, 'The Discovery of Brazil' (1939) and 'Tiradentes', which won a \$4000 award in 1941, and 'The White Symphony'. He was elected to a permanent chair in the Brazilian National Academy of Music.

F. D. P.

**CARVALHO, João de Sousa** (*b.* Estremoz, 22 Feb. 1745; *d.* prob Borba, 1798).

Portuguese composer. Together with Camillo Cabral and the brothers Jeronymo Francisco and Braz Francisco de Lima he was sent to Naples by the Seminario Patriarcal. He left Lisbon on 2 June 1760 and entered the Naples Conservatorio di Sant' Onofrio on 15 Jan. 1761. Upon his return to Portugal he became teacher of counterpoint and the first master of the chapel of the Patriarchate of Lisbon. He joined the Brotherhood of Santa Cecilia at Lisbon on 22 Nov. 1767. In 1778 he succeeded Perez as music teacher to the royal family. About 1790 he retired to a country seat in his native province. Among his pupils were Leal Moreira (who succeeded him at the Seminario), Marcos Portugal, João José Baldi, Domingos Bomtempo and many others.

Carvalho composed a considerable number of Italian operas, the manuscripts of which are to be found at the Lisbon Ajuda Library. He was one of the few important composers of opera who emerged from Portugal in the 18th century. His works consist of some church music (a Benedictus, two masses, responsories, psalms with orchestra, several harpsichord sonatas, etc., dated 1770-83) and the following operas (all written to Italian words):

'L' amore industrioso' (1769); 'Eumene' (1773); 'Angelica' (1778); 'Perseo' (1779); 'Testotide Argonauta' (1780); 'Seleuco, re di Siria' (1781); 'Evarado III, re di Lituania' (1782); 'Penelope nella partenza da Sparta' (1782); 'Endimione' (1783); 'Tomim' (1783); 'Adraeto, re degli Argivi' (1784); 'Nettuno ed Egli' (1785); 'Alcione' (1787); 'Numa Pompilio II re de' Romani' (1789).

Two further works in the library, an opera 'Nitteti' and an oratorio 'Isacco', are catalogued under his name, but are, according to Ernesto Vieira, who examined the scores, by a different composer, one João de Sousa (c. 1740-1802) who also wrote the music for an allegorical piece called 'O monumento immortal' which was sung at Lisbon palace on 8 June 1775, on the occasion of the unveiling of a statue of King Joseph.

The score of a cantata 'Imeneo trionfante' (anonymous, but probably by him) passed from the Vasconcellos into the Wolffheim collection. One of his sonatas is included in 'Cravistas Portugueses', Vol. I.

S. K. & A. L.

**CARVALHO, Marie.** See MIOLAN.

**CARVER, Robert** (b. ? 1487; d. ?).

Scottish composer. He appears to have spent at least thirty-six years as a member of the community of Scone Abbey, in Perthshire, where no doubt his seven extant compositions were first sung. He died some time after 1546. Twice in the same source<sup>1</sup> it is implied that Carver entered the service of the church at the age of sixteen, but a discrepancy in the dates has previously given rise to confusion regarding the year of his birth. The first statement is found at the end of an imperfect 4-part Mass:

Missa domini Roberti Carbor facta anno domini 1546 anno actatus suae 59 necnon ingressus suae religionis anno 43.

The second statement, a mixture of liturgical and biographical information, occurs at the beginning of the 10-part Mass (dedication of the Church of St. Michael, Archangel):

Tenor dum sacrum de istius missae quam composuit Dominus Robertus Carbor Canonicus de Scona anno domini 1513 et actatus suae anno 22 necnon ingressus suae religionis anno 6 ad honorem Dei et Sancti Michaelis.

The date 1513, which the scribe has tried to alter, is clearly an error for 1509, which is in agreement with the other set of figures in placing the birth-date at 1487. One other reference to the composer deserves mention: it is a signature "Robertus Carwor" on a Preceptum of Seisin dated 4 Nov. 1544. This document was printed in the 'Liber Ecclesie de Scon' published by the Bannatyne Club in 1843. Although the name Carver is not particularly associated with Scotland, the name Arnat (for he is frequently called "Carbor alias Arnat") may be seen from time to time in the Register of the Great Seal of Scotland and in the Exchequer Rolls of Scotland. It is not, therefore, unlikely that the composer was connected with one branch or another of this family.

The Scone Manuscript is the only known source of Carver's music, and although his name is the only one which occurs (apart

from "duffa" = Dufay), the manuscript is by no means entirely made up of his own compositions. There are two motets by Fayrfax and a Mass by Dufay, all three works being unascrived. Carver's work consists of five masses and two motets, copied in the following order:

Mass for 4 voices (1546).

'O bone Jesu', for 19 voices

Mass ('L'homme armé') for 4 voices.

'Gaude flore virginali', for 5 voices.

Mass ('Dum sacrum mysterium') for 10 voices (1513,

sc. 1509).

Mass for 6 voices.

Mass for 5 voices.

The seven works are scattered throughout the manuscript, which is unfortunately not foliated, thus rendering impossible an accurate location for each item.

The Mass for 4 voices betrays, by its very form, something of the uneasiness which Catholics must have felt in the year 1546, which saw the slaying of "the carnal Cardinal" Beaton by the Reformers. Only the very beginning and ending of the Gloria and Credo are composed in polyphony, the omissions being far and away larger and more significant than those current in England at the same time. The Kyrie, which is imperfect owing to a missing folio, is troped, as is the Benedictus. The other shorter sections, Sanctus and Agnus Dei, are also complete.

The motet 'O bone Jesu'<sup>2</sup> deserves to be set by the side of Tallis's 40-part motet as an example of highly resourceful handling of a vast and rich texture. The impressive sonority of the nineteen voices is reserved not so much for effects of climax as for emphasizing certain parts of the text, notably the word "Jesu". Contrasting sections for eight, nine and ten voices alternate with sections involving the full choir, which consists of four trebles, two altos, ten tenors and three basses.

Carver's Mass on 'L'homme armé' is separated by only one work from an anonymous Mass on the same *cantus firmus*. This is actually by Dufay and may well have been copied into the volume by Carver himself in order to serve as a model for his own Mass, which exhibits fine and tasteful workmanship together with a distinctive feeling for strong melodic lines. The Kyrie is omitted here and in the other four Masses, according to the custom in Britain at that time.

In the motet for 5 voices, 'Gaude flore virginali', Carver produced as fine a work as those on the same text by Kellyk, Turges and Horwud, which are found in the Eton Manuscript. The Mass for 10 voices, based on the antiphon 'Dum sacrum mysterium', has been described as "solid rather than brilliant", a judgment which may also be reserved for the composition immediately fol-

<sup>2</sup> Edited by J. A. Fuller-Maitland and published in modern score by the Year Book Press (London, 1926).

<sup>1</sup> See SCONE MANUSCRIPT.

lowing, which is a 6-part Mass. Two folios containing part of the Gloria are unfortunately imperfect, the margins having been cut, resulting in the loss of some music. The last of Carver's masses, which is for 5 voices, is quite complete, though the opening of the Gloria has been misplaced by the binder and is found a few folios in advance of its correct position. A liturgical tenor by no means prevents the composer from giving free rein to a decorative and at times complex manner of writing.

These seven works to which the name of Robert Carver is appended give more than adequate proof of his powers as a contrapuntist and as one to whom the intricacies of mensural notation were as second nature. He was without doubt the greatest Scottish composer of the 16th century. D. W. S.

**CARY, Annie Louise** (b. Wayne, Maine, 22 Oct. 1842; d. Norwalk, Conn., 3 Apr. 1921).

American mezzo-contralto singer. From 1864 to 1866 she studied at Boston with J. Q. Wetherbee and Lyman Wheeler. In Aug. of the latter year she went to Milan and prepared for an operatic career with Giovanni Corsi. She made her operatic début in Copenhagen. For two seasons she sang in Scandinavian theatres, devoting her vacations to study with Pauline Viardot-Garcia at Baden-Baden. In the autumn of 1869 she sang in Brussels, then spent the winter in Paris studying with Maurice Strakosch and Bottesini. She now signed a contract with the brothers Maurice and Max Strakosch for three years, and in Aug. 1870 returned to the U.S.A. From that time till her retirement at the height of her popularity in 1882, she was one of the most admired of opera and concert contraltos, her services being always in demand at the opera houses of London, St. Petersburg and New York. The seasons of 1875-77 were spent in Russia. She married Charles Monson Raymond in the spring of 1882 and subsequently lived in retirement in New York. Her voice was a mezzo-contralto of wide range and great beauty. H. E. K.

**CARYLL, Ivan** (actually **Félix Tylén**) (b. Liège, 1861; d. New York, 28 Nov. 1921).

Belgian-American composer. He studied at the Conservatory of his native town, but later made his career in England and the U.S.A. as a composer of operettas and musical comedies. He first made his name with adaptations of two French works: Chabrier's 'L'Étoile', given as 'The Merry Monarch' in New York and Boston in 1890, and as 'The Lucky Star' in London, at the Savoy Theatre, on 7 Jan. 1899; and Audran's 'La Cigale' (translated by J. C. Burnand) at the Lyric Theatre, London, on 9 Oct. 1890 and in New York on 26 Oct. 1891. Both pieces contained music of Caryll's

own, and in fact little was left of Chabrier's in the former.

Of the operettas which were entirely Caryll's 'The Duchess of Dantzic', based on Sardou's 'Madame Sans-Gêne', was the most successful. It was produced at the Lyric Theatre in London on 17 Oct. 1903 and ran consecutively for 236 nights. Others received with much favour were 'The Earl and the Girl' (libretto by Seymour Hicks, Adelphi Theatre, 1903) and 'Our Miss Gibbs' (with Lionel Monckton, Gaiety Theatre, 1909). E. B.

**CASA, Girolamo and Nicolo dalla.** See DALLA CASA.

**CASADESUS.** French family of musicians.

(1) **Francis (François Louis) Casadesus** (b. Paris, 2 Dec. 1870; d. Paris, June 1954), conductor and composer. He gained a second prize in harmony (1895) at the Paris Conservatoire, was conductor of the Orchestre de Paris and founded and directed the American Conservatory at Fontainebleau (1918-22). In his compositions he strove to realize the union of popular tendencies with the conception of modern dramatic production in music. He composed operas, 'Cachapès' (3 acts, 1914), 'Le Moissonneur' (5 acts), 'Au beau jardin de France' (1 act), both 1918; an operetta, 'La Chanson de Paris', performed in Paris, Nov. 1924; and a Symphony.

(2) **Henri Gustave Casadesus** (b. Paris, 30 Sept. 1879; d. Paris, 31 May 1947), violist, brother of the preceding. He gained a first prize for viola (Conservatoire, 1899), and was the founder (1901) and director of the Société des Instruments anciens (Paris).

(3) **Marcel Louis Lucien Casadesus** (b. Paris, 30 Oct. 1882; d. ? , Oct. 1914), cellist, brother of the preceding. He gained a first prize for cello (Conservatoire, 1903), but was killed in the first world war.

(4) **Marius Robert Max Casadesus** (b. Paris, 24 Oct. 1892), violinist and composer, nephew of the preceding, son of (1). He gained a first prize for violin (Conservatoire, 1914). His works include quartets, etc.

(5) **Robert Marcel Casadesus** (b. Paris, 7 Apr. 1899), pianist, brother of the preceding. He gained first pianoforte prize (Conservatoire, 1913). An excellent performer, he became one of the most gifted of the younger generation of French pianists. He also made a great success as a teacher and is now head of the piano department at the American Conservatory, Fontainebleau. He has composed chamber music, twenty-four preludes and three 'Berceuses' for pianoforte, cadenzas for three concertos (Beethoven, Mozart) and has edited Cimarosa's sonatas, etc. M. L. P.

**CASAL CHAPÍ, Enrique** (b. Madrid, 15 Jan. 1909).

<sup>1</sup> Originally Casal y Chapí.



Spanish composer. He is a grandson of the well-known Spanish composer Ruperto Chapí. He began his musical education in 1921, and from that year until 1928 he studied more or less alone. In 1928 he became a pupil of Emilia Quintero, and he also entered the Madrid Conservatory to join the composition class led by Conrado del Campo. In 1936 he won the first prize for composition at that institution.

Casal Chapí taught pianoforte and harmony, and also conducted a quartet of male voices, which chiefly cultivated Castilian folk-song. In 1933 he was appointed musical director of the Teatro Escuela de Arte of Madrid, founded by Cipriano de Rivas Cherif. He kept this post until 1937 and during those years wrote much music for the stage. Not long after he went to live in France. Later he went to the Republic of San Domingo, where he conducted concerts, and he eventually settled in Uruguay. He lives at Montevideo, where he has a group of young composition pupils and conducts the choral society. He visits Buenos Aires once a fortnight to hold a private harmony class and is also artistic adviser to SODRE.

Casal Chapí's style of composition is based on Spanish tradition and is very strongly influenced by such ancient masters of counterpoint and polyphony as Morales and Victoria, but chiefly by Cabezón and Spanish instrumental music of the 16th to the 18th centuries, before the invasion of Italian music. He is one of the very few modern Spanish composers whose musical idiom is derived from Castile and the real ancient tradition, in contrast to many other modern Spanish composers, who underwent the influence of the Andalusian folk music and French impressionism, mixed with some kind of neo-classicism. He tries to establish links between the classical Spanish music of bygone days and that of the 20th century; in many respects he has succeeded, and the result is an output of some very fine and personal music.

His principal works are:

#### INCIDENTAL MUSIC

Music for Lope de Vega's 'La dama boba', 'El villano en su rincón', 'El caballero de Olmedo'.  
Music for Georg Kaiser's 'Gas'.

Also music for several plays by Calderón, Lorca, Casona and others.

#### ORCHESTRAL WORKS

'Fantasía sinfónica'  
Overture to 'Cuento de abril'.  
'La decantada vida y muerte del General Malbrú.'  
'Final para una sinfonía imaginaria' (Prelude).

#### VOICE AND ORCHESTRA

'Romance del mozo y de la calavera.'  
'Zamorana.'  
'Las aguas del Manzanares.'  
'Las mujeres pendencieras'.

#### PIANOFORTE MUSIC

Sonatina.  
'Capriccio quasi sonata.'  
'Preludio.'

S. K.

**CASALI, Giovanni Battista** (b. Rome, c. 1715; d. Rome, 6 July 1792).

Italian composer. He was *maestro di cappella* of St John Lateran, Rome, from 1759 till his death. An opera of his, 'Candaspe', was produced at Venice in 1740 and another, 'Antigona', at Turin in 1752. Seven others were produced between 1738 and 1755. Grétry was his pupil for two years in Rome, but Casali did not detect his talent and sent him back with a letter of introduction in which he described the great opera writer as "a nice fellow, but a thorough ass and ignoramus in music". Casali's works comprise 4 Masses, motets, Magnificats and many other pieces for the church as well as an oratorio, 'La benedizione di Giacobbe'. He wrote in a very pure style, though without much invention. A Mass and four other pieces are given by Luck (Sammlung, 1859), two motets in Schott's Répertoire, and an 'O quam suavis', a pretty melodious movement, by Novello, from Choron.

**CASALI, Lodovico** (b. Modena, ?; d. ?).

Italian 16th-17th-century organist and composer. He was organist at Scandiano, Modena, in 1618. He wrote masses, motets, etc., also 'Ampiotheatro degli honori, e maravigliosa grandezza della musica', manuscript codex, Ferrara, ? 16th century.

E. v. d. s.

**CASALS, Pau (Pablo)** (b. Vendrell, Tarragona, 29 Dec. 1876).

Spanish violoncellist, conductor, pianist and composer. His father was an organist and gave him some musical teaching at an early age. By the time he was twelve he had played nearly every orchestral instrument in some fashion. He next took up the cello seriously and had lessons from José García in Madrid, where he entered the Royal Conservatory and studied chamber music, playing under Monasterio. His own principles of cello playing he developed in the time following this when he was a professor of his instrument at the Conservatory of Barcelona and formed a quartet with Crickboom as first violin. He accepted an engagement as solo cellist at the Paris Opéra (1895) and in 1898 made his début as a virtuoso in Paris at the Lamoureux concerts and in London at the Crystal Palace. In 1901 he first visited America and thenceforward toured on both sides of the Atlantic, but the recognition of his unique powers came comparatively slowly, no doubt because his supreme instrumental command was always controlled by and directed towards musical interpretation. It was not until 1909, when he

<sup>1</sup> Pau is the Catalan form of Paul, Castilian Pablo.



played Bach's Suite in C for cello alone and took part in concerted works at a concert of the Classical Concert Society that Londoners recognized Casals as representative of a new era in the art. He made Bach's unaccompanied suites (formerly regarded as works of academic interest) take their true place in the repertory of living music, and in the sonatas of Beethoven and Brahms, the concertos of Haydn, Schumann, Dvořák, Lalo, Elgar and others, he has given to his hearers all over the world a new conception of the music, by the faithfulness with which he follows his ideal of perfection.

H. C. G.

In 1906 Casals married the Portuguese cellist Guilhermina Suggia and in 1914 the American singer Susan Metcalfe, whom he would often accompany on the pianoforte, thus revealing his versatility. More important, however, have been his activities as conductor; though lacking in this realm the supreme ease which is his as a cellist, he nevertheless displays many of those qualities which seem to be his as an "absolute" musician. Above all, from the Spanish standpoint, his foundation in 1919 and subsequent tireless direction of the Barcelona Orchestra was of the first significance. Perhaps for the first time the Catalan masses heard great classical music in any regular fullness; many of his players, moreover, were working-men of Barcelona. Casals was inspiring at once as an orchestral director and as a rehearsaler whom no detail of the hidden design of a score could escape. He has conducted this orchestra in Paris; in London, however, he made his conducting début in 1925 with the London Symphony Orchestra, while in 1927 he conducted in Vienna part of the Beethoven centenary festival. Another aspect of his musicianship has been his collaboration with Cortot and Thibaud in the great classical trios, while he and Thibaud have also recorded the Brahms double Concerto, with Cortot — a musician of kindred versatility — in charge of Casals's own orchestra.

Casals, however, conducted his orchestra for the last time in 1936, when the Spanish civil war interrupted the carefully built-up work that had been his pride, joy and expense for so many years. Since that time Casals has never returned to his native soil. Instead, he has given his energies to succouring the victims of that war, for instance in London, at a probably unique concert, where he played three concertos, those by Haydn, Dvořák and Elgar. About the same time he recorded the Dvořák Concerto in Prague: a rendering which seems destined to mark a standard for generations. He settled in the south of France, where he curtailed his musical career and devoted his fortune and powers to the assistance of refugees. Since the second world war he has reappeared in various countries, but has lately

refused, for political reasons, to play in Britain or America. At present (1954) he resides at Prades, just across the Spanish frontier in France, where he composes and teaches, and where he instituted a festival of classical chamber music in 1950.

The greatness of Casals is uncontested: he is perhaps the only string-player admired by all musicians without reservation. His aristocratic art, at once generously natural and richly subtle, has called to its aid a technique not only unusual in itself but remarkable for methodical innovations, many of which have become embodied in the general style of modern cello playing. He is a master of pure line, perfect phrasing and an immense variety of tones, moods and nuances.

Among Casals's compositions are a 'Miserere', a choral work, 'La visión de Fray Martín', and music for cello solo, cello and pianoforte, and violin and pianoforte.

T. W. G.

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See also Fauré (ded. of 'Sérénade' for cello). Prades Festival. Tovey (ded. of cello Concerto).

**CASANOVA** (Opera). See LORTZING RÓZYCKI.

**CASANOVA, André** (b. Paris, 12 Oct. 1919).

French composer. In 1942 he gave up his studies for a doctorate in law in order to devote himself to learning composition under René Leibowitz. He has since written some works in the twelve-note technique which show an effective handling of the medium. His output is as yet not great, but his music is refined and carefully written. It includes a Symphony, Op. 4; a Trio for flute, horn and viola, Op. 3 (1946); 3 pianoforte pieces, Op. 1 (1944) and 3 songs to poems by Tristan Tzara, Op. 2 (1945).

H. S. (ii).

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Casanova (de Seingalt), Giovanni Jacopo. See Adam (Jean, lib). Cornelys (? mistress). Dall' Oglio (G, meeting with).

BIBL. — NETTL, PAUL, 'Musik und Tanz bei Casanova' (Brno, 1927).

**CASANOVA, Juan** (b. Santiago de Chile, 27 Dec. 1893).

Chilean conductor and composer. He studied in Chile at first, with Humberto Allende, and then in Paris with d'Indy. On his return to Chile he studied various orchestral instruments at the Santiago Conservatory. At the age of twenty he gave his first orchestral concert in the Teatro Municipal of Santiago and in 1920 he was appointed general director

of the Chilean regimental bands, a post which he still occupies (1954). In 1923 he toured Europe conducting the Berlin Philharmonic, the Carlsbad Symphony Orchestra and the Orchestre Lamoureux in Paris. In 1936, 1937 and 1940, and subsequently, he was a guest conductor at the Colón theatre in Buenos Aires and he has frequently conducted the Chilean Symphony Orchestra. In 1947 he conducted his opera 'Erase un rey . . .' at the Colón theatre. Besides producing a treatise on orchestral and band instrumentation, Casanova has composed many large-scale orchestral works

N. F.

**Casari, F.** See Mercadante ('Elisa e Claudio', opera).

**CASATI, Gasparo** (b. ? Venice, ?; d. Novara, 1643).

Italian composer. He was a Franciscan monk, *maestro di cappella* at Novara Cathedral from 1641. He was a prolific composer of masses, motets, 'Sacri concerti' (several reprints) and other church music, published between 1641 and 1644. He died in early youth.

E. v. d. s.

**CASATI, Girolamo** ("detto Filago") (b. ?, d. ?).

Italian 16th-17th-century composer. He was a Carmelite monk of Novara and organist at the Cathedral there in 1609. In 1625 he was organist at Romanengo near Cremona, about 1635 *maestro di cappella* at Como and in 1654 of the Carmelite church (del Carmine) at Pavia. He wrote several books of sacred songs for 2-5 voices and instrumental pieces for stringed instruments.

E. v. d. s.

**CASAUX, Juan Antonio Ruiz** (b. San Fernando, Cadiz, 23 Dec. 1889).

Spanish violoncellist. He was first trained for the Navy according to the traditions of his family. In 1904, owing to his success in a music competition at Cadiz in which Falla was a judge, he decided to devote himself to music. He entered the Royal Conservatory, Madrid, and became pupil of Mireski. In 1908, after winning the principal prizes, he gave concerts in Madrid and in 1909 he won a government scholarship with which he continued his studies in Paris under Hekking. Until 1914 he remained in France and undertook frequent tours throughout the country. On the declaration of war he settled down in Lisbon and gave many concerts with the Lisbon Symphony Orchestra under Pedro Blanch. As a result of his stay there he gave great impetus to cello playing in Portugal. In 1920 Casaux became senior professor at the Madrid Conservatory. For years previously he had struggled to expand the scope of classical music by his chamber-music recitals, in which he was associated with the most

prominent exponents, such as Fernández Arbós, Viana da Mota, Ricardo Viñes and Cubiles. It was he who played the solo part in the first performance in Spain of Richard Strauss's 'Don Quixote' under the direction of Arbós. Ten years later, in 1925, that composer himself conducted the work for Casaux in Madrid.

Ever since 1920 Casaux has devoted his great energies towards creating a school of cello playing, and his influence as a teacher extends all over Spain. He has been particularly prominent in extending the scope of chamber music. He founded the Hispano-Hungaro Trio with Iniesta and Ember as well as the Hispano Trio with Iniesta and Aroca. After the Spanish Civil War he joined the National Chamber Music Organization (Agrupación Nacional de Música de Cámara), which has played a very important part in making modern as well as classical chamber works known to a wide public in Spain. This team (Luis Antón, 1st violin; Enrique García, 2nd violin, Pedro Meroño, viola; Juan Casaux, cello; Aroca, pianoforte) has played complete cycles of Haydn, Mozart and Beethoven quartets not only in public recitals, but also in universities and schools throughout Spain, in addition to tours in foreign countries.

Casaux has also played an important part as curator of the instruments belonging to the Royal Collection. Ever since early youth he had interested himself in the "luther's" craft and devoted special study to the collection of Stradivari instruments in the royal palace. In 1923 he visited London at the behest of the royal family in order to have the two Stradivari cellos repaired by W. E. Hill & Sons. It was then that he became acquainted with the Stradivari viola which had originally belonged to the set of five instruments Stradivari had made in 1696. This set of instruments, all of them ornamented, were sold by Paolo Stradivari to Charles IV of Spain through the intermediary of Padre Brambilla in 1775. The viola and the tenor were among the booty carried off by the French from the royal palace in Madrid at the end of the Peninsular War. The tenor disappeared, but the viola was bought in 1819 in Paris and taken to England, where eventually it came into the possession of the firm of Hill. Since 1923 Casaux has been indefatigable in his efforts to secure the return of the instrument to Spain; it was his constant dream, and he persuaded Mr. W. E. Hill to give Spain the first offer of purchase. At last, in 1950, the Spanish government authorized the purchase of the viola, which Casaux was thus able to restore to Madrid. Now that the Stradivarius quartet of instruments is complete he and his colleagues of

the Agrupación, playing upon these priceless instruments, give regular chamber-music recitals from the royal palace, which are broadcast to the public.

W. S.

**CASAVOLA, Franco** (b. Modugno, Bari, 13 July 1892).

Italian composer. He studied at the Liceo Musicale of Bari under P. La Rotella and later in Rome with Respighi at the Conservatorio di Santa Cecilia. He became an adherent to futurism, on which he wrote a number of manifestoes, and composed several settings of futurist poetry and other works tending in that direction, such as 'La danza dell' elica' for flute, clarinet, violin, kettledrums, blasting-machine and wind machine, a ballet, 'Fantasia meccanica', etc. Later on, however, he changed his outlook and conformed to the more widespread taste of post-verist opera, in which he scored some notable successes. Among them may be mentioned 'Il gobbo del califfo', a one-act comic opera to a libretto by A. Rossato, produced at the Opera in Rome in 1929 and given in other Italian theatres as well as in Germany, 'Astuzie d' amore', one act (Bari, 1936), the pantomime 'L' alba di Don Giovanni' (Venice, 1932) and the ballet 'Il castello nel bosco' (Rome, 1931). A more recent opera based on Flaubert's 'Salammbô' had a less favourable reception at its production in Rome in 1948.

G. M. G.

**CASCATA.** See ORNAMENTS, D (b).

**CASCIOLINI, Claudio** (b. ?; d. Rome, ?).

Italian 17th-18th-century composer. He was choirmaster of the church San Lorenzo in Damaso, Rome, early in the 18th century and upheld the traditions of the *a cappella* Palestrina style. Of his numerous compositions left in manuscript a few have been published in modern times, some motets in Proske's 'Musica divina' and elsewhere, a Mass for 4 voices edited by Jansen, and 2 Requiems for 3 and 4 voices edited by Haberl.

J. R. M.

**CASE, John** (b. ?; d. ? 23 Jan. 1600).

English physician and musical theorist. He took the M.D. degree at Oxford, where he was sometime a Fellow of St. John's College, and published in 1586 'The Praise of Musicke' and in 1588 'Apologia musice tam vocalis tam instrumentalis et mixtae'. There is in the Cambridge University Library a broadside of 'A gratification unto Master John Case, for his learned booke, lately made in the praise of Musicke. VI voc.' "Cantus secundus" begins, "Let others prayse what seemes them best". The broadside is a printed voice-part of a poem by Thomas Watson bearing the words "set to music by William Byrd".

J. A. F.-M.

**CASEDA, Diego** (or **José**) (b. ?; d. Seville, 1723).

Spanish composer. He was for many years *maestro de capilla* at the cathedral of El Pilar at Saragossa, and subsequently at Seville. Eslava gives a specimen of his work.

J. B. T

**CASELLA, Alfredo** (b. Turin, 25 July 1883; d. Rome, 5 Mar 1947).

Italian pianist, conductor, teacher and composer. At the age of five he began to learn the pianoforte under his mother's guidance — his father, Carlo Casella, taught the cello at the Liceo Musicale of Turin — and when he was eleven he gave his first public concert before the Circolo degli Artisti of his native town. In 1896, on Martucci's advice, he went to Paris, where he entered the Conservatoire, joining the pianoforte class of Diémer and the harmony class of Leroux. Three years later he obtained the first pianoforte prize and in 1900 he came under Fauré's tuition as an *auditeur*. From 1906 to 1909 he took part as harpsichord player in the Casadesus family's Société des Instruments Anciens, and in 1908 his name appeared for the first time as that of both a composer and a conductor on the occasion of the performance of the first Symphony at Monte Carlo under his own direction. Between 1909 and 1914 his activities in Paris grew more and more assiduous: at the Salle Gaveau he conducted his second Symphony, his Suite in C major and his rhapsody 'Italia'; at the Trocadéro he gave a series of popular orchestral concerts; he assisted Cortot as pianoforte professor at the Conservatoire; and he acted as music critic to the daily 'L'Homme libre' founded by Clemenceau.

All Casella's compositions up to that time reveal an exceptional power of writing, together with a gift of assimilation that led him to a great variety of influences ranging as far as from Mahler to Debussy. Not until he had set a poem by Carducci, 'Notte di maggio', for voice and orchestra, which was performed at the Colonne concert of 29 Mar. 1914, did he settle down to a personal style and thus begin to produce work of outstanding interest.

Back in Italy at last, after nearly twenty years in Paris, Casella conducted at the Augusteo in Rome for the first time in Feb. 1915, and in the autumn of the same year he was appointed professor of the pianoforte at the Conservatorio di Santa Cecilia there (a post which was later converted into the leadership in a course of perfecting pianoforte studies). From that period to the time of his death, that is to say during more than thirty years, his activity never ceased, and it manifested itself in a great variety of ways. He founded the Società Nazionale di Musica (which became the Società Italiana di Musica

Moderna and was later converted into the *Corporazione delle Nuove Musiche* in collaboration with Gabriele d'Annunzio and Malipiero). He also originated the review 'Ars Nova', conducted symphony concerts in Italy and abroad, lectured all over the world and formed the *Trio Italiano* with Arturo Bonucci and Alberto Poltronieri. All this was mainly directed towards the spread of knowledge of the music of the vanguard, particularly that by young composers, and it is from this point of view that the work done by Casella in Italy must be evaluated. Its importance to Italian musical production during the last thirty years is beyond dispute.

As regards Casella's own creative work, although it showed a certain fundamental consistency from about 1914 onwards, there is evidence of strong influences to be found in it. The neo-classicism which flourished after 1920 in particular found favourable soil in Casella's somewhat frigid and speculative nature, so that he became one of its most conspicuous exponents. At the same time it is undeniable that his knowledge and his studies of the great Italian masters of the past released a cross-current against all these influences which gradually became more and more powerful; and he remained aloof from the Schoenbergian twelve-note system and, in general, from Central European expressionism, so much so that if he ever came under Schoenberg's spell at all, it was of the briefest duration and of the very slightest importance. In the last five years of his life his output, further influenced by a reawakening of religious sentiment, showed him more strongly linked to Italy's musical past than ever and inclined to exalt the expressive values of the human voice, both monodically (as in the 'Canti sacri') and polyphonically (as in the 'Missa solennis').

To complete the picture of Casella as a man his work and influence as a teacher must be mentioned. It exerted itself not only in the music schools, but also in his close and cordial relations with the young pianists and composers. To the study of the pianoforte he made noteworthy contributions by his editions of the classics of the instrument, to which he applied himself particularly during the long and painful illness from which he died. It was in fact during this last period that he added to that of Beethoven's sonatas, brought out between 1915 and 1919, most praiseworthy editions of Bach's 'Well-tempered Clavier', of the most important works of Chopin, of Mozart's sonatas and fantasies, as well as works by other great masters.

BIBL.—CORTESI, L., 'Alfredo Casella' (Genoa, 1930).  
GATTI, G. M., 'Musicisti moderni d'Italia e di fuori' (Bologna, 1925).  
MILA, M., 'La donna serpente: guida critica' (Milan, 1942).

'Rassegna Musicale', special Casella number for his 60th birthday, containing articles by G. de Chirico, M. Mila, G. Gavazzoni, A. Mantelli, Rossi Doria, d'Amico, Aldighi, Labroca and a full biography and bibliography (May-June 1943).

## CATALOGUE OF WORKS

### OPERAS

- Op.  
50. 'La donna serpente', *opera fiaba*, prologue & 3 acts (libretto by Cesare Lodovici, based on Gozzi's play) (1928-31), prod. Rome, Teatro Reale, 17 Mar. 1932.  
51. 'La favola d'Orfeo', chamber opera, 1 act (lib by Corrado Pavolini, after Poliziano) (1932), prod. Venice, Teatro Goldoni, 6 Nov. 1932.  
60. 'Il deserto tentato', mystery, 1 act (lib by Pavolini) (1936-37), prod. Florence, Teatro Comunale, 6 May 1937.

### BALLET

18. 'Le Couvent sur l'eau' (scen. by J. L. Vaudoyer) (1912-13).  
41. 'La gara' (scen. by Composer, based on a novel by Luigi Pirandello) (1924).  
64. 'La camera dei disegni', children's ballet with chamber orch. (scen. by A. A. Millos) (music from Op. 24 & 35 for pf. and some new pieces).  
66. 'La rosa del sogno' (scen. by Millos) (music by Paganini, from Op. 65 for orch. and some new pieces).

### CHORAL WORKS

- 'Canto e ballo sardo' for chorus & orch (1937).  
71. 'Missa solennis, "Pro pace"' for soprano, baritone, chorus, orch. & organ (1944).

### ORCHESTRAL WORKS

5. Symphony No. 1 (1905-6).  
12. Symphony No. 2 (1908-9).  
13. Suite, G ma. (1909-10).  
25 bis. 'Pagine di guerra' (arr. from Op. 25, see Pianoforte Duet) (1918).  
29. 'Elegia eroica alla memoria di un soldato morto in guerra' (1916).  
40 bis. Concerto for stgs. (arr. from Op. 40, see Chamber Music) (1927).  
— 'Marcia rustica' (1929).  
46 bis. Serenade for small orch. (arr. from Op. 40, see Chamber Music) (1930).  
55. 'Introduzione, aria e toccata' (1926).  
57. 'Introduzione, corale e marcia' for woodwind (1931-35).  
61. Concerto (1937).  
63. 'Sinfonia' (1939-40).  
65. 'Paganiniana', divertimento on music by Paganini (1942).  
69. Concerto for stgs., pf. & perc. (1943).

### SOLO INSTRUMENTS AND ORCHESTRA

- 30 bis. 'A notte alta' for pf. (arr. from Op. 30, see Pianoforte Solo) (1921).  
42. Partita for pf. (1924-25).  
43. 'Concerto romano' for organ (1926).  
44. 'Scarlattiana', divertimento on music by Scarlatti for pf. & 32 insts. (1926).  
48. Vn. Concerto, A mi. (1928).  
54. 'Notturmo e tarantella' for cello (arr. from 'Vocalizzi', see Songs) (1934).  
56. Concerto for vn., cello & pf. (1933).  
58. Cello Concerto (1934-35).

### VOICE AND ORCHESTRA

20. 'Notte di maggio' (Giosuè Carducci) (1919).  
26 bis. 'L'Adieu à la vie', 4 songs (Rabindranath Tagore, trans. André Gide) with 16 insts. (arr. from Op. 26, see Songs) (1926).

### CHAMBER MUSIC

27. 'Pupazzetti' for 9 insts. (1916) (see also Pianoforte Duet).  
40. Concerto for stg. quartet (1923-24).  
43. 'Sinfonia' for clar., trumpet & pf. (1932).  
— 'Siciliana e buresca' for vn., cello & pf. (1937).  
— 'Sonata a tre' for vn., cello & pf. (1938).

## PIANOFORTE SOLO

- Op.*  
 1. 'Pavana' (1901).  
 3. 'Variations sur une chaconne' (1903).  
 6. Toccata (1904).  
 9. Notturmo (1909).  
 10. 'Sarabande' (1908) (or for harp).  
 14. 'Berceuse triste' (1909).  
 15. 'Barcarola' (1910).  
 17. 'A la manière de . . .', Set I (1911)  
 17 bis. 'A la manière de . . .', Set II (with Ravel) (1913).  
 24. 'Nove pezzi' (1919)  
 1. In modo funebre.  
 2. In modo barbaro.  
 3. In modo elegiaco.  
 4. In modo burlesco.  
 5. In modo esotico.  
 6. In modo di nenia.  
 7. In modo di minuetto.  
 8. In modo di tango.  
 9. In modo rustico.  
 28. Sonatina (1916).  
 30. 'A notte alta' (1917) (see also Solo Instruments and Orchestra).  
 31. 'Deux Contrastes' (1916-18)  
 1. Grazioso. Hommage a Chopin.  
 2. Antigrazioso.  
 32. 'Inezie' (1918).  
 35. 'Undici pezzi infantili' (1920)  
 1. Preludio.  
 2. Valse diatonique.  
 3. Canone.  
 4. Bolero.  
 5. Omaggio a Clementi  
 6. Siciliana.  
 7. Giga.  
 8. Minuetto  
 9. Carillon.  
 10. Berceuse.  
 11. Galop finale  
 47. 'Due canzoni italiane' (1928)  
 52. 'Due ricerche sul nome di B. A. C. H.' (1932).  
 59. 'Sinfonia, arioso e toccata' (1936).  
 — 'Studio delle terze maggiori' (1942).  
 — 'Ricerche sul nome di G. M. Gatti' (1942).  
 70. 'Sei studi' (1944).

## PIANOFORTE DUET

25. 'Pagine di guerra' (1915) (see also *Orchestral Works*)  
 1. Nel Belgio: sfilata di artiglieria pesante tedesca.  
 2. In Francia: davanti alle rovine della cattedrale di Reims.  
 3. In Russia: carica di cavalleria cosacca.  
 4. In Alsazia: croci di legno.  
 27. 'Pupazzetti' (1916) (see also *Chamber Music*).

## HARP MUSIC

10. 'Sarabande' (1908) (or for pf.).  
 68. Sonata (1943).

## SONGS

2. 'Cinq Lyriques' (1902-3)  
 1. Larmes (Jean Richepin).  
 2. C'était un songe (J. Lorrain).  
 3. Temps de neige (A. L. Hettich).  
 4. Réverie (F. de Croisset).  
 5. Nuageries (Richepin).  
 7. 'La Cloche fêlée' (Charles Baudelaire) (1903).  
 9. 'Trois Lyriques' (1903)  
 1. Soleils couchants (Paul Verlaine).  
 2. Soir païen (Albert Samain).  
 3. En ramant (Richepin).  
 16. Sonnet (Pierre de Ronsard) (1910).  
 21. 'Due canti' (Giosuè Carducci) (1913)  
 1. Pianto antico.  
 2. Il bove.  
 22. 'Deux Chansons anciennes' (anon.) (1913)  
 1. Rêves d'or pour ton sommeil (17th cent.).  
 2. Flautolet (13th cent.).  
 26. 'L'Adieu à la vie', 4 songs (Rabindranath Tagore, trans. André Gide) (1915) (see also *Voice and Orchestra*).  
 36. 'Tre canzoni trecentesche' (1923)  
 1. Giovane bella luce del mio core (Cino da Pistoia).

*Op.*

2. Fuor della bella gaiba (anon.).  
 3. Amante sono, vaghuccia, di voi (anon.).  
 37. 'La sera fiesolana' (Gabriele d'Annunzio) (1923)  
 38. 'Quattro favole romanesche' (Trilussa) (1923)  
 1. Er coccodrillo.  
 2. La carità.  
 3. Er gatto e er cane.  
 4. L'elezione del presidente  
 39. 'Due liriche' (R. O. Naldi) (1923)  
 1. Voluttà.  
 2. La danza.  
 — 'Tre vocalizzi' (wordless) (1929)  
 — 'Ninna nanna corbellina', Genoese folksong (1934)  
 67. 'Tre canti sacri' for baritone & organ (1943)  
 1. Ecce odor filii mei.  
 2. Respite, Romine, famliam tuam  
 3. Ecce Deus Salvator meus.

## TRANSCRIPTIONS

- Albéniz, 'Rapsodia spagnola', *Op.* 70, for pf. & orch. (1922)  
 Bach, 'Chaconne' for orch. (1933).  
 Trio Sonata from 'Das musikalische Opfer' for vn, cello & pf. (1934).  
 Balakirev, 'Islamey' for orch. (1907).  
 Bassani, 'Sonata a tre' in A m, for 2 vns, cello & continuo (1941)  
 Beethoven, Symphonies for pf. duet (1924).  
 Bruneau, Preludes and Interludes from various operas for pf. (1897-1905).  
 Clementi, Symphonies in D m and C m, revised and reconstructed (1935).  
 Trio, *Op.* 28 No. 2, revised and elaborated (1936).  
 Mahler, Symphony No. 7 for pf. duet (1910).  
 Monteverdi, Psalm 'Laudatus sum' for solo voices, chorus & orch. (1941).  
 Rossini, Sonata for 2 vns, viola & bass (1943).  
 Sammartini (G. B.), Concerto for stg, G m, revised (1936).  
 Sonata in A m (1934)  
 Scarlatti (A.), Sonata No. 4, A m, for flute, stgs. & continuo (1940)  
 Scarlatti (D.), Sonata (Toccata, bourrée e giga) for small orch. (1933).  
 Two Sonatas for vn & harpsichord (1940).  
 Schubert, Two Marches for orch. (1912).  
 Torelli, Concerto grosso in G m. (1941).  
 Vivaldi, 8 Concertos, a Sonata, 3 Sacred Pieces and 2 Arias from 'Ercole sul Termodonte' revised and elaborated (1936-43).

## EDITIONS

Works by Bach, Beethoven, Chopin, Frescobaldi, Mozart and Mussorgsky.

## LITERARY WORKS

- 'L'evoluzione della musica attraverso la storia della cadenza perfetta' (1923, English trans. by Eric Blom).  
 'Igor Stravinsky', (1928, rev. & augmented, 1945).  
 '21+26' (1930).  
 'Il pianoforte' (1937).  
 'I segreti della giara. autobiografia' (1941).  
 'G. Seb. Bach' (1942).  
 'Beethoven intimo' (1944; publ. 1949).

G. M. G.

See also Clementi (eds. of).

**CASELLA, Pietro** (b. ?; d. ?).

Italian 13th-century composer. Nothing is known of his life except that he was a friend of Dante's, as appears from his mention in that poet's 'Divina commedia', that he wrote some madrigals, and that he must have died some time before 1300, since the poem deals with events antedating the spring of that year.

E. B.

**CASENTINI, Anna** (b. ?; d. ?).

Italian 18th-century soprano singer. She made her first appearance as a singer in the comic style at the Pantheon in London on 22

Mar 1791, as Dorinda in Guglielmi's 'La bella pescatrice', and sang there during that season and the next in comic operas by Paisiello and Cimarosa. In 1793 she married Borghi, a second violin at the Opera, and sang at the King's Theatre as "Signora Casentini Borghi" on 11 Jan. 1794 in Cimarosa's 'Matrimonio segreto'. Having added some other parts to this, she left that season, for although Lord Mount-Edgcombe describes her as "a pretty woman and genteel actress", her voice was too weak for that house. In 1797 she sang in Vienna in Borghi's (not her husband's) 'Semiramide', according to Pohl.

J. M., adds. A. L.

**CASIMIR.** See BAECKER. He published works for one and two harps under his Christian name of Casimir.

**CASIMIRI, Raffaele** (b. Gualdo Tadino, Umbria, 3 Nov. 1880; d. Rome, 15 Apr. 1943).

Italian musical scholar, choirmaster and composer. He studied under Bottazzo at Padua, where, in 1899, he was appointed master of the Schola Cantorum. In 1901 he became editor of the 'Rassegna Gregoriana', a quarterly magazine for the propagation of Solesmes chant. Between the years 1903 and 1908 he was choirmaster at Calvi, Teano, Capua and Perugia, and in 1909 he was invited by Pope Pius X to found the Schola Cantorum at Vercelli. At length, in Dec. 1911, he was promoted *maestro* of the Lateran Basilica in Rome.

Casimiri composed numerous masses and motets, organ voluntaries, sacred songs, etc., but from 1915 he devoted himself mainly to choir training and musical research. He was conductor of the Roman choirs that visited London in 1922. He discovered the date of appointment of Palestrina as chorister in the Roman church of Santa Maria Maggiore and identified that composer's masters as Rubino and Firmin Le Bel of Noyau, thus destroying the legend of Goudimel. His discovery of Palestrina's annotated scores proved a corrective for Haber's edition; he inaugurated (1924) 'Note d'archivio', a quarterly magazine for the publication of ancient scores, documents and historical jottings.

W. H. G. F.

**CASINI, Giovanni Maria** (b. Florence, c. 1670; d. Florence, c. 1715).

Italian organist and composer. He went to Rome early, but not before he had learnt the elements of counterpoint at Florence. In Rome he was successively the pupil of Matteo Simonelli and Bernardo Pasquini, under the last-named of whom he perfected himself as an organ player. He was ordained priest and the only post which he is known to have held was that of organist in the cathedral of Florence, from 1703 until 1714 or later.

Casini followed in the wake of Vicentino, Doni and Colonna in endeavouring to revive the three old Greek "genera" of progression: the diatonic, the chromatic and the enharmonic. Fétis, indeed, says that, as several enthusiastic pedants of his class had done before him, he constructed a harpsichord in which the notes represented by the black keys were subdivided, so as to obtain "just intonation". Baini<sup>1</sup> does not go so far as this, but only states him to have adopted the views of those who have wasted their labour and ingenuity. He describes a harpsichord which Casini had constructed in 1706 at the expense of Camillo Gonzaga, Count of Novellara. It had 4 octaves, each divided into 31 notes, and as the highest of the treble was in octaves to the lowest of the bass, it had 125 keys in all, black and white.

Casini's extant works consist of:

Oratorio 'Il viaggio di Tobia' (MS) and another dealing with the flight into Egypt (at Modena).

'Canzonette spirituali' (Florence, 1703).

'Johannis Mariae Casini, Majoris Ecclesiae Florentinae modulatoris, et sacerdotio praediti, modulorum quatuor vocibus: opus primum. Romae, apud Mascardum, 1706', motets for 4 voices in the *stile osservato*.

'Responsori per la Settimana Santa' for 4 voices, Op. 2 (Florence, C. Bindi, 1706).

'Pensieri' for organ, Op. 3 (Florence, 1714).

A motet of his is given by Proske in his 'Musica divina', II, No. 58, and two of the 'Pensieri' are in Vol. III of Torchi's 'L'arte musicale in Italia'.

E. H. P.

**CASPARINI, Adam Horacy** (b. Wrocław, 1676; d. Wrocław, 1745).

Polish organ builder. He was a member of a family of organ builders in Polish Silesia, resident at Wrocław. He built the famous organ at the celebrated Church of Jasna Góra (Częstochowa) in 1725. (The name of the family was known also as Caspari or Kasper.)

C. R. H.

**CASSA** (Ital.). Drum.

**CASSADÓ, Gaspar** (b. Barcelona, 30 Sept. 1897).

Spanish violoncellist and composer. His father was a well-known organist and composer at Barcelona and director of the municipal school, Las Mercedes. At the age of five he began his musical education and was so precocious that he was chosen as one of the members of a children's vocal ensemble. At seven years he began to learn the cello, and so rapid was his progress that after two years' study he gave his first public concert and aroused such enthusiasm that the municipality of Barcelona awarded him a scholarship to enable him to study abroad. In 1910 he became a pupil of Pau Casals in Paris and in addition began under the influence of Falla and Ravel to devote himself to composition. In 1914 at the outbreak of the war he returned

<sup>1</sup> 'Memorie storico-critiche . . . da Palestrina.'

to Barcelona, where he studied harmony and counterpoint with his father.

After the armistice in 1918 Cassadó embarked upon a series of European and South American tours, which rapidly established him as one of the foremost soloists on his instrument. Many of the conductors, such as Weingartner in Vienna, Pierné and Gaubert in Paris, Wood and Beecham in London and Furtwangler in Berlin, engaged him for concertos. His performances of the Brahms double Concerto with Huberman, Szigeti or Jelly d'Aranyi were remarkable. His tone is of mellow quality and his technique neat and sparkling, but what impresses his audience most are his qualities of subtle phrasing and classical balance of interpretation. This appeared most of all in his sonata recitals with masters of ensemble such as Harold Bauer, Arthur Rubinstein and Iturbi.

Some of Cassadó's most effective compositions are written for strings and pianoforte, such as his 'Sonata in Spanish Style', of which he gave the first performance with Giulietta von Mendelssohn for the first time at the Venice International Music Festival of 1925. Another effective work is his Sonata for violin and pianoforte.

Cassadó is now (1954) professor at the Accademia Musicale Chigiana at Siena and lives at Florence. w. s

**CASSADÓ, Joaquín** (b. Mataró nr. Barcelona, 30 Sept. 1867; d. Barcelona, 25 Mar. 1926).

Spanish composer, father of the preceding. He began his career as choirmaster at the church of Nuestra Señora de la Merced at Barcelona. He was afterwards organist of San José and conductor of a choral society, the Capilla Catalana, which he founded in 1890. Later he lived much in Paris. His compositions, besides a quantity of church music, include a 'Sinfonía dramática' (Nuremberg, 1903), symphonic poems, a comic opera, 'Lo monjo negro' and 'Hispania' a fantasy for pianoforte and orchestra (Paris, 1911). J. B. T.

**CASSANDRA** (Opera). See GNECCHI.

**CASSATION.** An 18th-century type of orchestral or chamber-music work in several movements similar to a divertimento or serenade, but normally (e.g. in Mozart's case) opening with a march instead of a sonata-form movement. The cassation is thus less highly organized, and the movements tend to be on a smaller scale. On the other hand they are apt to be numerous. The exact application of the term "cassation" to this kind of work is uncertain. In law the late-Latin term *cassationem* means the making null and void of a decision, and a Court of Cassation in France is the highest court of appeal which has the power to quash (*casser*, Lat. *quassare*) the decisions of other

courts. There is thus some connection with "cessation", and it has been thought that in music a cassation was a final piece played just before some function or other at which music was played came to an end. This does not, however, account for the opening march, which rather suggests the beginning of a ceremony.

Another derivation has been claimed from the German *Gasse*, a street or alley, cassations being originally open-air music, and from the Austrian (dog-Latin) dialect term *gassatim gehen*, to go courting girls in front of their houses at night, which would account for the serenade character of these suite-like compositions.

These rather far-fetched interpretations are unlikely to make convincing explanations; a better one, perhaps, is that the word implies simply a "broken" piece — i.e. broken into a number of movements. Mozart's two finished Cassations (not three, as is often stated), K. 63 and 99, have seven movements each. K. 62, in D major, is nothing more than a March, known only from a catalogue entry. Einstein thinks that it may have been intended as an opening and closing piece for the Serenade K. 100 in the same key. E. B.

**CASSEL, Guillaume** (b. Lyons, 1794; d. Brussels, 1836).

French singer. He studied first under Georges Jadin, and then at the Paris Conservatoire under Garat and Talma. He made his début at Amiens and sang at various places before he appeared at the Opéra-Comique in Paris, where he remained for three years. At the end of that time he quarrelled with Pixérécourt, the director, and withdrew to Belgium, where he settled for life. After a five years' engagement in Brussels he retired from the stage in 1832 and became a teacher. He trained many eminent pupils, including Julie Dorus-Gras. In 1833 he was appointed professor of singing at the Brussels Conservatoire.

M. C. C.

**CASSIODORUS, Magnus Aurelianus** (b. Schillazzo, Lucania, c. 485; d. Vivarese, Calabria, c. 580).

Roman writer and statesman. More fortunate than Boethius, he survived the reign of his master Theodoric and, after a life of public service, retired to a monastery which he had founded. There he devoted himself to study and added theological and encyclopaedic works to the historical writings of his earlier career. He and Boethius are in general the most important writers of the 6th century and in particular were responsible for transmitting knowledge of ancient musical theory to the middle ages. The musical portion of his 'Institutiones divinarum et humanarum litterarum' is included in M. Gerbert's 'Scriptores ecclesiastici de musica' (1784),



Vol. I. See also H. Abert, 'Zu Cassiodor' (S.I.M.G., 1902). R. P. W.-I.

See also Boethius.

**CASSIRER, Fritz** (b. Breslau, 29 Mar. 1871, d. Berlin, 26 Nov. 1926).

German conductor. He was twenty-three years of age when he turned to music. He studied first at Munich, then at the Stern Conservatory in Berlin. At the latter he studied composition with Pfitzner and orchestral conducting with Gustav Hollaender. He held posts as opera conductor successively at Lubeck, Posen, Saarbrücken and Elberfeld (1903-5). It was at this last place that he became particularly interested in the music of Delius, whose work had already been introduced there by his predecessor, Haym. He did much to introduce Delius's earlier works to German audiences.

Cassirer visited London and conducted the first performance there of 'Appalachia'. Subsequently he lived at Munich, where he occupied himself primarily with philosophical studies and literary work. H. C. C.

**CASSON, Thomas** (b. Liverpool, 19 Oct. 1842; d. London, Sept. 1910).

English organ builder. He was a banker by profession, but retired early to devote himself to organ building and to the development of his ideas on organ construction, about which he published a number of pamphlets. He advocated more adequate pedal organs, better stop control and a greater use of enclosed stops. Most organ builders were inclined to ignore his work as that of an amateur. The largest organ constructed on his system was that for the church of the Sacred Heart, Omagh, County Tyrone, Ireland. With J. Mewburn Leven he founded the Positive Organ Company in London, which built some hundreds of small pipe-organs from which, on a single manual, special melody-and-bass effects could be obtained. Sir Lewis Casson, the distinguished actor, is a son of Thomas Casson. E. B.

**CASTALDI, Bellerofonte** (b. Modena, 1581; d. ?).

Italian theorbo player, guitarist, poet and composer. He was also an adventurer, traveller, humorist and dilettante, living mainly at Modena and Venice. He died, probably at Modena, some time after 1649. His music includes 'Capricci a due stromenti, cioè tiorba e tiorbino' (Venice, 1621) and the notable collection of songs for 1-3 voices and continuo entitled 'Primo mazzetto de fiori . . .' (Venice, 1623), many of them set to his own words. The book contains a portrait of Castaldi, a long poem praising him by no less a poet than Fulvio Testi and an amusing address to the reader, in which, *inter alia*, he ridicules the "pedantry" of guitar alphabets (tablatures). In his own day he was better known as a wit and poet,

and other composers set his poems to music. A 170-page autobiography in manuscript at the Biblioteca Estense at Modena is full of anecdotes and adventures. N. F. (u).

Bibl.—VALDRIGHI, L. F., 'Annotazioni bibliografiche intorno Bellerofonte Castaldi' in 'Atti e memorie delle R. R. Deputazioni di Storia Patria per le Provincie dell' Emilia', V, 1 (Modena, 1880), pp. 89-115. Also printed separately as 'Musurgiana', No. 3 (Modena, 1880).

**CASTANETS** (Fr. *castagnettes*; Ger. *Kastagnetten*; Ital. *castagnette*, Spa. *castanetas*). A pair of percussion instruments of indefinite pitch. They are the small wooden "clappers" originating from Spain. In their national form, and whenever they are used for their original purpose of accompanying the dance, they consist of a pair of small shallow cup-shaped pieces of special wood<sup>1</sup> drilled with holes through which passes an ornamental cord, by which the dancer holds them in the fingers, one pair to each hand. In the orchestra they are similar so far as the two loose "cups" are concerned, but they are corded onto a central piece of wood elongated into a handle, by which the player holds them. Only one pair is used in the orchestra by one player. They are usually held and shaken by the right hand, and are struck against the palm of the left hand to accentuate a given rhythm.

Castanets are usually employed in music of a Spanish flavour, such as Glinka's 'Jota aragonesa', Chabrier's 'España' rhapsody or Massenet's 'Le Cid' ballet music. Wagner gives them a part in the Venusberg music in 'Tannhäuser', where they give a kind of "lead-in" to the climax of the abandoned excitement depicted. Their effect in the 'Dance of the Seven Veils' in Richard Strauss's 'Salome' is also one which helps to establish the atmosphere of the scene. They are by no means the easiest percussion instrument to control, for unless care is taken a player may get a rebound sound accidentally.

K. S. R.

**CASTEL, Louis Bertrand** (b. Montpellier, 11 Nov. 1688; d. Paris, 11 Jan. 1757).

French theorist and writer on musical subjects. He studied mathematics at Toulouse and later (1720) in Paris. He became a Jesuit, but was greatly interested in scientific research and was struck by some passages in Newton's 'Optics', remarking on the ratio similarities between the breadth of the seven colour-bands in the spectrum and the seven string-lengths, which, when in vibration, produce the individual notes of the major scale. He thereupon busied himself, first in theory but later in practice, with the construction of a "Clavecin oculaire", the colour scale of which corresponded with that of the diatonic scale and was calculated to appeal to the eye as the other does to the ear. He spent much

<sup>1</sup> Usually chestnut—hence the name.

time and money on this project and was one of the earliest to investigate the scientific relationship between colour and sound. Most subsequent attempts to construct "colour organs" have been based on a different principle (the simple ratio equivalencies between the vibration frequencies of the notes of the musical scale on the one hand and those of the component colours in the colour-octave on the other). Below is a list of Castel's writings: 'Nouvelles Expériences d'optique et d'acoustique' ('Mémoires de Trévoux', 1735); a description of the "clavecin oculaire" which was translated into German (Hamburg, 1739). An English derivative also appeared under the title 'Explanation of the Ocular Harpsichord' (London, 1757).

'Lettres d'un académicien de Bordeaux sur le fond de la musique' (Paris, 1734).

'Remarques sur la lettre de M. Rameau' ('Mémoires de Trévoux', 1736).

Castel was acquainted with Rameau and is supposed to have assisted him with his writings on musical theory. J. M. (11).

**CASTELLAIN, Charles.** See CHASTELLAIN.

**CASTELLAN, Jeanne (Anais)** (b. Beaujeu, Rhône, 26 Oct. 1819; d. ?).

French soprano singer. She received instruction in singing from Bordogni and Nourrit at the Paris Conservatoire and gained first prizes in singing and *opéra-comique* in 1836. She went on the operatic stage in Italy and sang with success at Turin, Milan and Florence (where in 1840 she married Enrico Giampetro, a singer), also in Vienna, etc. She first appeared in England on 13 May 1844, at a Philharmonic concert in London, with such success that she was re-engaged at a subsequent concert on 10 June and at other concerts. On 1 Apr. 1845 she first appeared at Her Majesty's Theatre as Lucia, with fair success, and remained there during that and the two next seasons, and was Isabella in 'Robert le Diable' (4 May 1847) with Jenny Lind. From 1848 to 1852, except 1849, when she was at the Paris Opéra, where she was the original Bertha in 'Le Prophète', she sang each season at Covent Garden, where she proved herself a pre-eminently useful singer in many parts of different character. Her last new parts were Glicera in 'Sappho' (Gounod), Cunegunda in 'Faust' and Amazili in 'Jessonda' (both Spohr). She last appeared at the Birmingham Festival of 1858. A. G.

**Castelli, Ignaz Franz.** See Hiles (H., 'War in the Household', lib.). Huguenots (Meyerbeer, trans.). Schubert ('Verschworenen', lib.; 1 part song, 1 song). Weber (12, romance for 'Diana von Poitiers', 2 songs). Weigl (2, 2 lib.).

**Castelli, Ottaviano.** See Colonna (P., 'Proserpina rapita', lib.).

**CASTELLO, Dario** (b. ?; d. ?).

Italian 16th-17th-century composer. He was *maestro* of instrumental music at St. Mark's,

Venice, in 1629 and wrote two books of sonatas "in the modern style" for organ or spinet (harpsichord) with violin, violetta, trombone, bassoon and trumpets; also for voices and instruments. They were published at Venice in 1621-44, both in score and parts. He also published 'Sonate concertate a 4, due parti' in 1626-27. E. v. d. s.

**CASTELNUOVO-TEDESCO, Mario** (b. Florence, 3 Apr. 1895).

Italian composer. He came of a Jewish family and studied with Pizzetti, who, although anxious to let his pupil's own individuality develop itself freely, influenced him in a slight degree. At the age of fifteen the student composed a piece for pianoforte, 'Cielo di settembre', which revealed considerable originality and promise, and in 1913 a more mature work for the same instrument appeared under the title of 'Questo fu il carro della morte'. A year later followed a song, 'Ninna-nanna', two French songs and two madrigals that showed not only great skill in choral writing, but the gift of interpreting the spirit of old poetry by modern means. Still more interesting in this respect are the two song-cycles written in 1915, 'Stelle cadenti' and 'Coplas', on old folk poetry, Italian and Spanish respectively. In 1916 Castelnuevo-Tedesco issued another choral work, the 'Two Greek Songs' for male voices, and to the same year belong the two songs from Tagore and a pianoforte piece, 'Il raggio verde', which now forms part of a cycle of sea pieces with two other works dating from 1919, 'Alge' and 'I naviganti'. The year 1917 saw the production of the songs, 'Il libro di Dolcina', and in 1919 the three 'Canti all' aria aperta' for violin and pianoforte were written.

A work of considerable importance was finished in 1920: the setting for voice and orchestra of three of the 'Fioretti' by St. Francis of Assisi. In the course of the same year Castelnuevo began his operatic setting of Machiavelli's comedy, 'La mandragola'.

During the years 1921-24 no work of large dimensions appeared; the fact is doubtless attributable to the composer's continued occupation with his opera, which was produced at Venice, at the Teatro La Fenice, on 4 May 1926. Among the smaller works of that period, however, may be mentioned 'Cipressi' (1921), 'Vitalba e biancospino' (1922), 'Alt-Wien', a Viennese Rhapsody (1923) and 'Epigrafe' (1923) for pianoforte; 'Capitan Fracassa' and 'Ritmi' (1921) for violin and pianoforte; and an important series of all the songs from Shakespeare's dramatic works, set to the original English words, which appeared between 1922 and 1924.

In his instrumental pieces Castelnuevo-Tedesco combines a strongly personal and

highly refined manner of handling his means of expression with a poetry of feeling that shrinks from superficial realism. In his vocal music he refrains from merely throwing into relief the imagery of the poetry he chooses and endeavours instead to express its essence by a definite atmosphere and a continuous musical movement. In the important song-cycles, 'Stelle cadenti' and 'Coplas', for instance, where the temptation to interpret the popular feeling of the verses by means of real or imitated old Italian and Spanish folk idioms must have been strong, Castelnuovo-Tedesco chose the more difficult and more subtle way of creating equivalent impressions by modern and entirely personal means. Instead of merely illustrating the words, the music comments on them, either lyrically, philosophically or with gentle irony. The Shakespeare songs are models of purely musical and yet singularly apt settings, and the Italian composer's treatment of English prosody is irreproachable, both here and in the 'Three Sonnets from the Portuguese' (Elizabeth Barrett Browning) published in 1928.

In 1931 Castelnuovo-Tedesco had his second opera, 'Bacco in Toscana', produced at Milan, and in the same year he began a second series of Shakespearean music, consisting this time of overtures to the plays and beginning with a fully scored prelude to 'The Taming of the Shrew'. This was produced by Vittorio Gui at Florence in 1931. The overture to 'Twelfth Night' followed in 1935, played under the same conductor, and in the same year Massimo Freccia conducted that to 'The Merchant of Venice' at Turin, while Bernardino Molinari produced the 'Julius Caesar' overture at the Augusteo in Rome about the same time. Toscanini, to whom 'The Merchant of Venice' overture is dedicated, conducted the first performance of the fifth work of the series, that on 'The Winter's Tale' in Vienna in Feb. 1938. The cycle was destined to be further continued by the composer. Other works of importance are the Hebrew Rhapsody, 'The Dances of King David', produced at the I.S.C.M. Festival at Frankfurt o/M. in 1927, and the second violin Concerto, entitled 'The Prophets', in three movements characterizing Isaiah, Jeremiah and Elijah, first performed by Jascha Heifetz at a New York Philharmonic Concert on 23 Apr. 1933, under Toscanini.

In 1939 Castelnuovo-Tedesco was forced to leave Italy by the racial laws promulgated by Mussolini. He emigrated to the U.S.A., settling at first at Larchmont, N.Y., and later at Beverly Hills, California, where he still lives. He became an American citizen and, among other things, took up the composition of music for films, including 'And Then There Were None', directed by René Clair. He

also took part, with other composers, in the collective work 'Genesis' dating from 1947

E. B., add. G. M. G.

BIBL.—WEBER, ROLAND VON, 'Mario Castelnuovo-Tedesco', in 'The Book of Modern Composers' (New York, 1942)

## CATALOGUE OF WORKS

### OPERAS

- 'La mandragola' (lib. by the Composer, based on Machiavelli's comedy), prod. Venice, Teatro La Fenice, 4 May 1926
- 'Bacco in Toscana', scenic cantata (lib. by the Composer, based on a poem by Francesco Redi), prod. Milan, Teatro alla Scala, 8 May 1931.
- 'Aucassin et Nicolette' (1938).

### FILM MUSIC

- 'And Then There Were None' (René Clair).

### BALLETS

- 'The Octoroon Ball' (1947).
- 'Naomi and Ruth' (1947).

### CHORAL WORKS

- 2 Madrigals for unaccomp. mixed chorus (1915).
- 2 Greek Songs for unaccomp. male chorus (1916).
- 'Lecho Dodi' for unaccomp. chorus (1939).
- Sacred Synagogue Service (1943).
- 'Genesis' for orch., voices & narrator (1947, with other composers).

### ORCHESTRAL WORKS

- Hebrew Rhapsody 'Le danze del re David' (1925).
- Overtures to Shakespeare's plays:
  - 'The Taming of the Shrew' (1931).
  - 'Twelfth Night' (1935).
  - 'The Merchant of Venice' (1935).
  - 'Julius Caesar' (1935).
  - 'The Winter's Tale' (1938).
  - 'A Midsummer Night's Dream' (1940).
  - 'King John' (1942).
- 'A Rhapsody of the South Seas' (1942)
- 5 Humoresques on Foster's 'Themes' (1943).
- Overture to a Fairy Tale' (1943).
- Suite, 'The Birthday of the Infanta' (after Oscar Wilde) (1944).
- 'Noah's Ark' (1944).

### SOLO INSTRUMENTS AND ORCHESTRA

- 'Concerto italiano' for vn. (1924).
- Pf. Concerto No. 1 (1928)
- Vn. Concerto No. 2, 'The Prophets' (1939).
- Pf. Concerto No. 2.
- Cello Concerto
- Symphonic Variations for vn. (1930).
- Guitar Concerto (1939).
- Vn. Concerto No. 3.
- Poem for vn. (1942).

### VOICE AND ORCHESTRA

- 3 Fioretti by St. Francis of Assisi (1920).

### CHAMBER MUSIC

- String Quartet.
- Pf. Trio (1928).
- Concertino for harp & 7 insts. (1937).
- Sonata for vn. & viola (1945).
- Divertimento for 2 flutes (1943).

### VIOLIN AND PIANOFORTE

- 'Tre canti all' aria aperta' (1919).
- 'Capitan Fracassa' (1921).
- 'Ritmi' (1921).
- 'Sonata quasi una fantasia' (1929).
- Suite on themes by Donizetti.

### VIOLONCELLO AND PIANOFORTE

- Sonata (1928).

### CLARINET AND PIANOFORTE

- Sonata (1945).

### BASSOON AND PIANOFORTE

- Sonata (1946).

## PIANOFORTE MUSIC

- 'Cielo di settembre' (1910)
- 'Questo fu il carro della morte' (1913)
- 3 Sea Pieces
  - 1 Il raggio verde (1916)
  - 2. Alge (1919).
  - 3. I naviganti (1919)
- 'Capressi' (1921).
- 'Vitalba e biancospino' (1922)
- 'Alt-Wien' (1923).
- 'Epigrafe' (1923).
- 6 Illustrations for Voltaire's 'Candide' (1944).
- 'Stars.'
- 'Nocturne in Hollywood.'

## SONGS

- 'Fuori i barbari' (1915).
- 'Ninna-Nanna' (1915).
- 2 French Songs (1915).
- Cycle, 'Stelle cadenti' (1915)
- Cycle, 'Coplas', in Spanish (1915).
- 2 Tagore Songs (1916).
- 'Il libro di Dolcina' (1917).
- Songs from Shakespeare's plays (1921-26)

## Book I

- 1. 'Old Song', "Come away, death" ('Twelfth Night').
- 2. 'Fancy', "Tell me where is fancy bred" ('Merchant of Venice').
- 3. 'Fairies', "Ye spotted snakes" ('Midsummer Night's Dream').

## Book II ('As You Like It')

- 1. 'Under the greenwood tree.'
- 2. 'Winter Wind', "Blow, blow".
- 3. 'Springtime', "It was a lover and his lass".

## Book III

- 1. 'Orpheus' ('Henry VIII').
- 2. 'Sylvia', "Who is Sylvia?" ('Two Gentlemen of Verona').
- 3. 'For the rain it raineth' ('Twelfth Night').

## Book IV

- 1. 'Sigh no more, ladies' ('Much Ado about Nothing').
- 2. 'Seals of Love', "Take, O take those lips away" ('Measure for Measure').
- 3. 'O mistress mine' ('Twelfth Night').

## Book V

- 1. 'Autolycus', "When daffodils begin to peer" ('Winter's Tale').
- 2. 'The Willow', "The poor soul sat sighing" ('Othello').
- 3. 'Roundel', "Fie on sinful fantasy!" ('Merry Wives of Windsor').

## Book VI

- 1. 'Apemantus's Grace', "Immortal gods" ('Timon of Athens').
- 2. 'Arise!', "Hark! hark! the lark" ('Cymbeline').
- 3. 'The Soldier Drinks', "And let me the canakin clink" ('Othello').

## Book VII

- 1. 'The Clown in the Churchyard', "In youth when I did love" ('Hamlet').
- 2. 'Ophelia', "How should I your true love know" ('Hamlet').
- 3. 'The Cuckoo and the Owl', "When daisies pied" ('Love's Labour's Lost').

## Book VIII

- 1. 'The Pedlar', "Lawn as white as driven snow" ('Winter's Tale').
- 2. 'Come to Dust', "Fear no more the heat o' the sun" ('Cymbeline').
- 3. 'Two Maids Wooing a Man', "Get you hence, for I must go" ('Winter's Tale').

## Book IX

- 1. 'Merry Heart', "But shall I go mourn for that" ('Winter's Tale').
- 2. 'Hecate', "Pardon, goddess of the night" ('Much Ado About Nothing').
- 3. 'The Witch', "What shall we have that kill'd the King" ('As You Like It').

## Book X ('King Lear')

- 1. 'The Fool', 8 short songs (linked together).

## Book XI ('The Tempest')

- 1. 'Merrily', "Where the bee sucks".
- 2. 'The Sailor Drinks', "I shall no more to sea".
- 3. 'Ariel', "Come unto these yellow sands".
- 4. 'Caliban', "No more dams I'll make for fish".

## Book XII ('The Tempest')

- 'Epithalamium', "Honour, riches, marriage-blessing" (with Nuptial March for pf solo)
- 'Three Sonnets from the Portuguese' (Elizabeth Barrett Browning) (1926)
  - 1. The sweet, sad years
  - 2. Letters.
  - 3. Poems and Flowers.
- 'Fragments de Marcel Proust' (1936).
- 'Leaves of Grass' (Walt Whitman) (1936).
- 27 Shakespeare Sonnets (1945).

**CASTÈRA, René de** (b. Dax, Landes, 3 Apr. 1873).

French composer. He studied at the Paris Schola Cantorum in 1897-1902, d'Indy being among his masters. As a composer he remained entirely loyal to the tendencies of that school and he founded the publishing concern Édition Mutuelle for the purpose of issuing works by its disciples.

Castéra's compositions include the opera 'Berteretche', the ballet-pantomime 'Nausicaa', 'Jour de fête au pays basque' for orchestra, a Concerto for flute, clarinet, cello and piano-forte, a Trio for violin, cello and piano-forte, a Sonata for violin and piano-forte, and a number of piano-forte pieces and songs.

E. B.

**Casti, Giovanni Battista.** See Libretto Salieri (4 lib.).

**CASTIL-BLAZE, François Henri Joseph** (actually **Blaze**) (b. Cavaillon, 1 Dec. 1784, d. Paris, 11 Dec. 1857).

French writer on music and drama, and composer. His father (1763-1833), a lawyer by profession, was a good musician, friend of Grétry and Méhul, and composer of masses, operas and chamber music. The younger Blaze was sent to Paris in 1799 to study the law, but became a pupil at the Conservatoire and took private lessons in harmony. He obtained the post of *sous-préfet* in the Department of Vaucluse and other appointments. In 1820 he threw up his post and set out with his family for the metropolis, chiefly with a view to publishing a book compiled during his leisure hours. It appeared in 1820, in two volumes, with the title 'De l'opéra en France', and is the work on which his claims to remembrance are chiefly founded. The first volume contains an elaborate though popular treatment of the various elements of music, including hints as to the choice of librettos, and the peculiarities of verse and diction best adapted for musical treatment. The second volume is devoted to opera proper, describing at considerable length its various component parts, the overture, recitative, aria, ensemble, etc.

He attacks the various uses and abuses of theatrical managers, the arrogance of ignorant critics and the miserable translations supplied

by literary hacks for the masterpieces of foreign composers. On the latter point he was entitled to speak, having himself reproduced more or less felicitously the librettos of numerous Italian and German operas.

Unfortunately Castil-Blaze frequently made bold to meddle with the scores, and even to introduce surreptitiously pieces of his own composition into the works of great masters. Among his romances 'King René' was deservedly popular. He wrote several pieces of sacred and chamber music, one serious and two comic operas, none of which was successful to any considerable extent. More valuable is a collection of songs of southern France called 'Chants de Provence'.

Other literary works by Castil-Blaze are :

- 'Dictionnaire de musique moderne' (1821).
- 'Biographie de musiciens flamands' (1828).
- 'La Chapelle de musique des rois de France' (1832).
- 'La Danse et les ballets depuis Bacchus jusqu'à Mademoiselle Taglioni' (1832).
- 'Molière musicien' (1852).
- 'Théâtres lyriques de Paris', 3 vols (1847-56).

For ten years before 1832 Castil-Blaze was music critic of the 'Journal des Débats'. He also wrote numerous articles for the 'Constitutionnel', the 'Revue et Gazette musicale', 'Le Ménestrel', etc., partly republished in book form. F. H.

See also Aumon (lib.). Auber ('Marquise de Brinvilliers', lib.). Boieldieu (do.). Hérold (do.). Robin des Bois (Fr. trans. of Weber's 'Freschütz').

**CASTILETI, Johannes.** See GUYOT, JEAN.

**CASTILLO, Diego del** (b. ?; d. Madrid, after 1600).

Spanish organist and composer. He was organist at Seville in 1560 and succeeded Berardo Clavijo as choirmaster at the royal chapel in Madrid. Esclava prints two motets by Castillo, for 5 voices. J. B. T.

**CASTILLON (de Saint-Victor), Alexis** (Vicomte) de (b. Chartres, 13 Dec. 1838; d. Paris, 5 Mar. 1873).

French composer. His father, the Marquis de Castillon, was a good amateur singer. As a boy Castillon gained access to the organ of Chartres Cathedral, and he soon revealed an exceptional talent for music. He was sent to the military academy of Saint-Cyr in 1856; but he abandoned an army career for music. He first studied under Victor Massé, but although he liked him personally and dedicated his Symphony to him in 1865, he found his teaching uncongenial. He was on the point of giving up his studies when in 1868 his friend, the composer Henri Duparc, introduced him to Franck, under whom he worked until his studies were interrupted by the Franco-Prussian war in 1870. He rejoined the army and suffered such hardships and privations during the war as to impair his health seriously and before long to cause his early death.

On the foundation of the Société Nationale de Musique in 1871 Castillon became its first secretary. But his music was not understood, and the first performance of his pianoforte Concerto on 10 Mar. 1872 at one of Pasdeloup's Concerts Populaires, with Saint-Saëns as soloist, was outrageously hissed. During the winter of 1872-73 he was obliged to go to Pau for his health, but on his return to Paris he caught pneumonia, which in his enfeebled condition he was unable to withstand.

Castillon was exceptionally gifted; his serious and refined talent and the nobility of his inspiration mark him as one of the most original of Franck's pupils. His songs opened the way to Duparc, Chausson and the more modern French school, and he was one of the champions of the revival of chamber music in France. Although misunderstood in his time as an incomprehensible modernist, the influences that formed him, apart from Franck's, were the classical ones of Bach and Beethoven and the romantic ones of Berlioz and Schumann. G. F., adds.

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## CATALOGUE OF WORKS

### Op. CHORAL WORKS

- 17 'Paraphrase du Psaume LXXXIV' for solo voices, chorus & orch. (1872)  
— Mass (unfinished).

### ORCHESTRAL WORKS

1. Symphony No. 1 (1865).  
— 'Cinq Airs de danse'.  
— Symphony-Overture 'Torquato Tasso' (1871).  
— 'Marche scandinave' (1872).  
15. 'Esquisses symphoniques' (1872).  
— Symphony No. 2 (unfinished).

### CHAMBER MUSIC

1. Quintet for 2 vns., viola, cello & pf.  
3. String Quartet No. 1.  
4. Trio No. 1, for vn., cello & pf.  
7. Quartet for vn., viola, cello & pf.  
17 bis. Trio No. 2, for vn., cello & pf.  
— String Quartet No. 2 (unpubl., except 'Cavatina')

### VIOLIN AND PIANOFORTE

6. Sonata. PIANOFORTE MUSIC  
2. 'Fugues dans le style ancien.'  
5. Suite No. 1.  
9. 'Cinq Pièces dans le style ancien.'  
10. Suite No. 2.  
11. 'Six Valses humoristiques.'  
— 'Pensées fugitives', 24 pieces.

### SONGS

8. 'Six Poésies' (Armand Silvestre)  
1. Le Bûcher.  
2. Le Semeur.  
3. Sonnet mélancolique.  
4. La Mer.  
5. Renouveau.  
6. Vendange.

**CASTLE SOCIETY CONCERTS.** These had their origin in London in the early 1720s in musical evenings held at the house of John Young, music seller and instrument maker, at the Dolphin and Crown at the west corner of London House Yard in St. Paul's Churchyard.

His son Talbot had been educated musically in St. Paul's choir under Maurice Greene and later gained some reputation as a violinist, so much so that the 'Second Book of the Pleasant Musical Companion' (London, 1701) says:

There's old Young and young Young, both men of renown.  
Old sells, and young plays, the best fiddle in town.

Greene took a prominent part in these auditions, and before 1724, the house of John Young being too small to accommodate the growing audiences, a society was founded, under a subscription, to continue these musical evenings at the Queen's Tavern, Paternoster Row. Here the promoters were joined by Woolaston the artist and violinist, the friend and supporter of Thomas Britton and his concerts, whose portrait he painted. After a few winters the concerts were so successful that they removed them in the year 1724 to the Castle in Paternoster Row (hence the name), where the concert-room was adorned by Woolaston's portrait of Talbot Young, the leader of the band. The latter continued to direct these concerts for many years until compelled by ill-health to retire, when he was succeeded by Prospero Castrucci, who died in 1760. After 1744 the concerts were held for about fourteen years at the Haberdashers' Hall, when they were removed to the King's Arms, Cornhill, where they were still flourishing in 1783.

H. C. F.

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See also Academy of Ancient Music. Britton (Thomas). Concerts. Young (John).

**CASTOR ET POLLUX.** Opera in 5 acts by Rameau. Libretto by Pierre Joseph Justin Bernard. Produced Paris, Opéra, 24 Oct. 1737. 1st perf. abroad, Parma (in French), 6 Dec. 1758. 1st in Britain, Glasgow (trans. by G. F. MacCrone), 27 Apr. 1927.

See also Candelle (P. J., new setting of lib.).

Castoreo, Bartolommeo. See Cavalli ('Armidoro', lib.).

**CASTRATI.** Eunuchs were in vogue as singers in the 17th and 18th centuries, and decreasingly in the early 19th, mainly in Italy at first, and they always remained an almost exclusively Italian product. The last male soprano of this artificial kind was probably Giovanni Battista Velluti, who died in 1861.

*Castrati* were employed in the church choirs of Rome and elsewhere in Italy, but became fashionable on the stage and exerted their greatest influence in the Italian opera of the 18th century.

The high-pitched voices of the *castrati*, who were sometimes contraltos, but far more often sopranos, resembled those of women in range, but not in quality. The reason for their type of voice is to be found in the absence of growth

changes which take place in the male at the time of puberty, as the result of circulation of certain internal secretions in the blood. The growth changes, as they affect the larynx, cause the wings of the thyroid cartilage to meet at a sharper angle than before, with the result that the Adam's apple becomes more prominent. The vocal cords increase in length and bulk, and their margins become thicker and more rounded; the various muscles and other parts of the larynx show a certain increase in size.

Because of these changes the vocal cords of an adult man can vibrate more slowly than those of a boy, chiefly because of their increased mass, and the voice is lower in pitch. The quality of sound is also changed in the mature man, because a greater surface of the vocal cords comes into contact during phonation.

The larynxes of eunuchs do not undergo these changes; some growth takes place, but it is the result of a very gradual process, and does not cause any interruption in the singer's career. Furthermore, the voice remains of a high pitch, and the mechanism of singing is the same as in boyhood; therefore the training of professional *castrati* could begin at an early age and proceed uninterruptedly. It is probable that boys were chosen for the beauty of their voices and were then prepared for the calling of adult chorists; castration after puberty has no effect on the larynx.

Although the voice of the *castrato* had a high pitch, yet the quality was of a characteristic type and did not necessarily conform closely to that of a boy. The rest of the body, apart from the larynx, shows a greater development in eunuchs than in normal men. The capacity of the lungs and the force of expiration are equal to, if not greater than that of a mature man, so that the power of the voice of the *castrato* was very great. This characteristic, in conjunction with the distinctive quality, gave to singers of this type their extraordinary popularity. This meant that with Italian opera itself their fame spread over Europe and found little acceptance in France only because a different indigenous type of opera developed there while they were at the height of their fame. In England they came in for a good deal of critical abuse for their vanity and arrogance, but were nevertheless accepted as an artistic necessity so long as composers of Italian opera, including Handel, wrote for them. Their final abolition was due to humanitarian, not to aesthetic considerations.

V. E. N., adds.

It is to be noticed that a type of *castrato* part continued to be written for operatic singers long after male vocalists had ceased to be available for the purpose. Such figures as Cherubino in 'Figaro', the pages of Meyer-

beer and Verdi, Prince Orlovsky in 'Die Fledermaus', Octavian in 'Der Rosenkavalier' and many others, sung by women but representing young men, are accepted by operatic audiences only thanks to a persistent continuance of the *castrato* tradition, and the English pantomime boy, always played by a woman, belongs to the same convention. There is an amusing instance of a celebrated male soprano, Farinelli (whose part is sung by the prima donna) appearing as one of the characters in a mid-19th-century opera — Auber's 'La Part du diable'. Celebrated *castrato* parts of the past now sung by women are rare in the modern repertoire. Among them are Gluck's Orpheus (first version) and Mozart's Idomeneo (in 'Idomeneo').

E. B

BIBL. — HABOCK, F., 'Die Kastraten und ihre Gesangkunst' (Stuttgart, 1927).

See also Ferri (for supposed "accidents") Pantomime (descent of principal boy). Sistine Choir. Velluti (last).

**CASTRO.** Argentine family of musicians.

(1) **José María Castro** (b. Avellaneda, Prov. of Buenos Aires, 17 Nov. 1892), cellist, conductor and composer, eldest son of a well-known musician of Galician descent. J. M. Castro studied cello and composition in Buenos Aires and played in several chamber-music groups besides becoming first cello of the Orquesta Filarmónica de la Asociación del Profesorado. He also became a professor of the Conservatorio Municipal of Buenos Aires.

Castro has also on frequent occasions conducted the philharmonic and chamber orchestras of the A.P.O. as well as symphony concerts at the Teatro Colón. Since 1933 he has been the director of the Banda Municipal of Buenos Aires.

J. M. Castro's compositions include the ballet 'Georgia', played at the Teatro Colón, a 'Concerto grosso', an Overture for a comic opera, a string Quartet, sonatas for piano-forte, cello and piano-forte, and for two cellos, and a number of songs and instrumental pieces.

(2) **Juan José Castro** (b. Avellaneda, Prov. of Buenos Aires, 7 Mar. 1895), violinist, pianist, conductor and composer, brother of the preceding. He studied in Buenos Aires at first and later in Paris, with d'Indy (composition) and Risler (piano-forte).

On his return to Argentina Castro played in several chamber-music groups, but soon dedicated himself exclusively to composition and conducting. During many years he conducted ballet and symphony concerts at the Teatro Colón, the Orquesta de Cámara "Renacimiento", the Filarmónica de la Asociación del Profesorado Orquestal and lately the annual series of concerts given by the Asociación Filarmónica de Buenos Aires. He has also conducted the Philharmonic of

New York and all the South American orchestras, following Kleiber as conductor of the Cuban Philharmonic. In 1948 he was appointed conductor of the Sodre Orchestra at Montevideo. In 1951 he obtained the Verdi Prize offered by the Teatro alla Scala, Milan, from among 138 competitors, for his opera 'Proserpina y el extranjero', which was produced there in Mar. 1952.

Castro's compositions include the 'Sinfonia bíblica' for chorus and orchestra, various symphonic poems, the ballet 'Mekhano', given at the Teatro Colón, the opera 'La zapatera prodigiosa', a piano-forte Concerto, string Quartet, and many chamber-music, instrumental and vocal pieces.

(3) **Luis Arnaldo Castro** (b. Buenos Aires, 1 Mar. 1902), violinist and musicologist, brother of the preceding. He was trained chiefly as a violinist and played in chamber-music groups and the Philharmonic orchestra of the A.P.O. Later he was president of this organization and secretary of the Colón theatre. He is a keen musicologist and an expert on British music, on which he lectured extensively throughout Argentina for the British Council until 1950. L. A. Castro is also Buenos Aires municipal inspector of concerts.

(4) **Washington Castro** (b. Buenos Aires, 13 July 1909), cellist and composer, brother of the preceding. He studied cello and composition in Buenos Aires and later in Paris, where he specialized in cello under Maurice Maréchal.

Back in Argentina he soon became first cellist of the Philharmonic orchestra and one of the conductors of the chamber orchestra of the A.P.O. He also played in several chamber-music groups and has recently founded the Cuarteto Haydn.

As a composer Castro has produced a number of symphonic and chamber-music works as well as songs and instrumental pieces. A string Quartet won him the Buenos Aires municipal prize in 1946.

N. F.  
Castro, Eugenio de. See Lopes Graça (song).  
Castro, Guilhem de. See Bizet ('Don Rodrigue'), list.

**CASTRO, Jean de** (b. Liège, ?; d. ? Cologne, ?).

(?) Walloon 16th-century lutenist and composer.<sup>1</sup> He seems to have been at Antwerp in 1569, where the first book of his madrigals was

<sup>1</sup> His history is very obscure, and even his nationality is still in doubt, though in spite of his southern name it is now regarded as unlikely that he was a Spaniard or Portuguese, at any rate by birth, and Estner's assertion that he was a native of Evreux in Normandy, on the strength of his describing himself as "Eburone", is disputed, since Foppens, in his 'Bibliotheca belgica' (1739) uses that Latin term for "from Liège" or "from the Liège country". (See René Vannes, 'Dictionnaire des musiciens', Brussels, 1947, according to which there was a Jean de Castro at Liège both in the 14th and in the 15th centuries, though both were canons and thus not direct ancestors of the subject of this article.)



published. Later works were printed there and at Louvain, but others appearing at Lyons about 1570 describe a Jean de Castro as being *maître de chapelle* there. A manuscript of chansons in the Bibliothèque Nationale in Paris (Français 25, 536) says they were "composées et mises en musique par Jean de Castro", but "escrites [*i.e.* copied] à Anvers par Jean Pollet, lillois, demourant audict Anvers, anno 1571". According to Riemann Castro may have been at Lyons from about 1570 to 1585. Further complications are that in 1586 he describes himself as chapel master at Cologne and in 1591 as being in the service of Prince William of Julich, Cleves and Berg at Dusseldorf. Yet he seems to have been settled at Cologne from that year to his death.

Castro wrote masses, motets, sacred songs, madrigals and chansons. A 3-part Mass was published at Cologne in 1599, books of motets at Louvain (1571, 1574), Douai (1588), Antwerp (1592) and Cologne (1593, 1596); books of madrigals and chansons at Louvain (1570, 1575, 1576), Paris (1575, 1580), Antwerp (1569, 1582, 1586, 1591, 1592, 1595), etc.

E. v. d. s., rev.

**CASTRO, Ricardo** (b. Durango, 7 Feb. 1864; d. Mexico City, 28 Nov. 1907).

Mexican composer. He came of well-to-do parentage. When he was thirteen his father was elected to the Mexican Congress, and the family then moved to the capital, where he studied composition with the paladin of Mexican composers, Melesio Morales, and the pianoforte with Julio Iruarte. In 1882 he won a pianoforte competition at the Querétaro Exhibition and in 1885 represented Mexico at the New Orleans Cotton Exhibition. While in the U.S.A. he played also at Chicago, Philadelphia and New York. Upon returning to Mexico he joined Gustavo E. Campa and Felipe Villanueva in founding a rival conservatory to the Conservatorio Nacional.

At twenty-five Castro was well enough known in Spain to win favourable mention in Felipe Pedrell's 'Ilustración musical hispano mexicana'. During the late 1890s he was active in the affairs of a chamber-music society and played the pianoforte parts in Mexican premières of several now standard chamber works. His opera, 'Atzimba', dealing with the conquest of Michoacán, was produced on 9 Nov. 1900. The Díaz government in 1902 awarded him a liberal grant for European study and travel. In Jan. 1903 his cello Concerto was first performed in Paris; his pianoforte Concerto (Op. 22) was first heard in Dec. of the following year in Brussels. He returned to Mexico in Sept. 1906 and saw his three-episode music drama 'La leyenda de Rudel' produced shortly after reaching the capital. He was appointed director of the Conservatorio Nacional in Jan. 1907, but died

the following Nov. A three-day period of national mourning was proclaimed.

Castro was the first Mexican composer to write symphonies (1883, 1887). His pianoforte Concerto, the vocal score of 'La leyenda de Rudel' and other smaller works were published in Germany by Hofmeister. A large number of his unpublished scores may be consulted at the Free Public Library of Philadelphia. His Tarascan opera 'Atzimba' was successfully revived at Mexico City in the summer of 1952, and a national prize to be known as the Castro Prize for operatic composition was instituted in his memory.

R. S.

**CASTRUCCI, Pietro** (b. Rome, 1679; d. Dublin, 29 Feb. 1752).

Italian violinist, conductor and composer. He was a pupil of Corelli in Rome and went to England in 1715 with Lord Burlington. He had a benefit concert in London on 23 July of that year. He became leader of Handel's opera orchestra and had a special reputation as performer on the *violetta marina*, an instrument of his own invention. In Handel's 'Orlando' (1733) is an air accompanied by two *violetta marine* with plucked cellos, "per gli Signori Castrucci", according to the manuscript — meaning Pietro and his brother Prospero. The same master had already written an air with *violetta marina obbligata* in 'Sosarme' (1732).

In 1737 Castrucci was superseded at the opera by Michael Festing. To his undoubted talent Castrucci added an amount of charlatanism surprising in a pupil of Corelli's. An instance is given by Burney.<sup>1</sup> He went to Dublin in 1750 and had a benefit concert at Fishamble Street on 21 Feb. 1751. J. C. Walker<sup>2</sup> states that he was invited to Dublin to conduct the Rotunda Concerts, that he died there in great poverty, but was honoured by a splendid funeral. He published 12 'Concerti grossi' and 3 books of violin sonatas.

P. D., adds. W. H. G. F.

**CASTRUCCI, Prospero** (b. Rome, ?; d. ? London, 1760).

Italian violinist, brother of the preceding. He probably also studied with Corelli in Rome, but whether he went to London with his brother or later is not known. He was director of the Castle Society of Music there and is famed as the original of Hogarth's 'The Enraged Musician'. He published 6 violin sonatas in 1739.

P. D.

*See also* Cançature (Hogarth). Castle Society Concerts.

**CASULANA, LA.** *See* MEZARI, MADDALENA.

**CATALANI, Alfredo** (b. Lucca, 19 June 1854; d. Milan, 7 Aug. 1893).

Italian composer. He studied at first with

<sup>1</sup> History, IV, 353, note; modern ed., II, 770.

<sup>2</sup> Irish Bards' (1786).

his father, the organist at the church of San Frediano at Lucca. At the age of fourteen he wrote a Mass which was sung in the cathedral. At seventeen he went to the Paris Conservatoire, where he studied in Bazin's class. Returning to Italy, he continued his studies for two years at the Milan Conservatory, in the theatre of which his first essay in dramatic composition, an *egloga* in one act, 'La falce' (text by Boito), was performed in the summer of 1876. His first public appearance was with a four-act grand opera, 'Elda' (libretto by Carlo d'Ormeville), produced at the Teatro Regio at Turin on 31 Jan. 1880. His later operas were the following:

'Dejanire' (Angelo Zanardini), Milan, Teatro alla Scala, 17 Mar 1883

'Edmea' (Antonio Ghislanzoni), Milan, Teatro alla Scala, 27 Feb. 1886

'Loreley' (new version of 'Elda', lib. by Zanardini), Turin, Teatro Regio, 16 Feb. 1890, London, Covent Garden Theatre, 12 July 1907.

'La Wally' (Luigi Illica, based on Wilhelm von Hillern's novel 'Die Geyer-Wally'), Milan, Teatro alla Scala, 20 Jan 1892

'Loreley' was much more successful than the original 'Elda', and 'La Wally' proved a lasting success in Italy, where it has not yet dropped entirely out of the repertory. Catalani was essentially a composer for the stage, but he also had a considerable success with a symphonic poem, 'Ero e Leandro', in 1885.

J. A. F.-M., rev.

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**CATALANI, Angelica** (b. Sinigaglia, 10 May 1780; d. Paris, 12 June 1849).

Italian soprano singer. Her father was a tradesman, and at about the age of twelve she was sent to the convent of Santa Lucia at Gubbio, where her beautiful voice soon became a great attraction. On leaving the convent she found herself compelled to perform in public, owing to the sudden impoverishment of her parents. Her musical education had been but ill cared for, but her voice was so full, powerful and clear, her intonation so true and her instinctive execution of difficult and brilliant music so easy that her very first steps in a stage career were at once marked with the most extraordinary success. In 1797 she obtained her first engagement, at the Teatro La Fenice at Venice. Her success, due to her uncommon beauty as well as to her art, grew year by year and lasted nearly a quarter of a century. In the season of 1798 she sang at Leghorn, the following year at the Teatro della Pergola at Florence and in 1801 at Milan, whence she went to Florence, Trieste, Rome and Naples, exciting everywhere the same astonishment and admiration.

Her reputation now reached the ears of the

Prince Regent of Portugal, who engaged her to sing at the Italian Opera there, and she arrived about the end of 1804. Her salary was 24,000 cruzados (£3,000). It was there that she married Valabrègue, of the French embassy; but she always kept her name of Catalani before the public. Her husband, a stupid, ignorant soldier, appears to have had no ideas beyond helping his talented wife to gain the utmost possible amount of money on every occasion, and spending it for her afterwards. They went first to Madrid and then to Paris, where she sang only at concerts.

In Dec. 1806 Catalani appeared at the King's Theatre in London. She had been engaged at a large salary, and her engagements entailed on the theatre an expense surpassing anything before experienced; moreover, her disposition would not endure the possibility of rivalry, nor would the extravagance of her increasing demands allow any manager to engage other singers. It appears that the total amount received by her from the theatre in 1807, including benefits, was £5,000, and her total profits that year, with concerts, provincial tour, etc., £16,700. She received as much as 200 guineas for singing 'God save the King' and 'Rule, Britannia', and at a single festival £2,000. Had she practised the least economy she must have amassed a very great fortune; but this she did not do. Her husband, too, was passionately addicted to gambling and lost vast sums at play. She remained seven years in England, where she finally succeeded in becoming the only singer of eminence and led in both lines; but one singer does not constitute an opera, though Valabrègue used to say, "Ma femme et quatre ou cinq poupées — voilà tout ce qu'il faut". She sang at the Birmingham Festival of 1811. She left the King's Theatre at the end of the season of 1813, having first endeavoured (unsuccessfully) to purchase it. After leaving this stage, she for many years never trod any other, except in Paris, where she obtained the management of the Italian Opera, with a subsidy of 16,000 francs; but the undertaking was not fortunate. On the return of Napoleon, in 1815, she left Paris, going first to Hamburg and afterwards to Denmark and Sweden, exciting everywhere the wildest admiration and enthusiasm. She returned to France, after the Restoration, by way of Holland and Belgium. On her arrival in Paris she resumed the direction of the Théâtre-Italien and established the same ruinous system which had, for a time, destroyed opera in London. Every expense of scenery, orchestra and chorus was curtailed and every singer of worth excluded. This was not all: to suit this state of things the operas were arranged in such a manner that little of the original but the name remained.

In May 1816 Catalani left her opera in the

hands of managers and went to Munich to give concerts and stage performances. In 1818 she left her opera entirely and resumed her wanderings, which lasted nearly ten years. In 1824 she returned to London, performing a certain number of nights with no regular engagement. "Her powers were undiminished, her taste unimproved." She next visited in turn Germany, Italy and Paris once more, then Poland, Russia and the north of Germany again in 1827. About this time she sang for the last time in Berlin and resolved to cease singing in public; but she revisited England once more in 1828. Lord Mount-Edgumbe heard her at Plymouth and describes her as having lost, perhaps, a little in voice, but gained more in expression; as electrifying an audience with her 'Rule Britannia'; as still handsome, though somewhat stout. After a time, she retired to a villa which she had bought in the neighbourhood of Florence. Her charitable deeds were innumerable, and the amount of money earned by her concerts given for such purposes alone has been estimated at 2,000,000 francs. At her residence she founded a school of singing for young girls.

According to Fétis and all other authorities, her voice must have been one of extraordinary purity, force and compass, going as far as *g'''*, with a sweet clear tone. This exquisite quality was allied to a marvellous truth and rapidity of execution.

Lord Mount-Edgumbe says:

Her voice is of a most uncommon quality, and capable of exertions almost supernatural . . . while its agility in divisions, running up and down the scale in semi-tones, and its compass in jumping over two octaves at once, are equally astonishing. It were to be wished that she was less lavish in the display of these wonderful powers, and sought to please more than to surprise; but her taste is vicious, her excessive love of ornament spoiling every simple air, and her greatest delight (indeed her chief merit) being in songs of a bold and spirited character, where much is left to her discretion (or indiscretion), without being confined by the accompaniment, but in which she can indulge in *ad libitum* passages with a luxuriance and redundancy no other singer ever possessed, or if possessing ever practised, and which she carries to a fantastical excess.

J. M.  
See also Chopin (meeting with). Chianchetuni (2, manager). Clement (Franz, conductor). Ferrar (G. G., airs for). Rode (vn. Vars sung).

**CATALONIA, MUSIC OF.** See PUBLICATIONS CATALUNYA.

**CATCH.** Originally simply a round for three or more voices (unaccompanied). The word is obviously derived from the Italian *caccia*, with which it shares the feature of canonic writing.

Catches were devised for each succeeding singer to take up or "catch" his part in time; this is evident not only from the manner in which they were printed, but also from the simple and innocent character of the words of the oldest catches, from which it would be impossible to elicit any ingenious cross-reading. But in course of time a new element was

introduced into catches. words were selected so constructed that it was possible, either by mispronunciation or by the interweaving of the words and phrases given to the different voices, to produce the most ludicrous and comical effects. The singing of catches became an art and was accompanied by gesture; the skill with which they were sung became a tradition, and certainly many old specimens are so difficult that they must have required considerable labour and practice to sing them perfectly.

Catches were most in vogue in the reign of Charles II, and since much of the popular literature of that period was sullied by indecency and licentiousness it is not surprising that catches were contaminated with the prevailing and fashionable vice<sup>1</sup>; the more than questionable character of the words to which many of the catches of that age were allied has sufficed to ensure the banishment of a large amount of clever and learned musical contrivance. In later times Hayes, Webbe and Callcott excelled in the composition of catches: 'Would you know my Celia's charms' by Webbe is a well-known example; 'Ah, how, Sophia', and 'Alas, cry'd Damon' by Callcott are also tolerably well known and still occasionally performed.

Hayes published several collections of catches, some with words by Swift, and in his preface to the first set (1763) he says: "The Catch in Music answers to the Epigram in poetry, where much is to be expressed within a very small compass, and unless the Turn is neat and well pointed, it is of little value".

W. H. C.

The following are the principal collections of catches and glees published in England.

Glees, rounds, catches and canons are so inextricably mixed in publication that it would be an extremely difficult task to indicate the particular character of each collection.

After the publication of 'Pammelia', 'Deuteromelia' and 'Melismata' John Playford and his son were responsible for catch books. John Walsh and John Johnson followed, but their issues were mainly reprints from the earlier books. The institution of the different catch and glee clubs throughout the country gave great impetus to the composition and publication of this class of music. The list does not pretend to anything like completeness, but it may be of use to the student of the subject.

1609. 'Pammelia: Musick's Miscellanie, or mixed variety of Pleasant Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musically, none so musically as not to all very pleasing and acceptable.'

1609. 'Deuteromelia: or second part of Musick's Melodie, or Melodious Musick of Pleasant Roundelays. K. H. Mirth, or Freeman's songs, and such delightful catches.'

<sup>1</sup> See preface to Purcell Society's edition, Vol. XXIII, 'Two- and three-part Songs'.

1611. 'Melismata: Muscally Phanases fitting the court, cite, and country Humours.'

The first two were edited and collected by Thomas Ravenscroft; the last bears in addition the name William Ravenscroft.

1651. 'Musical Banquet' J. Playford.  
1652. 'Catch that Catch can, or a choice collection of Catches, Rounds, and Canons for 3 and 4 voices Collected and published by John Hilton' Sm oblong John Playford.

The punning title and much of the contents are taken from Ravenscroft's publications

1667. 'Catch that Catch can, or The Musical Companion' (a second edition of the above, with additions) Oblong 4to. J. Playford.

- 1672-73. 'The Musical Companion in two books' (a third edition with additions) Oblong 4to J. Playford.

1685. 'Catch that Catch can, or the second part of the Musical Companion.' Oblong 4to. John Playford.

- 'The Pleasant Musical Companion: Being a choice collection of Catches for three and four voices' Oblong 4to. John Playford.

The date of first edition not ascertained.

The sixth dated 1720; eighth 1724; ninth 1726; tenth 1730.

1686. 'The Second Book of the Pleasant Musical Companion.' Oblong 4to. J. Playford.

- 1687-1726 'The Second Book of the Pleasant Musical Companion.' Second edition dated 1687; a fourth dated 1701 (with a Supplement, 1702), a fifth 1707; a ninth 1726

Another book, with the title 'The Pleasant Musical Companion', was published by John Johnson of Cheapside about 1740. It is from engraved plates, and appears to be a reprint from the Playford predecessors.

- c. 1730. 'The Catch Club, or Merry Companions: Being a choice collection of the most diverting catches for three or four voices (with a second part).' Oblong 4to. Published by John Walsh, senior. A later one bearing the same title, but selected by C. J. F. Lampe, was published about 1762 by Walsh, junior, in oblong folio

1763. 'A Collection of Catches, Canons, and Glee, for three, four, five, six, and nine voices, never before published. Selected by Thomas Warren, London, for the editor.' Oblong folio.

This most valuable collection extended from the above first volume, dated 1763, to the thirty-second. It contained 652 pieces. Warren was secretary to the Noblemen and Gentlemen's Catch Club.

- 'A Collection of Vocal Harmony, consisting of Catches, Canons, and Glee. Selected by Thomas Warren.' Oblong folio.

1763. 'Social Harmony, consisting of a collection of songs and catches. By Thomas Hale, of Darnhall, Cheshire' 8vo.

Another work with this title was published in octavo volume by Jones & Co. about 1830.

1764. 'Catches, Canons, and Glee. Composed by Samuel Webbe.' Nine volumes. Oblong folio.

This was issued at intervals by Webbe from 1764 onwards to about 1798. A selection from the work was made and published in three volumes.

1769. 'The Essex Harmony: Being an entire new collection of the most celebrated Songs and Catches, Canzonets, Canons, and Glee. By John Arnold.' 2 vols. 8vo, 1769, second edition, 1777; third edition, 1786.

A much later work under this title was published by Bland & Weller in two vols 4to, c. 1795.

- c. 1776. 'A Collection of Catches and Glee. Composed by L. Atterbury.' Oblong folio.

1780. 'A Collection of Catches, Canons, Glee, Duets . . . Four vols Edinburgh, J. Sibbald.

This was reprinted by Longman & Broderip, and again by Muzio Clementi.

- c. 1780-90. 'The Gentleman's Collection of Catches, Glee, Canons, . . . Selected by J. Bland.' Folio.

- 'The Ladies' Collection of Catches, Glee, Canons, . . . Selected by J Bland' Folio.

Two collections of selected glee, etc., which extended to twenty or more numbers. John Bland published other collections, besides quantities in sheet form.

- c. 1790. 'Apollonian Harmony A collection of scarce and celebrated Glee, Catches, Madrigals, Canzonets, Rounds, and Canons' Six vols. 8vo. Thompson.

A later issue from the same plates was issued by Button & Whitaker.

- 'Vocal Harmony: A collection of Glee, Madrigals, . . . including the prize glee from 1763 to 1794.' Edited by Wm. Horsley. Nine vols Folio

- 'The Flowers of Harmony.' Four vols. 8vo.

- c. 1800. 'British Vocal Harmony: A select collection of ancient and modern Duets, Glee, and Catches.' H. Gray Oblong 8vo.

- c. 1810-15. 'A Collection of Catches and Glee.' By William Cranmer, Edinburgh. 4to.

- 1821, etc. 'Kentish Harmony' (a series of small square volumes published by W. Blackman)

- 'The Apollo.' A similar series, but embellished with portraits.

- 'Convito armonico: A collection of Madrigals, Elegies, Glee, Canons, Catches, and Duets. Selected by S. Webbe, junior.' Four vols. Folio.

1824. 'A Collection of Glee, Canons, and Catches. Composed by the late John Wall Callcott.' Edited by Wm. Horsley. Two vols., with fine portrait.

1864. 'The Rounds, Catches, and Canons of England.' Edited by E. F. Rimbault. Large 4to.

To the above might be added many collections of glee and catches by different writers, such as those of Benjamin Cooke, Maurice Greene, J. Stafford Smith, J. Danby, Wm. Horsley and others. In addition is the great mass of minor publications and single sheets from Purcell's time onwards. F. K.

See also Caccia. Canon. Glee. Round

**CATCH CLUB.** This London society, the full title of which is The Noblemen and Gentlemen's Catch Club, was formed in 1761 for the encouragement of the composition and performance of canons, catches and glee, and the first meeting took place in Nov. of that year, when there were present the Earls of Eglinton, Sandwich and March, Generals Rich and Barrington, the Hon. J. Ward and H. Meynell and R. Phelps. These gentlemen, with the Duke of Kingston, the Marquesses of Lorne and Granby, the Earls of Rochford, Orford and Ashburnham, Viscounts Bolingbroke and Weymouth, Lord George Sutton, Colonels Parker, Windus and Montgomery, Sir George Armytage and H. Penton, W. Gordon and J. Harris, who joined in 1762, were the original members, and all subsequently enrolled were balloted for. Among distinguished persons afterwards admitted to the Club were George IV (elected when Prince of Wales in 1786), William IV (elected when Duke of Clarence in 1789), the Dukes of Cumberland (1786), York (1787), Cambridge (1807) and Sussex (1813). The professional members elected into the Society of the Catch Club included Beard, Battishill, Arne, Hayes, Atterbury, Paxton, S. Webbe, Piozzi, Knvyett, Stevens, Callcott, Danby, Greatorex,

Bartleman, R. Cooke, Horsley, Goss, Walmsley and Turle.

In 1763 the Club offered its first prizes, one for two catches, a second for two canons and a third for two glees, and they were awarded to Baildon, Marella, Hayes and G. Berg. From its foundation to 1794 the prizes were competed for annually, and among the winners were Arne, Hayes, J. S. Smith, Danby, S. Webbe, Lord Mornington, Paxton, Atterbury, Dr. Cooke, R. Cooke, Alcock, Stevens, Spofforth and Callcott. In 1787, in consequence of Callcott's having submitted nearly 100 compositions in competition for the prizes, a resolution was passed that "in future no composer should send in more than three compositions for one prize". From 1794 to 1811 no prizes were offered, and after being awarded for two years they were again discontinued, until in 1821 they were once more revived, a gold cup taking the place of the medals.

The rules of the Club required the members to take the chair in turns at the dinners which were held at the Thatched House Tavern every Tuesday from Feb. to June, except in Passion and Easter weeks. The successive secretaries of the Club to the end of the 19th century were Warren (1761-94), S. Webbe (1794-1812), Sale (1812-28), R. Leete (1828-36), Jas. Elliott (1836-52), O. Bradbury (1852-73), E. Land (1859-76), W. H. Cummings (1876-97) and James A. Brown (1897-1909). Webbe's glees 'Hail! Star of Brunswick' and 'The Mighty Conqueror' were composed specially for George IV, who invariably took his call and sang in his glee; and the Duke of Cambridge attended to the last year of his life and rarely omitted his call, one of his favourite glees being Webbe's 'Glorious Apollo'.

In 1861 the Club celebrated its centenary with much vigour, and to commemorate the event offered a silver goblet for the best 4-part glee, which was awarded to W. H. Cummings for 'Song should breathe'. The Club's meetings were held at the Criterion restaurant till 1915, then discontinued, but resumed in Jan. 1919 at Simpson's in the Strand until 1925. A Ladies' Night was held at the Criterion in May of that year, and it was decided to return to that restaurant for the future. One of the Club's moving spirits to-day (1954) is Lord Saltoun.

C. M., adds.

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**CATEL, Charles-Simon** (b. L'Aigle, Orne, 10 June 1773; d. Paris, 29 Nov. 1830).

French composer. He studied at the École Royale de Chant (later Conservatoire) in Paris with Gossec and Gobert. In 1787 he was appointed accompanist and *professeur-adjoint* of

the school, and from 1790 to 1802 he was accompanist at the Opéra. In 1790 he also became chief, conjointly with Gossec, of the band of the Garde Nationale, for which he wrote a vast quantity of military music, which was adopted throughout the revolutionary army. His first work of public note was a 'De profundis' for the funeral of Gouvion in 1792. Another was a Hymn of Victory on the battle of Fleurus (26 June 1794), performed 29 June, written for chorus with wind accompaniment only. On the formation of the Conservatoire in 1795 Catel was made professor of harmony. He immediately began the compilation of his 'Traité d'harmonie', which was published in 1802, French and German in parallel columns, and later translated into Italian and English. Founded on the theories of Kirnberger and Turk it remained for many years the standard French text-book of harmony.

In 1810 Catel became one of the inspectors of the Conservatoire, a post which he retained till 1814. In 1815 he was elected member of the Institut, in the place of Monsigny, and in 1824 he was made a Chevalier of the Legion of Honour.

Catel wrote ten operas (*see list below*) of which 'Les Bayadères' (1810) was the most successful; it was given 140 times at the Paris Opéra, parodied twice and translated into German and Russian. His only ballet, 'Alexandre chez Apelle' (20 Dec. 1808), is notable for the fact of the first introduction of the English horn into the orchestra of the Opéra. Besides his theatrical and military music Catel wrote symphonies for wind only, hymns and choral pieces, quintets and quartets for strings and wind, songs, etc. He contributed to the 'Solfèges du Conservatoire'.

G. C., rev. A. L.

The following is a list of Catel's operas, all produced in Paris:

- 'Sémiramis' (lib. by Desriau after Voltaire), Opéra, 3 May 1802.
- 'L'Auberge de Bagnères' (Jalabert), Opéra-Comique, 16 Apr. 1807.
- 'Les Artistes par occasion' (Duval), Opéra-Comique, 24 Feb. 1807.
- 'Les Bayadères' (Étienne de Jouy), Opéra, 8 Aug. 1810.
- 'Les Aubergistes de qualité' (Jouy), Opéra-Comique, 17 June 1812.
- 'Le Premier en date' (Desaugiers and Pessey), Opéra-Comique, 1814.
- 'Bayard à Mézières' (Dupaty and Chazet), Opéra-Comique, 12 Feb. 1814 (with Boieldieu, Isouard and Cherubini).
- 'Wallace, ou Le Ménéstrel écossais' (Fontanes de Saint-Marcellin), Opéra-Comique, 24 Mar. 1817.
- 'Zirphile et Fleur-de-Myrte, ou Cent Ans en un jour' (Jouy and Lefebvre), Opéra, 29 June 1818.
- 'L'Officier enlevé' (Duval), Opéra-Comique, 4 May 1819.

A. L.

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*See also* Boieldieu (collab. in 'Bayard') Cherubini (do.). Isouard (do.).

**CATELANI, Angelo** (b. Guastalla, 30 Mar. 1811; d. San Martino di Mugnano, 15 Sept. 1868).

Italian musician and writer on music. He received his first instruction from the organist of his birthplace and afterwards at Modena from Giuseppe Ascoli and M. Fusco. In 1831 he entered the Conservatory of Naples, then under Zingarelli, and became the special pupil of Donizetti and Crescentini. In 1834-37 he was director of the theatre of Messina, in 1837 at Correggio, and he finally settled at Modena in 1838, where he was successively *maestro di cappella* and (from 1859) keeper of the Este Library. Catelani was the composer of an opera, 'Carattacco' (Modena, 1841), as well as of a Requiem and other pieces of church music; but his claim to mention rests on his archaeological works:

Notices of P. Aron, N. Vicentino ('Gazzetta musicale', 1851), 'Epistolario di autori celebri in musica' (1852-54); 'Bibliografia di due stampe ignote di O. Petrucci da Fossombrone' (1856) — a treatise on the two first pieces of music printed from type, 'Della vita e delle opere di Orazio Vecchi' (1856), 'Della vita e delle opere di Claudio Merulo da Correggio' (1860); 'Della vita e delle opere di Alessandro Stradella' (1866).

G, adds.

**CATERINA** (Opera: Auber). See **DIAMANTS DE LA COURONNE**.

**CATERS**. See **CHANGE-RINGING**.

**Catharine II, Empress of Russia**. See **Fomin** ('Boyeslav', lib.). **Martin y Soler** (2 lib.). **Oleg** (lib.).

**CATHEDRAL MUSIC (Anglican)**. The term used to connote music written for the choirs of the English cathedrals, and thus for all Anglican churches so far as they are able to use it, more particularly the harmonized settings of the canticles of morning and evening prayer, commonly known as the Service and Anthem.

Important collections of Cathedral Music were made in the 17th century by Barnard and in the 18th century by Samuel Arnold, Boyce and Tudway. The contents of these collections are catalogued in this Dictionary under the names of their editors.

The ancient statutes of the English cathedrals made provision for an adequate staff of musicians to carry out efficiently the performance of the daily services. In pre-Reformation times the chief of this staff was one of the Prebendaries, or Canons, and was styled Precentor. He held rank next after the Dean and occupied the stall corresponding with that of the Dean on the opposite side of the choir. This is the origin of the terms *Decani* and *Cantoris*, denoting the sides of the choir-stalls, that "of the Dean" (south) and that "of the Cantor" (north), in relation to antiphonal choir-music. The Precentor held supreme authority in all matters concerning the music. Under him was a deputy, called Succentor, or sub-cantor. He was nominated by the

Precentor to act with authority as his deputy in the same department. The Succentor was chosen from among the Priest-Vicars.

The Priest-Vicars, as the term implies, needed to be in priest's orders and acted as deputies of the Prebendaries. In some establishments there were as many as twelve Prebendaries and the same number of Priest-Vicars. Their principal duty was to perform all those parts of the mass and the daily offices and prayers that required musical intonation. It was also customary for them to take part in singing the choir music. The main responsibility for this latter duty rested upon the Vicars Choral. In this capacity they too were acting as vicars of Prebendaries. In some establishments, but not all, the Vicars Choral were in minor orders. The musical staff was completed by the Choristers, boys with unbroken voices.

At the time of the dissolution of the monasteries the cathedrals came to be divided into two classes. The "secular" establishments retained their position with their statutes unmolested. Consequently they were known, and are still known, as "the Cathedrals of the Old Foundation". Among examples of these are York, Lincoln, Exeter and Hereford. The "monastic" establishments suffered dissolution; but a certain number of them were reconstituted as diocesan cathedrals, with new statutes issued under the authority of Henry VIII. These are known as the "New Foundation Cathedrals", a title that now sounds a little strange, seeing that it applies to Canterbury and Winchester. St. Paul's Cathedral occupies a different position from all these, for it was reconstituted as recently as the 19th century.

The statutes of the New Foundation cathedrals were drafted, in a general way as far as the musical staff was concerned, on much the same lines as those of the old. The term Canon was substituted for that of Prebendary. But in process of time it had become unusual to find a Canon with sufficient musical qualification to perform the highly specialized duties of a Precentor. The Henry VIII statutes provided that this office should be held by a Minor Canon somewhat on the same footing as that of the Succentor in the Old Foundations, but endowed with independent authority as regards all musical matters, such as the choice of music to be sung at the services. In a parallel position the style of Minor Canon was adopted in the place of Priest-Vicar and the duties were exactly similar. The Minor Canons were in no vicarious position like the Old Foundation priests, but in no instance except at St. Paul's Cathedral did the Minor Canons form a separate corporation like the Priest-Vicars of Exeter and Hereford. In the New Foundations the choir-men rank as Lay



Clerks instead of Vicars Choral in the Old. In the Old Foundations the position of the Organist was unduly modest, although before the 16th century there was little need of a highly skilled player in cathedral usage. He ranked as one of the Vicars Choral, and like them was usually in minor orders. Under the Henry VIII statutes his status was properly established, and he held a freehold position like other members of the establishment. Some of the ancient freehold rights attached to certain offices in the cathedrals have recently been modified under new statutes, issued under the authority of Parliament.

E. H. F.

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See also Anthem. Arnold (Samuel). Barnard. Boyce. Service. Tudway.

### CATHEDRAL MUSIC (Collections).

See ARNOLD (S.). BERNARD (J.). BOYCE. TUDWAY.

**CATHERINE GREY** (Opera). See BALFE.

*Catherine of Siena*, St. See Malipiero (R., 'Cantata sacra').

**CATLEY, Ann** (b. London, 1745; d. nr. Brentford, 14 Oct 1789).

English soprano singer. She was born of very humble parents, her father being a hackney coachman and her mother a washer-woman. Endowed with great personal beauty, a charming voice and a natural talent for singing, she gained her living at the early age of ten by singing in the public houses in the neighbourhood of Tower Hill, where she was born, and also for the diversion of the officers quartered in the Tower. When about fifteen years of age she was apprenticed by her father to William Bates for the purpose of receiving regular instruction in the art of singing, Catley binding himself in the penalty of £200 for her due fulfilment of the covenants in the indenture. She made rapid progress, and in the summer of 1762 made her first appearance in public at Vauxhall Gardens. On 8 Oct. in the same year she appeared at Covent Garden Theatre as the Pastoral Nymph in Dalton's alteration of Milton's 'Comus', and in 1763 at Marylebone Gardens after some litigation occasioned by the attempts of Sir Francis Blake Delaval (a young baronet who had taken her to live with him) to put an end to her apprenticeship to Bates. Shortly afterwards she became a pupil of Macklin, the actor, who procured her an engagement at Dublin, where she became a great favourite.

In 1770 she returned to England and reappeared at Covent Garden on 1 Oct. as Rosetta in 'Love in a Village'. After the season she was again engaged at Marylebone Gardens, where she appeared on 30 July 1771 and sang until the close of the season. She sang in O'Hara's burletta 'The Golden Pippin', on its production at Covent Garden

in 1773. In this occurred the song "Where's the mortal can resist me", which, slightly varied, is now known as the hymn-tune "Helmsley".<sup>1</sup> Having amassed an independence Ann Catley retired from public life in 1784. She died at the house of General Lascelles, her husband.

W. H. H., rev.

**CATLEY, Gwen** (*Gwendoline Florence*) (b. London, 9 Feb. 1910).

English soprano singer. She was educated privately and studied singing at the G.S.M. in London under Bantock, Pierpoint, Walter Hyde and Jenny Hyman. She also had lessons privately from Julian Kimbell. She won the Gold Medal at the G.S.M., and Sir Landon Ronald, who was then Principal, sponsored her début at the Wigmore Hall in 1938. She joined the B.B.C. chorus, and Joseph Lewis gave her her first engagement with the B.B.C. Symphony Orchestra.

In 1941 she sang Gilda in 'Rigoletto' with the Carl Rosa Opera Company, with whom she has since sung frequently. She was in the revue 'Hi-De-Hi', which ran at the Stoll Theatre in London for over a year from 1942, and she has sung with all the leading orchestras in Britain. Besides appearing in concert and opera she has sung "coloratura" parts in two films and has made numerous recordings. She appears frequently in television and broadcasts regularly. She is a versatile artist and does not specialize in any particular type of song, but the even clarity of her voice is well suited to works requiring delicate singing and her agility in florid parts is exceptional. These qualities were especially evident in some programmes of little-known vocal trios by Mozart, in which she broadcast.

M. K. W

Cato. See Frid (chorus).

**CATO, Diomedes**. See DIOMEDES CATO.

**CATTOIRE (Katuar), Georges Lvovich** (b. Moscow, 27 Apr. 1861; d. Moscow, 21 May 1926).

Russian composer of French descent. He studied with Klindworth and others in Berlin, with Liadov in St. Petersburg. His early work attracted the favourable attention of Tchaikovsky. A Symphony in C minor, Op. 7, and the symphonic poem 'Mzyri' (after Lermontov), Op. 13, were among the works with which he first made his mark. His piano-forte Concerto in A♭ major, Op. 21, was introduced to England at the Promenade Concerts of Queen's Hall in Aug. 1920 by Sir Henry Wood and Isabel Gray. His pianoforte sonatas and chamber works further served to carry his name outside his own country. He was professor of composition at the Moscow Conservatory and issued a Manual of Harmony.

H. C. C.

**CATONE IN UTICA** (Opera). See METASTASIO.

<sup>1</sup> See CARTER, CHARLES THOMAS.



**CATRUFO, Giuseppe** (b. Naples, 19 Apr 1771; d. London, 19 Aug. 1851).

Italian composer. He studied music at Naples and produced two comic operas, 'Il corriere' and 'Caiaciello desertore', at Malta in 1792 and 1793 and two more at Arezzo and Florence in 1799. Subsequently he lived for some years at Geneva<sup>1</sup>, and from about 1810 to 1835 in Paris, before he settled in London as a singing-teacher. Of his French *opéras-comiques* 'Félicie, ou La Jeune Fille romanesque' (1815) was by far the most successful. Catrufo also wrote some church music, pianoforte pieces and romances, a 'Méthode de vocalisation' (1830) and other theoretical works. His *solfèges progressifs* and *vocalises* were widely used for teaching purposes for a long time after his death.

A. L.

See also Lemièrre de Corvey (collab. in 'Rencontres').  
**"CAT'S FUGUE, THE."** The familiar nickname of a harpsichord exercise (sonata) by Domenico Scarlatti (G minor, No. 499, Vol. X, in Longo's edition). Its subject, at its entry, rises in curious intervals (g, b $\flat$ , c $\sharp$ , f $\sharp$ , b $\flat$ , c $\sharp$ , d $\flat$ ), suggesting the haphazard succession of notes produced by a cat walking up the keyboard. But whether such an incident ever occurred is not known.

E. B.

**CATTERALL, Arthur** (b. Preston, Lancashire, 1883; d. London, 28 Nov. 1943).

English violinist. He was a pupil of Willy Hess in 1894 and of Adolph Brodsky (at the Royal Manchester College of Music) in 1895. He played at all Cosima Wagner's soirées at Bayreuth in 1902, and the following year at a Hallé concert in Manchester in Tchaikovsky's Concerto. In 1909 he led the orchestra of the Queen's Hall Promenade Concerts in London and in 1912-25 the Hallé orchestra. He was professor at the Royal Manchester College of Music.

Catterall was heard at his best in chamber music; he had a strong lead, but was without temperamental eccentricities, being a self-contained classical player who let the music of the great masters speak for itself.

In the season of 1910-11 he established the Catterall Quartet, which originally consisted of himself as leader, O'Malley, second violin, David Reggel, viola, and Johan C. Hock, cello. In the season 1914-15 an alteration was made in the personnel of the quartet, O'Malley resigning through ill-health and Reggel securing an appointment in the U.S.A. In their places were appointed John S. Bridge, second violin and Frank S. Park, viola, and the quartet remained so for ten years (to 1925). Later further changes took place in the middle instruments, the final team including Audrey Catterall, the leader's daughter, as second violin and Lena Wood as viola, but Catterall and Hock remained to the last.

<sup>1</sup> Not Genoa as usually stated.

It may be recorded that the first performance of Elgar's Quartet in the provinces was given by the Catterall Quartet, and also the first performance in England of Pizzetti's Quartet. But the repertory consisted mainly of the old masters, and in no case was a work undertaken which was not entirely approved by all the four players. W. W. C., adds.

**"CATUJA, LA."** See PALOMINO, ANTONIA.

**Catullus, Gaius Valerius.** See MILHAUD (4 songs). Orff (scenic cantata). Pizzetti ('Epithalamium', choral work).

**CATURLA, Alejandro García** (b. Remedios, 7 Mar. 1906; d. Remedios, 12 Nov. 1940).

Cuban composer. He studied law and became a judge in his native town of Remedios, where he was assassinated by a criminal. He took lessons in composition first in Havana, with Pedro Sanjuán, then in Paris with Nadia Boulanger. Having acquired a considerable technique in the modern style, he applied it to his music, rooted entirely in Afro-Cuban rhythms and melodic inflections. His orchestral suite '3 danzas cubanas' (1928) still retains a traditional form; in his "Afro-Cuban movement" 'Bembé' (1929), scored for pianoforte, wind instruments and percussion, he abandoned formal design for realistic representation of a ritual dance. Still farther along the road to modernistic primitivism is his Negro liturgy 'Yamba-O' for full orchestra with voices. Despite his free use of dissonant harmonies, the sense of tonality is maintained through a frequent recourse to pedal-points. Caturla's other works are 'Primera suite cubana' (1930) for pianoforte and 8 wind instruments, 'La rumba' for orchestra (1931), 'Obertura cubana' (1938) and several pianoforte pieces and songs.

N. S.

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**CAUCHIE, Maurice** (b. Paris, 8 Nov. 1882).

French musicologist. His main achievements are the editions of Jannequin's works, entrusted entirely to his care, and of Couperin's complete works published by the Lyrebird Press, of which he was editor-in-chief. He has also written a valuable book, 'L'Opéra-comique en France', one of the best studies of this subject.

E. B.

**CAURROY, François du.** See DU CAURROY.

**CAUSINUS, Arnoldus.** See CAUSSIN, ERNOLD.

**CAUSSIN, Ernold** (Arnoldus Causinus) (b. Ath, ?; d. ? Parma, ?).

Netherlands 16th-century composer. He

learned music from Josquin des Prés at the cathedral of Cambrai about 1520, and in 1526 he matriculated at the University of Cracow. In Oct. 1529 he is found in the service of the Cappella Steccata at Parma, the direction of which was entrusted to him from 1534 to 1539. Between Apr. 1547 and Feb. 1548 he was still — or again — there, and after that all traces of him disappear. On the title-page of the first book of his 5-part motets (1548) he is spoken of as "musicus celeberrimus". Other motets of his appeared in the 'Motetti del fiore' (1539-42) and in collections of 1542, 1555 and 1556. E. v. d. s., rev.

**CAUSTUN (Causton)** <sup>1</sup>, **Thomas** (b. ?; d. London, 28 Oct. 1569).

English composer. He appears as one of the 40 Gentlemen of the Chapel Royal among a list of musicians, with their fees, contained in the Establishment Book for 1552<sup>2</sup>, and continued as such until his death, as is testified by the following extract from the Chapel Royal Cheque Book:

1569. Mr Causton died the 28 of October, and Richard Farrant was sworn in his place the 5 of November.

He contributed largely to the 'Certaine Notes' (1560) of John Day. His name, or initials, only occur occasionally in the first edition, but in a reprint, that of 1565, he is credited with a good deal. From a collation of these two editions he appears as the composer of two complete services (each including a Morning, Communion and Evening Service), an alternative Evening Service (M and ND) belonging to the first whole service, and 5 anthems. The 1565 edition also contains another anthem (or "prayer", as it is styled in Day), 'Most Blessed Lord Jesu', by Causton. Day's 'Whole psalmes in foure partes' (1563) contains 141 settings, and of these 27 are by Causton. His work here is rather different from that of the rest. The majority are simple settings, often in plain counterpoint, but Causton's part-writing is much more elaborate, with small points of imitation, usually at small intervals, very closely wrought into the texture.<sup>3</sup> A Morning Service by Causton is in B.M., Add. MSS 31,226, and another (from 'Certaine Notes') in B.M., Add. MSS 30,480-3. A Venite and Communion Service by him were printed in Jebb's 'Responses' (1847), and a Communion and Evening Service by Novello (ed. Royle Shore).

J. M. (ii), rev.

**CAVACCIO, Giovanni** (b. Bergamo, c. 1556; d. Bergamo, 11 Aug. 1626).

Italian composer. In 1581 he was *maestro di cappella* at the Cathedral of Bergamo. Thence after twenty-three years' service he was called

to be *maestro* at Santa Maria Maggiore there, where he remained till his death.

Cavaccio contributed to a collection of Psalms, dedicated in 1592 to Palestrina. His works include a Requiem published at Milan (1611); Magnificats (1581 and 1582); Psalms (1585); Madrigals (1585, 1597, etc.). Some of his pieces are in the 'Parnassus musicus' of G. B. Bonometti of Bergamo, and 3 organ pieces are given in Vol. III of Torchi's 'L'arte musicale in Italia'. G., adds.

**CAVAILLÉ-COLL, Aristide** (b. Montpellier, 4 Feb. 1811; d. Paris, 13 Oct. 1899).

French organ builder. He descended from several generations of distinguished organ craftsmen in the south of France, named Cavaillé. The name of Coll was that of his grandmother. In 1833 he went to Paris to see what progress was being made in his art, but without the intention of establishing himself there. Hearing that there was to be a competition for the construction of a large organ for the basilica of Saint-Denis, he determined to send in a tender, although only two days remained for preparing it. When called up before the committee he gave them such interesting explanations of his plans that they decided to accept his tender. Barker's pneumatic lever was first used in this organ. He thus became established in Paris, built the fine organ of the Madeleine, and many others in the capital and in the provinces. Among his greater works are the organs in the Paris churches of Notre-Dame, Saint-Sulpice and Sainte-Clotilde. His instruments were responsible for the "symphonic style" of organ playing in France in the latter half of the 19th century. He wrote:

'Études expérimentales sur les tuyaux d'orgue' (1849).

'De l'orgue et de son architecture' (1856).

'Projet d'orgue monumental pour la basilique de Saint-Pierre de Rome' (1875).

Charles Mutin, a pupil, succeeded as head of the firm, Gabriel, son of Aristide, having founded a firm of his own in 1892.

V. de P., adds. M. L. P. & W. L. S. (ii).

BIBL. — CAVAILLÉ-COLL, C. & E., 'Aristide Cavaillé-Coll: ses orgues, sa vie, ses œuvres' (Paris, 1929).

CONSTANT, PIERRE, 'Les Facteurs d'instruments de musique' (Paris, 1893).

FLEURY, PAUL DE, COMTE, 'Dictionnaire biographique des facteurs d'orgues français' (Paris, 1925).

PSZCHARD, ALBERT, 'Notice sur Aristide Cavaillé-Coll et les orgues électriques' (Paris, 1899).

See also Barker (C. S., adoption of invention). Franck (C., ded. of organ piece). Organ.

CAVALCA, DOMENICO. See Malpietro ('Mondi celesti', opera, do., voice & 10 inst.).

CAVALCANTO, GUIDO. See Elgar ('Go, song of mine', part-song).

**CAVALIERE PER AMORE, IL** (Opera).

See PICCINNI.

**CAVALIERI DI EKEBÙ, I** (Opera).

See ZANDONAI.

**CAVALIERI, Emilio de'** (b. Rome, c. 1550; d. Rome, 11 Mar. 1602).

Italian composer. He was organist of the

<sup>1</sup> Also Cawston. The spelling "Causton" occurs in Day's 'Certaine Notes', *passim*.

<sup>2</sup> B.M. Stowe 571/366. <sup>3</sup> See M. & L., Apr. 1924.

Oratorio del Santissimo Crocifisso in Rome, from 1578 to 1584, when he went to Florence, where he was Inspector-General of Arts and Artists in 1588-96. A member of the Bardi circle at Florence, he helped to further the new style of composition together with such men as Caccini, Peri and Marco da Gagliano, and, with them, can be considered as one of the early composers of opera. His portrait is to be found in Hawkins's 'General History of Music'.

Although he wrote *intermedii* in the old style for celebrations in honour of the wedding of Ferdinand I, Grand Duke of Tuscany, with Christine of Lorraine in 1589, his importance derives from his contribution to monodic music for the stage. In 1590 he set to music 'Il saturo' and 'La disperazione di Fileno', words by Laura Guidiccioni, both of which have been classed by Solerti as *favole pastorali*.<sup>1</sup> From the notice to the reader in a later work, 'La rappresentazione di Anima, e di Corpo', we know that appropriate gestures and movements were expected from the singers. In the same year he set to music extracts from Tasso's 'Aminta' and, in 1595, 'Il giuoco della cieca', adapted by Guidiccioni from Guarini's 'Pastor fido'. The same notice to the reader tells us that it was a "pastorella tutta in musica". These works are akin to the *rappresentazioni musicali* given annually at Venice from 1578, and are links between opera and the *intermedii* which had been acted with music and scenery almost throughout the century at court.

Cavalieri's best-known work, 'La rappresentazione di Anima, e di Corpo', words by Agostino Manni, was first performed in Feb. 1600 at the Oratorio della Vallicella, St. Philip Neri's church in Rome, a coincidence from which it has been wrongly described as the first oratorio. It is in fact a sacred drama, intended to please all tastes "perchè di questa ho fatto elezzione che sia la prima di tutte in istampa, accio il secolare, ed il Religioso ne possano godere". Cavalieri gives clear indications for the method of performance. It could be given in a theatre or a hall to not more than a thousand spectators, and the actors had to be dressed beautifully and with variety; the orchestra, situated behind the scenes, should be adapted to the needs of each performance. He suggests "una lira doppia, un clavicembalo, un Chitarrone, o Teorba" or "un Organo soave con Chitarrone" and, for the finale, two flutes and "Tibie all' antica", a significant acknowledgment to the antiquarian interests of the Florentine *camerata*. In the preface he explains the shorthand method for indicating the necessary harmonies from which evolved the figured bass. He also explains the vocal ornamentation to be used.

<sup>1</sup> *Sq. Riv. Mus. It.*, X, 468.

Here the *trillo*, unlike the same ornament in Caccini's 'Nuove musiche', is the equivalent of the modern trill.

The principal characters in the work are allegorical personifications of Time, Life, the World, Pleasure, the Intellect, the Soul and the Body, and its purpose is didactic, conforming to the methods of the Counter-Reformation by which the senses are utilized for moral and ethical purposes. The characters speak in short recitatives which, owing to the numerous cadences, give the music a certain monotony. The choruses of Blessed and Damned Spirits are well contrasted, and the favourite device of the echo is used to good effect. The whole is divided into three acts, and Cavalieri suggests four *intermedii* to intersperse them. This in itself is significant, since opera in three acts was unusual until the public performances at Venice starting in 1637. Equally, the instructions for performance class the work more as a sacred stage drama, the first of a number connected later with the fortunes of the Barberini family in Rome, rather than as the forerunner of oratorio.

'La rappresentazione di Anima, e di Corpo' was edited originally by Guidotti of Bologna.<sup>2</sup> A facsimile score, edited by Mantica, also the libretto, edited by Alaleona, appeared in Rome, both in 1912. There is a manuscript in the B.M., copied from a transcription in Brussels for Hughes Hughes in 1886. A stage performance, probably the first in modern times and indeed, as far as can be ascertained, the only one since 1600, was given, in a translation by Edward J. Dent, by the Girton College Musical Society, Cambridge, on 9 June 1949. s. T. W. (ii).

See also Neri (F., perf. of 'Rappresentazione'). Oratorio, pp. 248-49 (mus. ex.).

CAVALIERI, Katharina (b. Währing nr. Vienna, 19 Feb. 1760; d. Vienna, 30 June 1801).

Austrian soprano singer. At a very early age she was placed under Salerni by some wealthy connoisseurs who had heard her sing in church, and in 1775, when barely fifteen, was engaged to sing in Italian opera in Vienna. A year later the Emperor Joseph founded a German Opera, to which she was transferred. As Cavalieri never sang out of Vienna, her name was almost unknown elsewhere, but Mozart's approval stamped her as an artist of the first rank. In one of his letters (1785) he says: "She was a singer of whom Germany might well be proud"; and it was for her that he composed the part of Constanze in the 'Entführung', the soprano part in 'Davide penitente', that of Mme Silberklang in the 'Schauspieldirektor' and the aria "Mi tradi" in 'Don Giovanni', on its first Vienna per-

<sup>2</sup> *Ibid.*, IX, 797.

formance on 7 May 1788. Salieri called her his favourite pupil and wrote the principal parts of several operas for her. She sang in nearly all the oratorios produced by the Tonkünstler-Societät and maintained her popularity to the last against many eminent singers. Her voice was of considerable compass, she was a cultivated musician, and she made up for her want of personal attractions by her fascinating manners. She was compelled, from over-exertion, to retire when in the prime of life (1793). C. F. P.

**CAVALIERI, Lina** (b. Viterbo, 25 Dec. 1874; d. Florence, 8 Feb. 1944).

Italian soprano singer. Endowed by nature with a good voice and unusual beauty, she began her public career at the age of fourteen as a singer at café-concerts. A growing reputation led, after five or six years, to the ambition for better things, and she took up serious study in Italy with Signora Mariani-Masi. In 1901 she made her début on the operatic stage at the Royal Theatre, Lisbon, as Nedda in 'Pagliacci', the music of which suited her rather light voice admirably. Her subsequent successes in Italy, France, England and America were chiefly gained in parts of this calibre, such as Thais, Manon, Mimi and Gilda, rather than in the slightly heavier modern repertory which she also attempted. During her first London season at Covent Garden (1908) she appeared in Puccini's 'Manon Lescaut' and 'Tosca' and Giordano's 'Fedora'. After 1906, however, her career was principally confined to the U.S.A., where she sang in New York and Chicago. She married the tenor Lucien Muratore, with whom she took part in several concert tours, but from whom she was divorced in 1927. Later she married Giuseppe Campari. She was killed in an air-raid on Florence.

H. K., adds.

**CAVALLERIA RUSTICANA** ('Rustic Chivalry'). Opera in 1 act by Mascagni. Libretto by Guido Menasci and Giovanni Targioni-Tozzetti, based on Giovanni Verga's play. Produced Rome, Teatro Costanzi, 17 May 1890. 1st perf. abroad, Stockholm (trans. by H. Key), 11 Dec. 1890. 1st in U.S.A., Philadelphia (in Italian), 9 Sept. 1891. 1st in England, London, Shaftesbury Theatre (in Italian), 19 Oct. 1891.

For a sequel see Borch ('Silvio').

**CAVALLI, (Pietro) Francesco** (b. Crema, 14 Feb. 1602; d. Venice, 14 Jan. 1676).

Italian composer. He was the son of Gian Battista Caletti-Bruni, for forty years director of the cathedral choir at Crema, and he took the name of Cavalli from his patron, a Venetian nobleman. In 1617 he became singer in the choir of St. Mark's under Monteverdi, in 1640 organist at the second organ, in 1665 organist at the first organ in that church and in 1668 *maestro di cappella*. Of his church music no-

thing has been published beyond 'Musiche sacre', containing a Mass, psalms and antiphons for 2 to 12 voices (Venice, 1656), and vespers for 8 voices (*ibid.* 1675). Santini possessed a Requiem (sung at the composer's funeral) for 8 voices in manuscript.

Cavalli's operas were very numerous, as the appended list will show. He began to write for the theatre in 1639 ('Le nozze di Teti e di Peleo'), and continued to do so for thirty years. There were then six theatres at Venice capable of producing opera, and Cavalli was fully employed. Bonlini, the author of 'Le glorie della poesia e della musica' (Venice, 1730) gives the names of 34 operas which he produced for Venice alone between the years 1637 and 1665. Altogether 42 operas are accounted for, 26 of which are in the Marciana Library, Venice, and two more elsewhere. In 1660 he was called to Paris for the marriage of Louis XIV and produced his opera of 'Xerse' (originally written for Venice, 1654) in the Grand Gallery of the Louvre; to Paris again in 1662 for the Peace of the Pyrenees, when he brought out 'Ercolo amante'; and to Innsbruck for the festivities held at the reception of Queen Christina. His wife belonged to the Sozomeni family; he grew rich and enjoyed the esteem and affection of his fellow-citizens. He took the opera from the hands of Monteverdi and maintained it with much dramatic power and with a force of rhythm before unknown. G., adds.

Until Monteverdi's operas, more particularly the late works 'Il ritorno d'Ulisse' and 'L'incoronazione di Poppea', were published in complete editions, and until the history of the Roman opera became known, a true understanding of Cavalli's operas and their place in the history of opera was impossible. To draw a modern analogy, one might say that Monteverdi and Cavalli stand in the same relation to each other as Richard Wagner and Richard Strauss. Monteverdi is unquestionably the greater genius, but Cavalli is the more brilliant of the two. Monteverdi prepared the way for Cavalli, who in his turn enriched the Venetian stage with such a wealth of outstanding works that he may be regarded as the most significant figure in the field of opera in Venice.

To the Venetian works must be added a few others, including 'Ercolo amante', composed apparently in 1660 for the Paris celebrations of Louis XIV's marriage, but not given there until 1662, during Cavalli's visit. This work is remarkable as showing characteristics of the French style at a date before the French influence can be said to have made itself generally felt among the Venetians. The librettists whose works Cavalli most frequently set were Giovanni Faustini and Nicolò Minato. A few librettos are by Francesco Busenello, one

of the greatest dramatists of the period, who also wrote the libretto of Monteverdi's 'L' incoronazione di Poppea'.

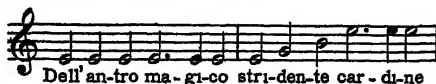
Regarded in their chronological order, the titles of the librettos show that Cavalli at first drew his materials from the realm of gods and heroes, but that later he turned his choice to episodes in the history of Greece and Rome. This is not a matter of Cavalli's personal tastes, but reflects a change in the general preference for certain types of story.

In his 'Orfeo' Monteverdi incorporated instrumental and vocal pieces of a kind that had existed before the rise of the *dramma per musica* — to use the most exact designation of the form which we briefly term opera — and had linked them by dialogue written in the style of the *nuove musiche*. In his later operas he eliminated, as far as possible, the self-contained forms and wrote the whole work in a unified dramatic style. Cavalli uses this style from the first. There are hardly any choruses in his earliest operas, the recitative has taken on an *arioso*-like character, thus avoiding too strong a contrast between the treatment of the ordinary dialogue on the one hand and the dramatic or lyrical points on the other. The *arioso* may be described as short phrases frankly melodic in character, developed organically but less conclusively than in the later Venetian operas. Self-contained songs, which are described as arias, appear only in isolated cases; they are mostly in binary and ternary forms, with variations of the several strophes. Instrumental pieces are confined to the most important points — the beginning of the acts, changes of scene, processions and a few crucial points in the action. In Cavalli's operas, as in Monteverdi's later works, the musical climax coincides with that of the drama, and it is this which gives to his operas their strength of dramatic expression.

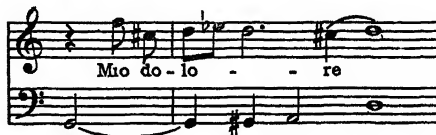
Like his predecessors, Cavalli is fond of giving force to his melodic line by the use of motives based on the triad and allowing the bass to provide an imitative accompaniment to the voice. The opening of Iride's arietta from the prologue of 'Didone' may serve as an example:



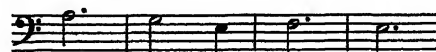
The most famous instance comes from Medea's aria in 'Giasone':



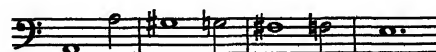
Here the inexorable character of Medea, as she invokes the powers of the underworld, is marvellously suggested by a series of E minor chords. The subsequent alteration of these minor chords to C major produces an extraordinarily powerful dramatic effect. Cavalli's operas, however, are lacking in those remarkably bold harmonic progressions found in Monteverdi. On the other hand he uses chromatic inflection effectively as a means of pathetic expression, for example the wailing cry of Isifile in the second act of 'Giasone':



In his first period Cavalli rarely writes duets, and those he does write are not particularly good. The great age of the duet did not begin until after the Monteverdi-Cavalli epoch. On the other hand he treats with great skill a form of song which, in the operas of the Venetian school, stands just before the *dénouement* and is usually called *lamento*. The melody of the *lamento* is as a rule built up over a short recurrent bass motif, a *basso ostinato*, and is thus in the form of a *passacaglia*. It is singular that all these ground-basses bear a certain resemblance to each other. Frequently they are built upon a descending fourth, diatonic or chromatic:

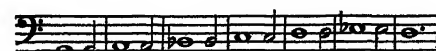


ELIOGABOLO  
Aria of Hasdrubal



EGISTO  
Aria of Climens

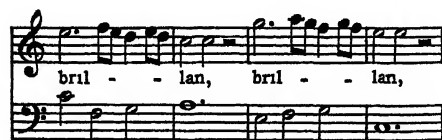
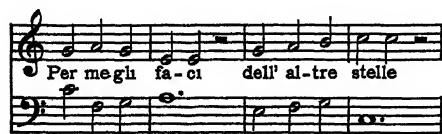
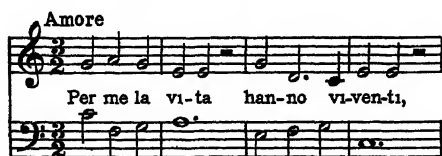
or upon an inversion or variation of the fourth:



CIBO  
Aria of Manda...

In a few cases the descending scale-passage is more freely handled and the motif is spread out over a whole octave, as in the song of Amor in 'La virtù de' strali d' Amore' (1642).

The simple melody over the ground-bass is replaced, in the middle section, by a more elaborately ornamented vocal line:



In the Roman opera, which reached its peak between Monteverdi's early works and Cavalli's, the chorus plays an important part. In Cavalli's works, on the contrary, it is cut down to a minimum and after 'Egisto' (1643) excluded from his operas for over ten years. 'Ercole amante', written for the French court, is the first work to be once more richly interspersed with choruses. In most of his operas the choruses are very simple, adapted to the weakness of Venetian stage choirs. But Cavalli was perfectly capable of writing a good choral movement, as is shown by the ensembles in the prologue of 'Ciro' (1654), in which the vocal parts are skilfully handled, with an abundance of imitative entries. In his instrumental movements Cavalli begins by following Monteverdi, but later gives them a richer development. Even his first opera, 'Le nozze di Teti e di Peleo' (1639), contains a *sinfonia*, entitled 'Concilio Infernale'. This piece (to which H. Kretzschmar first drew attention and which is printed in full in the O.H.M., III, 131) opens with a broken chord of E minor, taken up by one part after another, which is meant to suggest the powers of darkness. A somewhat quicker section follows, after which the E minor chord returns, again followed by the second section in a shortened

form. The whole piece takes no more than thirteen bars. At first Cavalli frequently uses the technical device of a ground-bass repeated on the different degrees of the triad, upon which he constructs a short three- or four-part movement. Gradually he widens the scope of the *sinfonia* and the *ritornello* by means of sequences or fugal entries of the parts. But these instrumental pieces are generally the weakest features of his operas.

Cavalli's instrumentation is much less rich in orchestral colouring than that employed by Monteverdi in 'Orfeo'; it is the same as that of Monteverdi's 'L'incoronazione di Poppea'. It must be remembered that the rich colours used by Monteverdi in 'Orfeo' were the expression of an earlier age. The Venetian theatre employed mainly strings, while wind instruments were used but rarely and at few points. The 'Codici Contarminiani' in the Biblioteca di San Marco at Venice, which are the source for Cavalli's operas, can in no way be regarded as scores in the present sense of the word. They are outlines, nearly all amazingly sketchy, generally consisting merely of the vocal line and the figured bass. Often in the choruses the canonic entries alone are written out and the rest left incomplete. Again, an aria may be laid out on five staves, the first bar is clearly written out for the voice and the instrumental parts, after which there is a sign to show that the parts are to continue more or less in the manner indicated. A modern editor, therefore, cannot merely content himself with filling in the keyboard part, but in all such places, and in others, must complete the score. This means that his work is much more than an "edition"; it inevitably becomes a free revision, the scope of which must depend entirely on the editor's personality.

Of all Cavalli's operas the most famous, and, since its publication by Eitner<sup>1</sup>, the best-known and most quoted is 'Giasone'. But no less worthy of note is 'Ciro' (1654), the prologue of which is extraordinarily gripping, both poetically and musically. (It is given in full by Wellesz, *see* Bibl.). In this prologue the poet anticipated Goethe's 'Faust' in his idea of a symbolical discussion of the ensuing drama. Poetry, Painting, Architecture and Music are discovered in the act of completing a new musical drama. They are joined by Curiosity, full of inquiries as to what may be expected of the new drama, and whether it answers all expectations. Then follows a conversation in which all the arts relate what they have done for the work, and they finish setting the stage in full view of the audience.

It is difficult to decide whether it would be at all possible to restore to the modern

<sup>1</sup> 'Die Oper', Part II.

operatic stage any one of Cavalli's operas in a revised form, as Monteverdi's 'Orfeo' and 'L' incoronazione di Poppea' have been restored. Generally speaking, it is sufficient for the modern stage to have one representative of any epoch — as here for the Venetian

opera — and Monteverdi is better suited to act as such. It would, however, assuredly be well worth while to perform selected scenes from Cavalli, one of the most significant figures in the field of opera.

E. J. W.

The following is a list of Cavalli's operas:

<i>Title</i>	<i>Libretto</i>	<i>Production</i>
*' Le nozze di Teti e di Peleo.'	Orazio Persiani	Venice, Teatro San Cassiano, 24 Jan. 1639.
*' Gli amori d' Apollo e di Dafne.'	Giovanni Francesco Busenello.	Venice, Teatro San Cassiano, Carnival 1640.
*' Didone.'	Busenello.	Venice, Teatro San Cassiano, Carnival 1641.
' Narciso ed Ecco immortalati '	Persiani.	Venice, Teatro SS. Giovanni e Paolo, 30 Jan. 1642.
' Amore innamorato.'	Giovanni Battista Fusconi.	Venice, Teatro San Moisè, 1 Jan. 1642.
*' La virtù de strali d' amore '	Giovanni Faustini.	Venice, Teatro San Cassiano, Carnival 1642.
*' Egisto.'	Faustini.	Venice, Teatro San Cassiano, autumn 1643.
' Deidamia.'	Scipione Herrico.	Venice, Teatro Novissimo, 5 Jan. 1644.
*' Ormindo.'	Faustini.	Venice, Teatro San Cassiano, Carnival 1644.
' Il Romolo e 'l Remo.'	Giulio Strozzi	Venice, Teatro SS. Giovanni e Paolo, 5 Feb. 1645.
*' Doriale.'	Faustini.	Venice, Teatro San Cassiano, Carnival 1645.
' Titone.'	Faustini.	Venice, Teatro San Cassiano, Carnival 1645.
' La prosperità infelice di Giulio Cesare dittatore.'	Busenello.	Venice, Teatro Novissimo, 1646.
' Torilda.'	Pietro Paolo Bissari.	Venice, Teatro San Cassiano, Carnival 1648.
*' Giasone.'	Giacinto Andrea Cicognini	Venice, Teatro San Cassiano, 5 Jan. 1649.
' Euripo.'	Faustini.	Venice, Teatro San Moisè, Carnival 1649.
' Bradamante.'	Bissari.	Venice, Teatro SS. Giovanni e Paolo, Carnival 1650.
*' Orimonte '	Niccolò Minato.	Venice, Teatro San Cassiano, 20 Feb. 1650.
*' Alessandro vincitore di se stesso.'	Francesco Sbarra.	Venice, Teatro SS. Giovanni e Paolo, 20 Jan. 1651.
*' Oristeo '	Faustini.	Venice, Teatro Sant' Apollinare, Carnival 1651.
*' Rosinda '	Faustini.	Venice, Teatro Sant' Apollinare, 1651.
' Armidoro.'	Bartolommeo Castoreo.	Venice, Teatro San Cassiano, 1651.
*' Calisto.'	Faustini.	Venice, Teatro Sant' Apollinare, autumn 1651.
*' Veremonda, l' amazzone di Aragona.'	Maiolino Bisaccioni, arranged by Luigi Zorzisto.	Venice, Teatro SS. Giovanni e Paolo, 28 Jan. 1652.
*' Eritrea '	Faustini.	Venice, Teatro Sant' Apollinare, 1652.
' Helena rapita da Teseo '	Giacomo Badoaro	Venice, Teatro SS. Giovanni e Paolo, 1653.
*' Orione.'	Francesco Melosio.	Milan, Teatro Regio, June 1653.
*' Serse' (' Xerse').	Minato	Venice, Teatro SS. Giovanni e Paolo, 12 Jan. 1654.
*' Ciro.'	Giulio Cesare Sorrentino.	Venice, Teatro SS. Giovanni e Paolo, 30 Jan. 1654.
*' Statira, principessa di Persia.'	Busenello.	Venice, Teatro SS. Giovanni e Paolo, 18 Jan. 1655.
*' Erismena.'	Aurelio Aureli.	Venice, Teatro Sant' Apollinare, Jan. 1655.
*' Artemisia.'	Minato.	Venice, Teatro SS. Giovanni e Paolo, 10 Jan. 1656.
' Antioco '	Minato.	Venice, Teatro San Cassiano, 21 Jan. 1658.
*' Hipermestra.'	Giovanni Moniglia.	Florence, Teatro della Pergola, 18 June 1658.
*' Elena.'	Minato (after a scenario by Faustini).	Venice, Teatro San Cassiano, 26 Dec. 1659.
' La pazzia in trono, ovvero Caligola dellirante.'	Domenico Gisberti.	Venice, Teatro Sant' Apollinare, 1660.
*' Ercole amante.'	Francesco Buti.	Paris, Tuileries, 7 Feb. 1662.
*' Scipione Africano.'	Minato.	Venice, Teatro SS. Giovanni e Paolo, 9 Feb. 1664.
*' Mutio Scevola.'	Minato.	Venice, Teatro San Salvatore, 26 Jan. 1665.



Title	Libretto	Production
* 'Pompeo Magno' 'Coriolano.' * 'Eliogabalo'	Minato Cristoforo Ivanovich. Aureli.	Venice, Teatro San Salvatore, 20 Feb. 1666. Piacenza, Teatro Ducale, 1669 Score extant, performance not recorded.

Of these 42 operas 28, marked \*, are preserved in score; the others are known only by the librettos

A. L.

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*See also* Da Capo (early use of). Opera, pp. 200-1.

VIVIANI ('Scipione Africano' altered).  
 CAVALLINI, Ernesto (b. Milan, 30 Aug. 1807; d. Milan, 7 Jan. 1874).

Italian clarinetist. He was taught at the Milan Conservatory and after an engagement at Venice and considerable travelling he returned to his native city, first as player in the orchestra of the Teatro alla Scala and then as professor in the Conservatory. In 1852 he accepted a post in St. Petersburg, which he filled for fifteen years, after which he returned to Milan in 1870. In 1842 he was elected a member of the Paris Académie des Beaux-Arts.

Cavallini travelled much and was well known in Paris, London and Brussels. He played a Concerto of his own at a Philharmonic concert in London on 23 June 1845. Fétis describes his volubility and technique as prodigious and his breath as inexhaustible, his intonation was also very good, though his instrument was only the old six-keyed clarinet.

G.

CAVAN, Marie. *See* MAŘÁK (O.).

CAVATA (Ital., an epitaph, lit. a thing carved or dug). In music the term has been used for a short *arioso* following a recitative, particularly in the early 18th century, and it suggests something brief and epigrammatic. It occurs rarely, however, unlike its diminutive, which is *cavatina*.

E. B.

CAVATINA (Ital., dim. of *cavata* = a "digging out", i.e. in music the act of producing tone from an instrument). The term originally signified a short song, without a second part or *da capo*, but it is frequently applied to a smooth air forming part of a grand scena; also to an instrumental movement (e.g. in Beethoven's Quartet, Op. 130) or piece (e.g. Raff's Op. 85 No. 3) of that type.

W. H. C., adds.

<sup>1</sup> B.M. Add. MSS 14,221 (f. 86) contains a 'Recitativo con cavata' by Cafaro.

CAVAZZONI, Girolamo (b. ? Urbino, c. 1500; d. ? Venice, 1560).

Italian organist and composer. He became famous as an organist at Venice and his 'Intavolatura' (1542) initiated the type of organ *canzona*. Examples of his work are printed by Torchi.

J. A. F.-M.

CAVAZZONI, Marco Antonio (b. ? Urbino, c. 1480; d. ?).

Italian organist, composer and singer, also known as Marc' Antonio da Bologna, *detto* d'Urbino, father of the preceding. He was the first important organ composer in Italy. He was first in the service of the patrician Francesco Cornaro at Venice and in 1515 in Rome at the court of Pope Leo X. After Leo's death (1521) he returned to Cornaro at Venice, but by about 1527 he was in the service of Cardinal Pietro Bembo at Padua. In 1536-37 he was organist at the cathedral of Chioggia and in 1545-59 a singer at St. Mark's, Venice. He was a friend of Willaert's. His will is dated 3 Apr. 1569.

Cavazzoni's only known work is 'Recercari / Motetti / Canzoni . . . Libro Primo . . . (Venice, 1523); only extant copy in Brit. Mus., modern edition by Knud Jeppesen ('Die italienische Orgelmusik am Anfang des Cinquecento', Copenhagen, 1943). (Cf. also Claudio Sartori in *Riv. Mus. It.*, XLIV, 1940.) The book contains 8 numbers: 2 ricercari, 2 motets and 4 canzoni francesi. The ricercare form is here quite different from that first established by the composer's son, Girolamo Cavazzoni, in his 'Ricercari' of 1543, being more toccata-like and making a feature of contrasting effects.

E. B.

CAVENDISH, Michael (b. ?, c. 1565; d. London, 5 July 1628).

English composer. He was the youngest of three sons of William Cavendish of Cavendish Overhall by Ann, his wife, daughter of John Cocks of Beamonds. The pedigree of this elder branch of the Cavendish family, which became extinct in the 17th century, is fully recorded in Davy's 'Suffolk Collections'.<sup>3</sup> The younger branch is now represented by the Duke of Devonshire. The exact date of Michael Cavendish's birth is not known. He died unmarried, in the parish of St. Mary.

<sup>3</sup> 13 numbers from this work, whose full title is 'Intavolatura cioè Recercari Canzoni Hinni Magificat' (2 parts) are in Torchi's 'L'arte musicale in Italia', Vol. III.

<sup>2</sup> B.M., Add. MSS 19,122

Aldermanbury, London, and his will was proved on 11 July of that year.<sup>1</sup> He dedicated his volume of compositions published in 1598 to Lady Arabella Stuart, who was his second cousin. Sir Charles Cavendish, one of Wilbye's patrons, was his father's first cousin; and so was Lady Pierpoint, the wife of Thomas Greaves's patron.

Cavendish was a contributor to East's 'Whole Booke of Psalmes' in 1592, and he produced one volume of his own compositions in 1598. The title-page of the only known copy of this book, now in the B.M., is mutilated; the book contains twenty airs with lute accompaniment with an alternative version for four voices, and these are followed by eight madrigals for five voices. His madrigal 'Come, gentle swains' (No. 24 of the set) was largely rewritten before it appeared three years later as one of 'The Triumphes of Oriana'. It is the only example among the "Triumphs" that had been previously printed, and it is not impossible that the idea was put into Morley's mind by Cavendish. In estimating the artistic value of his work it must be remembered that his 'Ayres' were the first to appear after Dowland's first book, and he was also comparatively early in the field as a madrigal composer.

E. H. F.

The following are the titles of the 8 madrigals in the book of 1598<sup>2</sup>:

1. In flower of April springing
2. Zephyrus brings the time
3. Much it delighted
4. Come, gentle swains.
5. To former joy
6. Faustina hath the fairer face.
7. Every bush new springing.
8. Wandering in this place.

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**CAVERNE, LA** (Opera). See LESUEUR.

**CAVOS, Catterino** (b. Venice, 1775; d. St. Petersburg, 10 May 1840).

Italian composer. He was a pupil of Francesco Bianchi and made his début as a composer at the Teatro Fenice, Venice (of which his father was manager), on 13 Sept. 1797 with an *unno patriottico* in honour of the republican civil guard. This was followed in 1798 by a cantata, 'L'eroe', celebrating the victorious entry of the imperial (Austrian) army into Venice, and he was still in his native town on 16 Nov. 1799 when his 4-act ballet 'Il sotterraneo' was produced (together with Nasolini's opera 'Le feste d'Iside').

In or shortly after 1800 (not in 1797 or 1798 as usually stated) Cavo went to Russia. In 1803 he wrote additional music for a Russian version of Kauer's 'Donauweibchen', and his first independent work for the Russian stage seems to have been 'Kniaz nevidimka' ('The

Invisible Prince'), which was performed in St. Petersburg in May 1805. About this time he took charge of the musical direction of the Russian Opera, in 1821 he became inspector and in 1832 managing director of all the imperial theatres.

Among his Russian operas and plays with music—more than 25 altogether—'Ilya Bogatyr' (1807)<sup>3</sup> and 'Ivan Sussanin' (1815)<sup>4</sup> must be mentioned as early attempts at national opera; the latter anticipates the subject treated by Glinka in his 'Life for the Tsar' twenty years later. The Russian element is very slight in the music of Cavo; nevertheless he must be reckoned one of the first to start that movement towards nationality in music which Verstovsky strove to develop and which eventually culminated in the genius of Glinka.

Cavo's last work for the stage was an opera, 'Miroslava', written in collaboration with Antonolini in 1827. The statement that French and Italian operas of his were also performed in Russia cannot be verified; but an Italian intermezzo by him, 'Il calzolaio deriso, ossia Il convito degli spiriti', was heard in Berlin, Dresden and Munich in 1814-15. He also wrote several ballets and a few songs.

His son Albert (1800-63) was a well-known architect who built several theatres in St. Petersburg and Moscow.

A. L.

See also Kauer (Russian version of 'Donauweibchen').

**CAWSTON, Thomas.** See CAUSTON.

**Cayrol, Jean.** See Langlais ('Diable qui n'est à personne', incid. m.; 4 songs).

**Cassali, Henri.** See Saint-Saëns ('Danse macabre', symph. poem & song).

**CAZDEN, Norman** (b. New York, 23 Sept. 1914).

American composer. He studied at the Institute of Musical Art and later at the Juilliard Graduate School, where he was a pupil of Hutcheson and Wagenaar. He received his B.Sc. degree in social science from New York City College and his M.A. degree in music from Harvard University. At Harvard he worked with Piston and Copland.

He has won a number of fellowships and awards: at the Juilliard School, 1927 and 1939, at Harvard University, 1943-45, the Westminster Choir Award in 1936, the George Arthur Knight Prize in 1945 and the John Knowles Paine Travelling Scholarship in 1945-46.

Cazden was for a time on the musical staff of The New Dance Group and has been active in connection with musical programmes for workers' clubs in New York. He teaches pianoforte and theory at the Juilliard School.

The following are his principal works:

'Five American Dances', Op. 14, modern dance with pf. (1938).

'Etcetera', Op. 35, dance with recitation & pf. (1941).

<sup>3</sup> Vocal score published.

<sup>4</sup> Vocal score edited by A. Evgeniev c. 1870.

<sup>1</sup> P.C.G.; 72, Barrington.

<sup>2</sup> Republished in 'The English Madrigal School', Vol. XXXVI.

- 'The Lonely Ones', Op. 44, dance with cartoons & pf. (1944).  
 'Preamble', Op. 18, for orch. (1938).  
 'On the Death of a Spanish Child', Op. 20, for orch. (1939).  
 'Six Definitions', Op. 25, for chamber orch. (1939).  
 Three Dances, Op. 28, for orch. (1940).  
 Concerto for ten insts., Op. 10 (1937).  
 String Quartet, Op. 9 (1936).  
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 Quartet, Op. 23, for vn, clar, viola & cello (1939).  
 Quintet, Op. 32, for 2 vns, viola & 2 cellos (1941).  
 'American Suite', Op. 31, for cello & pf. (1940).  
 Sonata, Op. 33, for horn & pf. (1941).  
 Sonata, Op. 36, for flute & pf. (1941).  
 Suite, Op. 43, for vn & pf. (1943).  
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 Sonata, Op. 12, for pf. (1938).

P. G. H.

**Gazotte, Jacques.** See Louné ('Diable boiteux', ballet).

**CAZZATI, Maurizio** (b. Guastalla, c. 1620, d. Mantua, 1677).

Italian composer. He was *maestro di cappella* successively at Sant' Andrea, Mantua (c. 1641), at the private chapel of the Duke of Sabionata at Bozolo (1647), the Accademia della Morte, Ferrara (1650), Santa Maria Maggiore, Bergamo (1653), San Petronio, Bologna (1657-71), and finally, from 1673 until his death, he was in the service of the Duchess Anna Isabella di Gonzaga at Mantua. He was a member of the Academies at Mantua and Bergamo, and a very prolific composer, especially of church and instrumental music. His published compositions, starting with Op. 1 ('Salmi e messa a 5 voci') in 1641, reached Op. 66 in the year of his death. They comprise masses, psalms, litanies, antiphons, hymns, motets and other sacred works (Opp. 1, 3, 5-7, 9, 10, 12-14, 16, 17, 19-21, 23-25, 28, 29, 31-34, 36, 37, 39, 40, 42, 44, 45, 47, 49, 51-54, 56-59, 63, 65), the cantata 'Lamento di S. Francesco Saverio per la perdita del suo crocifisso in mare' (Op. 48), secular vocal music (solo airs and canzonets, madrigals, chamber duets, Opp. 11, 26, 27, 41, 43, 46, 66) and instrumental music, 'Canzoni da sonare', for 2 violins and violone (Op. 2), sonatas in 1-5 parts (Opp. 8, 18, 35, 55), 'Trattenimenti per camera d' arie, correnti e balletti' (Op. 22), 'Correnti e balletti per sonare nella spinetta, leuto o teorba' (Op. 35), 'Vari e diversi capricci per camera e per chiesa' (Op. 50).<sup>1</sup>

Besides, Cazzati wrote a number of oratorios which were all sung at Bologna: 'Il Caino condannato', 'Celeste aiuto a chi ben fa, non manca', 'Il diluvio' and 'Il zelante difeso' (all 4 in 1664), 'Il transito di S. Giuseppe' (1665), 'Sisara' (1667), 'Giuditta' and 'Psiche deificata' (1668) and 'La vittoria di San Filippo Neri' (1669). From his early days date two works for the stage, 'I gridi di Cerere' and 'Il carnevale esiliato', which were both produced at the Teatro Obizzi, Padua, in 1652.

One of Cazzati's secular cantatas was

<sup>1</sup> Of his Opp. 4, 15, 38, 60-62 and 64 no copies appear to be known.

reprinted in H. Riemann's 'Kantaten-Fruhlings' (1912) and his Sonata Op. 18 No. 9 reappeared in 1934 (ed. by W. Danckert). In 1659, Cazzati's pupil, G. C. Arresti, attacked his teacher, on a theoretical question, in his 'Dialogo tra un maestro e un discepolo desideroso d' approfittare nel contrapunto'; in his defence Cazzati published another pamphlet, 'Risposta alle opposizioni . . .' in 1663; the dispute was carried on for several years and eventually resulted in Cazzati's resigning from his post as *maestro di cappella* of San Petronio.

A. L.

See also Arresti (G. C., controversy).

**Cebà, Ansaldo.** See Monteverdi (2 madrigals).

**CEBALLOS, Francisco & Rodrigo.** See CEVALLOS.

**CEBELL.** A form of gavotte used only by English composers of the late 17th and early 18th centuries. Its characteristic feature is the use of comparatively frequent episodes, four bars or so in length, in which the bass has unaccompanied running figures or passages. This feature persists even in orchestral cebells. One or two became specially popular and were used as ballad tunes. The origin of the name is unknown.

R. T. D.

**CEBOTARI, Maria** (b. Kishinev, Bessarabia, 10 Feb. 1910; d. Vienna, 9 June 1949).

Russian soprano singer. She sang in a school choir at the age of six and in church at eight, receiving meanwhile a general musical education. When she was fourteen she first appeared in public as a singer and dancer with a travelling company and then developed her gifts as an actress. In 1929 she visited Paris with the Moscow Arts Theatre and a little later became a pupil of Oskar Daniel in Berlin, a course to which she owes her success in opera. In 1930 Fritz Busch engaged her for the Dresden State Opera, where she made her début as Mimi in 'Bohème' and scored another success as Butterfly. The following year she first appeared at the Salzburg Festival. Among the productions of new operas in which she appeared are d'Albert's 'Mr. Wu', finished by Leo Blech (Dresden, 1932), Sutermeister's 'Romeo und Julia' (Dresden, 1942) and Einem's 'Dantons Tod' (Salzburg, 1947). As a concert singer she appeared more than once with Richard Strauss and Hans Pfitzner in song recitals. She travelled widely, as far as North and South America in 1948-49. London she first visited with the Dresden State Opera in 1936 and she appeared again at Covent Garden with the Vienna State Opera in Sept. 1947, singing Mozart's Countess Almaviva and Donna Anna as well as Strauss's Salome. Her name became widely known as a singer in German and Italian films.

H. R.

**Cecchetti, Enrico.** See Ballet.

**CECCHINA, LA, OSSIA LA BUONA FIGLIUOLA** (Opera). See PIOCINI.

**CECCHINO, Tomaso** (b. Verona, c. 1580; d. Lesina, 1644).

Italian composer. For some years from c. 1603 he was *maestro di cappella* at Spalato (Split) in Dalmatia, than a Venetian possession. At the end of 1614 he moved to a similar post at Lesina, an island in the Gulf of Venice, where he remained until his death.<sup>1</sup> He seems to have been a prolific composer, for he claims to have reached Op. 27. His sacred works include six known books of masses, motets, psalms, etc., for at least 2 voices, and mostly for 5 and 8 voices, between 1613 and 1628. He also wrote a number of sacred songs. His secular output is limited to a set of 5-part madrigals, 'Madrigali e canzonette a 3 v. et basso continuo' (1617) and two books mainly devoted to monody, the 'Amorosi concetti' of 1612 and 1616, which show that he was one of the earliest followers of Caccini. The book of masses of 1628 also includes a set of eight sonatas for various instruments. Some of this music is to be found in the Catalogue of the King of Portugal at Lisbon. N. F. (ii).

**Cech, Svatopluk.** See Dvořák ('Smith of Lešetín', song). Janáček (2 operas; 'Fiddler's Child', orch. ballad) Novák ('Storm', cantata). Suda ('Blacksmith of Lešetín', opera). Weis (do). Zich (O., 'Painter's Whim', opera).

**CECIL SHARP HOUSE.** See ENGLISH FOLK DANCE AND SONG SOCIETY.

**CECILIA, Saint** (b. ? Rome or Sicily, ?; d. ? Sicily, c. 178).

Patron saint of music and of the blind. According to tradition she was of noble birth and, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion. She was, however, compelled by her parents to marry Valerianus, a young Roman noble and a pagan, with whom she prevailed so much as not only to induce him to respect her vow but, with his brother, to embrace the Christian faith. Seized and brought before the pagan authorities, and refusing to abjure their faith, they were condemned to death, the brothers being decapitated and the virgin-wife placed in a dry bath with fire beneath, which failed to terminate her existence as rapidly as her persecutors desired, whereupon they sent an executioner to despatch her by severing her head from her body. These events occurred in Rome about A.D. 229, under Alexander Severus, according to most writers, but some state with more plausibility that they happened in Sicily under Marcus Aurelius between 176 and 180. Her house in Rome, where, according to one account, she was put to death, was converted into a church, or a church was built over it, to which in 821 her remains, with those of her husband, his brother and other martyrs, were

translated. This church was repaired and sumptuously embellished in 1599, and a monument of the saint was erected.

St. Cecilia has long been regarded as the tutelary saint of music and musicians, but the period at which she was first so looked upon is involved in obscurity. There is a tradition that an angel by whom she was visited was attracted to earth by the charms of her singing, but when it originated is equally unknown. Early writers make no mention of her skill in music; even as late as 1594 a long Italian poem by Castelletti, entitled 'La trionfatrice Cecilia, vergine e martire romana', was published at Florence, which does not allude to it. It is certain, however, that nearly a century before she had been considered as music's patroness, for in 1502 a musical society was established at Louvain, the statutes of which were submitted to the magistrate for his sanction. The founders desired to place the new association under the patronage of St. Job, but the magistrate decided that it should be put under the auspices of St. Cecilia.

W. H. H., rev.

**CECILIAN FESTIVALS.** For a very long time the custom of celebrating upon St. Cecilia's festival (22 Nov.) the praise of music by musical performances existed in various countries, and many associations were formed for the purpose. The earliest of such associations of which any notice has been found was established on 12 Oct. 1570, at Évreux in Normandy, under the title of "Le Puy de Musique". A solemn celebration of Vespers and Compline took place in the cathedral on the vigil; high Mass, Vespers and Compline were performed on the feast day and a Requiem Mass for the souls of departed founders on the morrow. A banquet was given after Mass on the feast day and prizes were awarded for the best motets, partsongs, airs and sonnets. The best composers of the day were competitors for these prizes; among those who obtained them are found the names of Lassus, Eustache Du Caurroy and Jacques Salmon.

It was a century later before any similar association was regularly established in England. In 1683 a body of persons known as The Musical Society held the first of a series of annual celebrations in London. Their practice was to attend divine worship (usually at St. Bride's Church), when a choral service and anthem with orchestral accompaniments (often composed expressly for the festival) were performed by an exceptionally large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then repaired to another place (commonly Stationers' Hall), where an ode in praise of music, written and composed expressly for the occasion, was performed, after which they sat down to an entertainment.

<sup>1</sup> Praetorius mentions him in 'Syntagma musicum' Vol. III.

These odes were written by Dryden (1687 and 1697), Shadwell, Congreve, Dufrey, Hughes and less-known writers, and composed by Henry Purcell (1683 and 1692), Blow (1684, 1691, 1695 and 1700), Draghi, Eccles, Jeremiah Clarke and others of lesser note. Purcell produced for 1694 his 'Te Deum and Jubilate' in D major and Blow his for 1695. These celebrations were kept uninterruptedly (with the exception of the years 1686, 1688 and 1689) until 1703, after which they were held only occasionally. The Musicians' Company in London revived the celebration of the festival in 1905.

Pope wrote his fine ode in 1708, but it was not set to music until 1730, and then in an altered and abbreviated form by Greene, as the exercise for his doctor's degree. It was first set in its original form about 1757 by William Walond, organist of Chichester Cathedral, and at a much later period by Thomas Busby. In 1736 Handel reset Dryden's 'Alexander's Feast', originally composed in 1697 by Jeremiah Clarke, and in 1740 Dryden's first ode, originally set in 1687 by Draghi. Odes were composed at various periods by Pepusch, Boyce, Festing, Samuel Wesley, Parry and others.

About the same time that the London celebrations were established similar meetings were held at Oxford, for which odes were written by Addison, Yalden and others, and set by Blow, Daniel Purcell, etc. These meetings were continued until 1708, perhaps later. Other places followed the example, such as Winchester, Gloucester, Devizes and Salisbury. At this last place, in 1748 (the time of holding it having previously been changed), the meeting was extended to two days, and it gradually developed into the modern musical festival, oratorios being performed at the Cathedral in the morning and secular concerts at the Assembly Rooms in the evening.

Edinburgh gave a St. Cecilia's concert in 1696, and the Musical Society there carried on a recognition of the day of celebration (22 Nov.) and called its concert-hall by the Saint's name. In the early part of the 18th century several festivals took place in St. Patrick's Cathedral, Dublin.

In Paris in the 19th and early 20th centuries it was the custom to have a solemn Mass performed in the church of Saint-Eustache on St. Cecilia's Day, for the benefit of the Society of Artist Musicians. The orchestra of the Société des Concerts du Conservatoire took part. On these occasions a new Mass, composed expressly by some eminent musician, was usually produced. Among those who wrote such masses were Adolphe Adam, Niedermeyer (1849), Dietsch, Gounod (1855) and Ambroise Thomas (1857). Later masses by Saint-Saëns, Franck, Dubois and Samuel

Rousseau, etc., were utilized. After the appointment of Félix Raugel as *maître de chapelle* at Saint-Eustache (1910) the Mass of St. Cecilia was replaced by a sacred concert and a solemn benediction. From 1911 to 1913 works by Liszt, Bach and Handel were given, in 1922 and 1923 works by Franck and Widor.

Musical celebrations on St. Cecilia's Day are recorded as having taken place at various periods in Italy, Germany and elsewhere. Spohr composed a 'Hymn to St. Cecilia' for the Cecilian Society at Cassel in 1823 and Moritz Hauptmann another for the same society in the following year.

W. H. H., adds.

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**CÉDEZ** (Fr., imper., cede, yield). A direction used by Debussy and some other French composers as an equivalent of the Italian *ritenuto* or *rallentando*.

**CÉILIDH.** The social gathering of Gaelic-speaking peoples at which vocal and instrumental music, story and fable, proverb and riddle are the chief entertainment. The meeting-place is usually the home of one who not only has the room to accommodate those attracted from near and far, but who himself can entertain and offer hospitality. The *céilidh* is an integral part of the social and cultural life of the Highlands of Scotland, and whether the audience are contributors to the entertainment or not, it was customary in the past for the homely arts and crafts to be carried on during the entertainment. In the islands there would be the fisher-folk mending their nets; in agricultural and pastoral communities the saddler would be repairing his harness and the shepherd carving some handsome crook. Everywhere the women-folk would be knitting or darning, carding or spinning. In this way the young not only learned by heart the songs, stories and ancient folklore of the old *seanachaidh* or *file*, but they were afforded instruction in the homely arts and crafts.

Nor was the *céilidh* exclusively for the community. In 1875 we read: "Bards, itinerants, tinkers, pipers, fiddlers and mendicants, who loved to hear or tell a good story, or recite an old poem—all come and are well received among the regular visitors". To-day we see much the same thing at the *céilidhs* during the National Mod. Highland societies and associations in the cities and towns still hold their *céilidhs*, but here they are but entertainments and a mere shadow of the past. Even in the islands and Highlands the old-time *céilidh* has lost its communal character, in spite of the Ossianic cry: "Leansa gur dlùth vi clùid do shinnisr" ("Follow faithfully the traditions of your ancestors")

H. G. F.

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ČELANSKÝ, Ludvík Vítězslav (b. Vienna, 17 July 1870; d. Prague, 27 Oct. 1931).

Czech conductor. He became a school-teacher, then studied at the Prague Conservatory in 1892-94 and during the next few years held several posts as a theatre conductor at Píseň (Bohemia), Zagreb (Yugoslavia) and at the National Theatre in Prague. In 1901 he enriched Czech musical life by founding the Czech Philharmonic Orchestra and by organizing the opera in the Prague quarter of Královské Vinohrady in 1907 and again in 1913. In each case his activity was short-lived, and before the first world war he worked mostly abroad. When the Czechoslovak Republic was formed he was again put at the head of the Czech Philharmonic Orchestra, but had soon to give way to Václav Talich and later was entirely set aside. As a composer he was a follower of Smetana, Dvořák and Fibich, and during his stay in Paris he inclined to French impressionism.

His works include: 'Kamilla', an opera-melodrama (1897), several symphonic poems, especially the trilogy 'Adam, Noe, Mojžíš' ('Adam, Noah, Moses') (1915-18), 'Hymnus slunci' ('Hymn to Sun') (1919), a few melodramas and songs. G. Č.

CELESTA. A keyboard instrument in which plates of steel suspended over resonating boxes of wood are struck by hammers after the manner of the pianoforte action. It was the invention of Auguste Mustel of Paris, who subsequently combined its characteristic effects with those of the Mustel Organ, producing some distinctly new qualities of tone. The tone of the celesta itself is of exquisite purity, and as an orchestral instrument it has been used by a large number of modern composers in operas, ballets and mystic pieces, where a special quality of tone is required. Its compass is four octaves upwards from *c*', and the part is written an octave below the actual pitch. The tone improves as the pitch rises.

J. A. F.-M., adds.

CELESTE.

CELESTINA.

See ORGAN STOPS.

CELESTINA. A keyboard instrument in which the sound is produced by the friction of a continuous band of rosined silk upon catgut or wire strings. F. W. G.

See also Sostinente Pianoforte.

CELESTINO, Eligio (b. Rome, c. 1739; d. Rome, 14 Jan. 1812).

Italian violinist and composer. Burney heard him in Rome in 1770 and considered him the best Roman violinist of the period. In 1772 he began to travel; he appeared in London in that year. He was appointed violinist of the court orchestra at Stuttgart in 1776. He gave a concert with his wife at

Frankfurt o/M. in 1780 and already had the title of *Konzertmeister* to the Duke of Mecklenburg-Ludwigslust, a post which he retained till his death.

In Preston's Catalogue (London, 1797) we find of Celestino's composition 'Six Sonatas for a Violin and Bass' (Op. 9), and three 'Duos a Violino e Violoncello' (London, Clementi, 1798). Some other works, such as a vocal solo or trio with orchestral accompaniment, are mentioned in Q.-L. P. D.

Celiano, Ludovico. See Monteverdi (madrigal).

CELIBIDACHE, Sergiu (b. Roman, 26 June 1912).

German conductor of Rumanian birth. He began earning money for his musical studies by playing at night clubs and at a Paris dancing-school. From 1939 to 1945 he studied at the Berlin Conservatory under Thomas, Gmeindl, Thiessen and Stein, and at the same time he read musicology under Schering and Schunemann at the University. In 1945 he suddenly rose to fame when, as yet inexperienced, he was appointed resident conductor of the Berlin Philharmonic Orchestra. In 1948 he shared the concerts of that orchestra's first post-war visit to the U.S.A. with Furtwangler. He has since paid several highly successful visits to Mexico and South America. As a composer he has produced 4 Symphonies, an orchestral Suite and a pianoforte Concerto. K. W. B.

CELLI (actually Standing), Frank H. (b. London, 1842; d. London, 27 Dec. 1904).

English bass singer. He was a brother of William T. Carleton, singer, and Herbert Standing, actor, both well known. His voice, which might also be termed a heavy baritone, was of an unusually sweet, sympathetic quality, yet sufficiently powerful and extremely flexible. He had received little instruction when he made his London debut at the age of twenty at the old Marylebone Theatre as Mat-o'-the-Mint in a revival of 'The Beggar's Opera'. Other stage and concert work followed, including one engagement as Lorenzo (with songs) in a revival of 'The Merchant of Venice' at the Princess's Theatre. He then studied and sang in oratorio with Hermine Rudersdorff, and in the late 1860s went on a concert tour with Carlotta Patti.

Celli's true bent was towards opera, for which his fine voice and striking physique eminently suited him. Accordingly in 1871 he joined Mapleson's provincial company, which then included Tietjens, Trebelli, Sinico, Ilma di Murska, Bettini and Foli, with Bevilacqua as conductor, and made his first appearance at Birmingham as Valentine in 'Faust', then given for the first time in that city. His chief successes, later on, were gained in English opera, especially under Carl Rosa, with whose company he sang regularly for



several years. Towards the latter part of his career he drifted into light opera, visiting the U.S.A. and various colonies, where he quickly won popularity. At home he was always a great favourite, and his voice retained much of its freshness and charm to the end. He was the father of the actress Faith Celli. H. K.

**CELLIER, Alfred** (b. London, 1 Dec. 1844; d. London, 28 Dec. 1891).

English organist, conductor and composer. He was the son of a teacher of French and was educated at the Hackney Grammar School. From 1855 to 1860 he was a chorister at the Chapel Royal, St. James's, under the Rev. Thomas Helmore. In 1862 he was appointed organist to the church of All Saints, Blackheath. At the age of twenty-one he became director of the Ulster Hall Concerts, Belfast, succeeding Dr. Chipp, and conductor of the Belfast Philharmonic Society. Back in London he was appointed organist at St. Alban's Church, Holborn, in 1868.

Cellier was conductor at the Prince's Theatre, Manchester (1871-75), Opera Comique, London (1877-79), and joint conductor, with Sullivan, of the Promenade Concerts, Covent Garden (1878 and 1879), besides holding numerous smaller appointments, at the Court, St. James's and Criterion Theatres.

His compositions include a setting of Gray's 'Elegy', written for the Leeds Festival (10 Oct. 1883), a 'Suite symphonique' for orchestra, various songs and pianoforte pieces, among which latter must be mentioned a charming 'Danse-pompeuse' (1880), dedicated to and frequently played by Fanny Montigny-Rémaury. But Cellier was best known as a composer of light opera or *opéra-bouffe*. Besides much incidental music to plays, etc., he produced the following:

- 'Charity begins at Home', London, Gallery of Illustration, 1870.
- 'The Foster Brothers', 1 act, London, St. George's Hall, 17 June 1873.
- 'The Sultan of Mocha', Manchester, Prince's Theatre, 16 Nov. 1874; London, St. James's Theatre, 17 Apr. 1876.
- 'The Tower of London', Manchester, 4 Oct. 1875.
- 'Nell Gwynne', Manchester, 16 Oct. 1876.
- 'Dora's Dream', 1 act, London, Opera Comique, 17 Nov. 1877.
- 'The Spectre Knight', 1 act, London, Opera Comique, 9 Feb. 1878.
- 'Bella Donna, or 'The Little Beauty and the Great Beast'', Manchester, 27 Apr. 1878.
- 'After All', 1 act, London, Opera Comique, 16 Dec. 1878.
- 'In the Sulk', 1 act, London, Opera Comique, 21 Feb. 1880.
- 'The Masque of Pandora', grand opera in 3 acts (lib. by Longfellow), Boston, Mass., 10 Jan. 1881.
- 'The Carp', 1 act, London, Savoy Theatre, 11 Feb. 1886.
- 'Dorothy', operetta, 3 acts (lib. by Benjamin Charles Stephenson), London, Gaiety Theatre, 25 Sept. 1886.
- 'Mrs. Jarramie's Gue', 1 act, London, Savoy Theatre, 14 Feb. 1888.
- 'Doris', London, Lyric Theatre, 20 Apr. 1889.
- 'The Mountebanks', London, Lyric Theatre, 4 Jan. 1892.

The one-act pieces were merely curtain-raisers. Few of the larger works obtained more than a provincial popularity, in spite of the pleasing and elegant music they contained, probably owing to weak librettos, but 'Dorothy', a fresh setting of his 'Nell Gwynne' to a new book, had an enormous success, thanks to its considerable musical merits. It ran for 931 nights successively at the Gaiety, Prince of Wales and New Lyric Theatres, was given all over the British Isles and brought out in New York (1887), Sydney (1889), Capetown (1890) and Montreal (1891); also in Budapest in Hungarian (c. 1890).

'Doris' was less successful, but 'The Mountebanks', thanks to an admirable libretto by W. S. Gilbert, was outclassed in popularity only by 'Dorothy'. It was technically a posthumous work, the composer having died before he could complete it by the composition of an overture: a movement from his 'Suite symphonique' was adapted for the purpose. On 21 Sept. 1887 'The Sultan of Mocha' was revived in London at the Strand Theatre with a new libretto by Lestocq.

During his later years Cellier lived in the U.S.A. and in Australia, but he returned to England in 1887.

**Cellini, Benvenuto.** *See* Benvenuto Cellini (Beniz, opera on & overture 'Carnaval roman'). Lachner (3, opera on). Purfling (vn. carved for Gasparo da Salò). Rossi (Lauro, 'Cellini a Parigi', opera).

**CELLO** (x). The familiar contraction of *violoncello*, used in English and some other languages. It may be considered as having become an English word by adoption, and there is thus no necessity to spell it with an apostrophe ('cello), as is still frequently done, nor is the Italian plural (*celli*) desirable in English parlance. At the same time it is true that the abbreviation, like that of "piano", is nonsensical, since the Italian word is formed from *violone* (a big violin) with a diminutive suffix (a little big violin) — in itself quite absurd enough. Literally translated, the suffix *cello* would be "-kin" in English, so that the violoncello might have become a "bass-kin", if English usage had tended that way, or, if the old spelling "base" for "bass" had been retained, "basekin", a pretty word, but unlikely now to displace the firmly entrenched "cello".

E. B.

**CELLO** (z). *See* ORGAN STOPS.

**CELLONE** (Ital. [but not used in Italy], augment of cello, a big violoncello). A large-sized modern string instrument of the cello type, larger than that instrument but smaller than the double bass, made by Stelzner of Dresden. It was intended to be used for double-bass parts in chamber music (e.g. Schubert's "Trout" Quintet and Octet) and could be played seated. The four strings were tuned G, D, A, e.

E. B.

*See also* Violin Family (Obsolete Members, 10).



**CEMAL REŞİD.** See REY, CEMAL REŞİD.

**CEMBAL D' AMORE** (Ital., lit. "harp-sichord of love"). According to Adlung ('Musica mechanica') this instrument did not belong to the *clavicembalo* or harpsichord genus, but to that of the clavichord. The instrument should be regarded as a double clavichord, the two instruments being separated by the tangents. The strings, Adlung states, were as long again as in the ordinary clavichord, and the tangents which produced the tone from the strings, instead of touching them near to their left-hand terminations, made the impact exactly in the middle of their whole length between the bridges, of which there were two instead of one as in the clavichord; also two soundboards of unequal forms and dimensions. Both halves of the strings were thus set in vibration simultaneously, which necessitated the use of a damping contrivance different from the simple one of the clavichord. In the *cembal d' amore* the strings lay upon the damping-cloth instead of its being woven between them, and small wooden uprights supported it. The strings were therefore damped when at rest, when raised upwards by the tangents they were free to vibrate and remained so as long as the keys were pressed down.

The shape of a *cembal d' amore* was that of an English spinet with the keyboard to the right hand of the player instead of the left, thus reversing the extension of the instrument laterally. Adlung attributed to it more tone than the ordinary clavichord had and more capability of the *behead* effect by the gently rotating movement of the key. But too much pressure on the key would affect the intonation as in a clavichord. In estimating its dynamic power he places the *cembal d' amore* far behind the pianoforte, though beyond the clavichord. Mattheson<sup>1</sup> ('Critica musica') refers to it and to a parallel between the Florentine (pianoforte) and Freiberg (*cembal d' amore*) in a bantering tone. Gottfried Silbermann of Freiberg (1683-1753) invented it and Hahnel of Meissen attempted to improve it by adding a "Celestine" register. Others, like Oppermann and Masse of Hamburg, made the instrument. A drawing of this rare instrument is preserved in the State and University library of Hamburg.

The even series of partial tones being virtually banished by the contact with the second or node at the half length of the string, the quality of tone must have tended towards that of the clarinet. The Rev. J. R. Cotter, of Donoughmore Rectory, Cork, between the years 1840 and 1865 endeavoured to obtain this effect from a pianoforte he had constructed

<sup>1</sup> The only known illustration was found by E. van der Straeten in Mattheson's papers at Hamburg, and reproduced, with particulars, in Mus. T., Jan. 1924. A detailed description is given in J. Adlung's 'Musica mechanica', III, 123.

in Broadwood's workshops, by making a "striking-place" at the middle of the vibrating length of string. In this, the Lyrachord, as he named it, the clarinet quality was a prominent characteristic.

A. J. H.

**CEMBALO** (or **Cimbalo**) (Ital.). A dulcimer, an old European name of which, with unimportant phonetic variations, was Cymbal. The derivation of *cemballo* is from the Greek κύμβα (Latin *cymba*), a hollow vessel; and with the Greeks κύμβαλα were small cymbals, a larger form of this ringing instrument being well known in modern military bands and orchestras. These cymbals and bells in the middle ages were regarded as closely allied, and rows of bells of different sizes, *tintinnabula* or *glockenspiel*, were also called *cymbala*. Virdung (1511) names *Zymbeln* and *Glocken* (cymbals and bells) together. It was most likely the bell-like tone of the wire strings struck by the hammers of the dulcimer that attracted to it the name of cymbal or *cemballo*. It is explained here, however, not only for the meaning dulcimer, but for the frequent use of the word *cemballo* by composers who wrote figured basses, and its employment by them as an abbreviation of *clavicembalo*. The dulcimer, or *cemballo*, with keys added, became the *clavicembalo*. In course of time the first two syllables being, for convenience or from idleness in speaking or writing, dropped, *cemballo* also was used to designate the keyed instrument, that is, the *clavicembalo* or harpsichord—just as "cello" in the present day frequently stands for violoncello. In the famous organ Passacaglia of J. S. Bach "cemballo" occurs where we should now write "manual", there being a separate pedal part. But we know from Forkel that Bach used a double *Flügel* or *clavicembalo* with two keyboards and *obbligato* pedals, as well as the organ with pedals.

A. J. H.

See also Harpsichord.

**CEMBALO D' AMORE.** See CEMBAL D' AMORE.

**CENA DELLE BEFFE, LA** (Opera). See GIORDANO.

**Cendrars, Blaise.** See Honegger (3 songs with str. quartet). Milhaud ('Fin du monde', radio m.; 2 part-songs).

**GENDRILLON** (Ballet). See CHREVRILLE. SOR.

**GENDRILLON ('Cinderella').** Opera in 4 acts by Massenet. Libretto by Henri Cain, based on Perrault's fairy-tale. Produced Paris, Opéra-Comique, 24 May 1899. 1st perf. abroad, Brussels, Théâtre de la Monnaie, 3 Nov. 1899. 1st in U.S.A., New Orleans (in French), 23 Dec. 1902. 1st in England, London, Little Theatre (in English, by puppets), 24 Dec. 1928.

See also Isouard, Laruelle, Steibelt

**CENERENTOLA** (Opera). See WOLF-FERRARI.

**CENERENTOLA, LA, OSSIA LA BONTÀ IN TRIONFO** ('*Cinderella, or Goodness Triumphant*'). Opera in 2 acts by Rossini. Libretto by Jacopo Ferretti, based on Charles Guillaume Étienne's French libretto.<sup>1</sup> Produced Rome, Teatro Valle, 25 Jan. 1817. 1st perf. abroad, Barcelona (in Italian), 15 Apr. 1818. 1st in England, London, Haymarket Theatre (in Italian), 8 Jan. 1820. 1st in U.S.A., New York (in Italian), 27 June 1826.

**CENT.** See INTERVALS.

**Centlivre, Mrs.** See Barnett (J., 'Bold Stroke for a Wife', incid. m). Lenton ('Gamester', do.). Paisible (J., 'Love's Contrivance', do.).

**CENTRAL MUSIC LIBRARY (London).**

See LIBRARIES (Section Britain, Subsection London).

**CÉPHALE ET PROCRIS, OU L'AMOUR CONJUGAL** ('*Cephalus and Procris, or Wedded Love*'). Opera in 3 acts by Grétry. Libretto by Jean François Marmontel. Produced Versailles, at court, 30 Dec. 1773; in public, Paris, Opéra, 2 May 1775. 1st perf. abroad, Cassel (in French), 1783.

**CEPHALUS AND PROCRIS** (Opera).

See ARAIA.

**CEPHALUS UND PROKRIS** (Melodrama). See BACH (26). BENDA (2).

**CERAMELLA.** See BAGPIPE (ITALY).

**CERATO, IL.** See GIULIANI, FRANCESCO.

**CERCAR LA NOTA** (Ital., seek the note).

Anticipating a note in singing before it is due; scooping.

**CERESINI, Giovanni** (b. Cesena, ?; d. ?).

Italian 16th-17th-century composer. He was Accademico Etereo in 1607 and *maestro di cappella* 'della morte in Ferrara' in 1627. He wrote 'Messa et salmi' for 5 voices, Op. 3 (2 eds. 1618 and 1623); 2 books of madrigals (1607 and Op. 4 (1627); 2 books of motets (1617 and 1638). E. v. d. s.

**CERMISY.** See SERMISY.

**CERNÍK, Josef** (b. Staříč nr. Přibor, Moravia, 24 Jan. 1880).

Czech folklorist, composer and teacher. He studied composition under Janáček and Novák. He is one of the most important Czech folksong experts and has collected, adapted and edited Moravian-Slovak, Slovak and gypsy folksongs. The most characteristic of his compositions are choruses and songs (e.g. song cycles written to words by Petr Bezruč and J. Wolkner). In his numerous treatises and articles about musical ethnography and education he shows himself to be a true follower of Janáček. G. č.

**ČERNOHORSKÝ (Czernohorsky), Bohuslav Matěj** (b. Nymburk, Bohemia, 16 Feb. 1884; d. Graz, 1 July 1942).

Bohemian composer. Born into a musical family, the son of a teacher, he was from 1903

a friar of the Minorite order in Prague and from 1739 conductor of the church choir at St. James's church. Many facts about his life are not clear; in particular we cannot say how long and in what way he worked at Padua and Assisi, where he was nicknamed *Il Padre boemo*. We know that he was four times in Italy and died on his return from his last visit. His compositions are among the outstanding works of the polyphonic baroque style, but unfortunately only very few of them have been preserved; most of them were probably destroyed in a fire at his monastery in 1754.

Of Černohorský's works for the church the following have been re-published: vocal fugue 'Laudetur Jesus Christus', in 'Česká hudba', Vol. XXXVI; a selection of his compositions for organ in O. Schmid's 'Ausgewählte Orgelwerke althöhmischer Meister'; in A. Guilman's 'École classique de l'orgue' and in the collection 'Musica antiqua bohémica' (1936), revised by F. Michálek. A large group of Czech composers were his followers: the best-known of them are J. F. Seger, J. A. Sebling, Jan Zach and F. Tůma; it is, however, impossible to say how many of them were really his pupils. It is also said, but on unreliable evidence, that Černohorský was the teacher of Tartini and Gluck. G. č.

**ČERNUŠÁK, Gracian** (b. Ptení nr. Prostějov, Moravia, 19 Dec. 1882).

Czechoslovak musicologist. After attending school at Olomouc and Kroměříž, he studied history at the Universities of Prague and Cracow in 1901-5, but also attended the university lectures on music in the Czech capital. Largely self-taught in music, he became a teacher at Hradec Králové (1915-18) and Brno (1918-38), and in the latter place he also lectured on musical history at the Conservatory in 1919-39. In 1945 he became professor there and in 1946-48 he was also professor at the Janáček Academy of Musical Arts of Brno. From 1926 onward, except during the war years, he worked in constant collaboration with the Czechoslovak broadcasting service.

At Hradec Králové Černušač acted as choral and orchestral conductor, and as music critic; at Brno he devoted himself more exclusively to writing. He was appointed editor, and later co-editor with Vladimír Helfert, of Pazdírek's Musical Dictionary, and later still musical editor of Otto's 'Encyclopedia of Modern Times'; but both publications were interrupted, the former by Helfert's imprisonment and the German censorship, the latter by the official restrictions imposed after Feb. 1948. The following two books appeared, but are at present out of print: 'Všeobecný dějepis hudby' ('A Universal History of Music'), 2 vols. (2nd ed. Brno,

<sup>1</sup> Adapted by Isouard and by Steibelt, both produced in 1810.

1930-31) and 'Průhledný dějepis hudby' ('A Survey of the History of Music'), 2 vols. (Brno, 1946-47). E. B.

**ČERNÝ, Ladislav** (b. Plzeň, 13 Apr. 1891).

Czech violist. Having finished his studies at the Prague Conservatory in 1912, he became a member of the Czech Philharmonic Orchestra when still in military service. In 1919-21 he worked at Ljubljana (Yugoslavia) as solo violist of the Royal Opera and as professor at the school of Glasbena Matica Society. Since 1921 he has lived permanently in Prague and since 1940 he has been professor of the viola and of chamber music at the Conservatory. In Czechoslovakia it is almost impossible to discuss the viola without recalling his name. He gives his qualities as a virtuoso and a musician principally to the performance of modern Czech and foreign music, and his playing in the Prague String Quartet shows his extreme sensitivity to chamber music. G. Č.

See also Prague String Quartet.

**CERONE, (Dom) Pietro** (b. Bergamo, c. 1560; d. Naples, 1625).

Italian priest, singer and musical theorist. He was cantor at Oristano, Sardinia, until 1592, when he left for Spain to become court chaplain to Philip II, on whose death in 1598 he remained in the service of Philip III. He returned to Italy in 1603<sup>1</sup> and in Jan. 1609 became a priest and tenor singer at the church of the Annunciation at Naples. The *deliberazioni* of that church, dated 25 Jan. 1609, declare that:

Il Reverendo Don Pietro Cerone [sic] si assenta da noi per maestro d' insegnare a cantare il canto fermo alli Jaconi [diaconi] della Chiesa di questa Santa Casa in luogo del quondam reverendo don Martino Garofano, venedoci fatta fede della sua habilità a tale carico.

Hence doubtless Cerone's publication of a treatise, 'Le regole più necessarie per l' introduzione del canto fermo' (Naples, 1609). In 1610 he became tenor in the Neapolitan royal chapel, a post he retained until his death.

In 1613 Cerone published another theoretical work at Naples, in Spanish: 'El melopeo', a folio volume of 22 books and 1,160 pages of small print; a work, according to Fétis's account, valuable in some respects but tedious, confused and unequal to an astonishing degree. It is founded on Zarlino's system; indeed, there is some reason to believe that it is a mere redaction of a work with the same title Zarlino speaks of as having completed in manuscript, but which has totally disappeared. The whole edition of Cerone's work is said to have been lost at sea except 13 copies, but 10 copies are mentioned in Q.-L. as being still

<sup>1</sup> Or possibly in 1608: 1603 may be a misprint for that date. Prota-Giurleo gives Jan. 1609 as the date of his taking on "new duties" at Naples, which may suggest that he filled some other post there before.

extant. A third work is there referred to as being by Cerone, 'Curiosidades del cantollano' (Madrid, 1709 [sic, perhaps for 1609])

BIBL.—Proc. Mus. Ass., 1878-79, p. 87

G., rev.

**CERRETO, Scipione** (b. Naples, 1551; d. Naples, after 1631).

Italian theorist and composer. Of his four known works, 'Della pratica musica' (1601), 'Dell' arbore musicale' (1608), 'Due ragionamenti in forma di dialogo' (MS, 1626) and 'Dialogo harmonico' (MS, 1631), the first is the most important. It is a comprehensive account of the musical practice of his time and includes valuable and detailed information on contemporary instruments. The last two works deal with counterpoint, canon, etc. Of his madrigals only one book, 'L' Amarillide' (1621), a 3, and three a 4 in one of the many re-editions of Arcadelt's madrigals (1608) have survived.

R. T. D.

**Cerrito, Fanny (Francesca)**. See Gabrielli (N., 'Gemma', Balle); SAINT-LÉON (husband).

**CERRUTTI, Giovanni Battista** (b. Cremona, c. 1750; d. Cremona, 1817).

Italian violin maker. He is generally considered the last of the famous Italian makers. He learnt his craft in the workshop of Lorenzo Storione at his birthplace. The varnish of Cerrutti's violins varies considerably in colour. The highest price recorded so far to have been paid for a cello of his make is 4000 marks. F. B.

**CERTON, Pierre** (b. ? Melun, ?; d. Paris, 22 Feb. 1572).

French composer. He was master of the choir of the Sainte-Chapelle in Paris and is first mentioned there as "Clerc sous la prébende de M. de Colligny" on 8 May 1532. In 1542, in his second book of motets, he is called "master of the boys" there. He is mentioned by Rabelais in the 'Nouveau Prologue' to the 2nd book of 'Pantagruel'. Having become permanent chaplain in 1548, he retained both titles until his death. Before 1560 he was in possession of a canon's prebend at the church of Notre-Dame, Melun, from which district he probably originally came. An annual service was founded by him at this church for Lady Day, and the inscription of it was engraved on a stone now preserved at the Museum of Melun. Other pious foundations of his were given to the Sainte-Chapelle and the Hôtel-Dieu in Paris.

Certon was a prolific composer. The number of his masses appears to be eight: 'Missae tres Petro Certon', 'Sus le pont d'Avignon', 'Adjuva me', 'Regnum mundi' (1558), 'Missa pro defunctis', 'Missa ad imitationem moduli' (1558) (Le Roy; Ballard). His motets, 'Recens modularum', etc., amounting probably to fifty, are included in the publications of Phalèse (Louvain, 1558), Gardano

(Venice, 1544) and Attaignant (1533-49). His chansons amount to about 200, including the collections which are not mentioned in Q.-L. They are contained in the following collections: Attaignant (1533-49), Moderne (1538), Le Roy and Ballard (1552), Tylman Susato (Antwerp, 1543-50), etc. He also composed French psalms and canticles. A Magnificat is found in 'Canticum B. M. Virginis . . . 1559'.

Modern reprints include:

HENRY EXPERT. 'Répertoire populaire de la musique de la Renaissance', Chanson: 'Si par fortune avez mon cœur acquis', 'Monuments de la musique au temps de la Renaissance' (1925), 3 Masses: 'Sus le pont d'Avignon', 'Regnum mundi', 'Adjuva me'.

CHARLES BORDES: 'Chansonnier du XVI<sup>e</sup> siècle', Chanson: 'J'espère et crains, je me tais et supplie . . .', 'Ancient Church Music', printed by the Motet Society (1843), 1 piece (2 trebles and tenor to English words).

M. L. P.

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**CERVANTES, Ignacio** (b. Havana, 31 July 1847; d. Havana, 29 Apr. 1905).

Cuban pianist and composer. He studied the pianoforte with Louis Gottschalk and in 1865 went to France, where he entered the Paris Conservatoire, attending the classes of Marmontel and Alkan. Upon graduation he returned to Havana, where he was active as a concert pianist and a teacher. He also gave recitals in the U.S.A. and Mexico. He wrote an opera, 'Maledetto' (1895), a Symphony (1879), an orchestral 'Scherzo capriccioso' (1886) and numerous drawing-room pieces in a popular French manner. His pianoforte suite 'Danzas cubanas' is the first work by a Cuban composer to incorporate native rhythms in a concert form.

N. S.

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('Sancho Panza', opera). Khrennikov ('Don Q.', dramatic version, incid. m.). Kienzl (do, opera). Křička (do, play by V. Dyk). Lattuada ('Caverna di Salamanca', opera). Leo ('Fantastico', do). MacKenzie (overture). Martin (G. B., 'Don Chisciotte', intermezzo). Massenet ('Don Quichotte', opera). Mendelssohn ('Hochzeit des Camacho', opera). Minkus ('Don Q.', ballet). Moniuszko ('Nowy Don Kuzot', opera). Morales (O., 'Gamacho's Wedding', ballet). Morawski ('Don Q.', symph. poem). Offenbach ('Bavard et bavarde', operetta). Orff ('Astutuli', opera). Paisiello ('Don Chisciotte della Mancia', opera). Paumgartner ('Höhle von Salamanca', opera). Pessard ('Don Quichotte', opera). Petrassi ('Cordovano', opera, 'Ritratto di Don Chisciotte', ballet). Philidor (12, 'Sancho Panza dans son île', opera). Pingoud (Don Q., ballet). Preciosa (Weber, play with m.). Purcell (4, 'Comical History of Don Quixote', incid. m.). Ravel ('Don Quichotte à Dulcinée' [P. Morand], songs). Reeve ('Harlequin Don Quixote', mus. play). Retablo de Maese Pedro (Falla, puppet opera). Rivier ('Overture pour un Don Quichotte') Rubinstein (1, 'Don Quixote', mus. portrait for orch.) Salazar (4 voc. settings). Strauss (2, 'Spitzenstich der Königin', operetta). Strauss (R., 'Don Quixote', symph. poem). Tournemire (do, orch. work). Wainwright (H, do, lib.). Weber (12, 'Preciosa', mus. play). Weinberger ('Don Quixote', orch. scherzo). Williams (Albert, 'Sancho Panza', overture). Winter ('Bettelstudent', opera).

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## CERVELAS.

CERVELAT. } (Fr. properly *cervelas* = saus-

age). The French name for the Racket or Sausage Bassoon.

**ČERVENÝ, Václav František** (b. Dubeč, 27 Sept. 1819; d. Hradec Králové, Bohemia, 19 Jan. 1896).

Czech maker of musical instruments. He gained experience in Prague, Vienna, Budapest and Brno, and in 1842 founded his own establishment at Hradec Králové, which he made famous by his numerous inventions and improvements of musical instruments. From 1853 he achieved international recognition at European and American exhibitions. He gave most of his attention to the brass valve instruments of the bugle type. He constructed several models for the use of military bands. His instruments were most popular in Russia, and the factory had a branch at Kiev until the Bolshevik Revolution. His inventions are in many ways an independent analogy of the constructions of his French contemporary Adolphe Sax. In 1856 he invented a kind of contra-bassoon called Tritonikon in Eb, of which he also made a Bb model, and he exhibited it in Paris in 1867 and 1889. In 1873 he also constructed a subcontra-bassoon in Bb which goes down to the 64-ft. octave. However, no specimen of this monstrous instrument appears to have survived.

G. Č.

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\* Notice sur les progrès réalisés dans la fabrication des instruments de cuivre par la maison V. F. Červený et fils' (Paris, 1889).

**CERVETTO** (Giacomo Basevi or Bas-sevi, called *Cervetto the Elder*) (b. ?; 1682; d. London, 14 Jan. 1783).

Italian violoncellist and composer (?) of German origin.<sup>1</sup> Born in Italy, he went to London in 1728 as a dealer in Italian instruments and a cellist. In the latter capacity he took part in the performance of Arne's 'Comus' in 1737, and Burney tells us in 1739 that Cervetto, together with Abaco, Lanzetti, Pasqualini and Caporale, "brought the violoncello into favour", although it was already in use in England during the 17th century. In 1744 Cervetto, Pasqualini and Caporale were playing at the concerts at Hickford's Room, and Burney says that while the two former possessed a greater technique and musical knowledge, their tone was raw and crude and their style of delivery uninteresting, and Caporale surpassed them with respect to the latter qualities.

For many years Cervetto was solo cellist at Drury Lane Theatre, where he afterwards succeeded Garrick as manager, with great financial success. He was "of an amiable disposition but of odd appearance and manners, his large proboscis causing him to be hailed from the gallery with 'Play up, Nosey'". There are several amusing anecdotes told regarding his habits. At the time of his death he had amassed a fortune of £20,000, which he left to his son James, who was the most gifted of his many pupils.

His compositions consist of 6 trio sonatas for 3 cellos or 2 violins and a bass; 6 trios for 2 violins, cello or harpsichord; 12 solos and 6 solos for cello and thorough-bass, 6 solos and 8 solos for German flute and continuo; 6 lessons or *divertimenti* for 2 cellos, Op. 4. Several of his sonatas and solos have appeared in modern editions. E. v. d. s.

**CERVETTO, James** (called *Cervetto the Younger*) (b. London, 1747; d. London, 5 Feb. 1837).

English violoncellist and composer, son of the preceding. He was a pupil of his father and C. F. Abel in London, and appeared on 23 Apr. 1760 at a concert given at the Little Theatre in the Haymarket in conjunction with Gertrud Schmeling (afterwards Mara), aged ten, "Master Barron", a pupil of Giardini, aged thirteen, and Fanny Burney, then an eight-year-old pianist. In 1765 he played with his father at a concert given by Parry the harpist and soon became one of the leading cellists of his time. From 1780 he played at the professional concerts at the Hanover Square Rooms, where in 1783 he was joined by Dupont and Baumgarten, and in 1784 he played a cello Concerto by Haydn there, being joined about that time by Chabran (Gaetano

Chiabrano). From 1763 to 1770 he toured as a soloist on the Continent, and after his return became (1771) a member of the queen's band.

Although not possessing the fiery temperament and virtuosity of Crossdill, Cervetto surpassed both him and his own father in beauty of tone and delicacy of phrasing. He composed 3 books of duets for 2 cellos, 2 books of solos and 1 book of sonatinas for cello and bass, Op. 4. A fine portrait of him in oils is in the possession of W. E. Hill & Sons.<sup>2</sup>

A Jasper Cervetto, probably a son of James, is known as the 19th-century author of a *Divertimento* for 2 cellos and 2 books of duets for violin and cello, Opp. 5 and 6. E. v. d. s.

**Červinka, Vincenc.** See Janáček ('Kát'a Kabanová', lib.).

**Červinková-Riegrová, Marie.** See Dvořák (2 libs.). Šebor ('Zmařená svatba', lib.).

**CES** (Ger.). The German name of the note C<sub>b</sub>, C<sub>#</sub> being Cis.

**CESANA, Bartolomeo** (Count) (b. ?; d. ?).

Italian 16th-17th-century composer. His life is almost entirely shrouded in obscurity. However, in 1613 he published a volume of songs for one, two and three voices that is among the most pleasant of the time. In the solo songs he shows great understanding of the new melodic recitative with continuo; the other items are less "advanced" and look back, for example, to the collections of dance-songs, etc., without instruments. This book is dedicated to the Archduke of Austria, who, says Cesana in his dedication, has ordered the music from him. From his rank we must presume Cesana to have been of independent means, perhaps travelling round from one court to another, performing or composing.

N. F. (ii).

**CESARI, Gaetano** (b. Cremona, 24 June 1870; d. Sale Marasino, 21 Oct. 1934).

Italian double-bass player, music critic and historian. He entered the Milan Conservatory as a student of the double bass and was for some years a performer on this instrument in various Italian orchestras. In 1900 he resumed his studies, going to Hamburg, where he sought the advice of Arnold Krug. From Hamburg he went on to Munich to study under Felix Mottl, graduating at the same time in philosophy at the University. On his return to Italy Cesari for a time taught history, and later he was appointed librarian to the Milan Conservatory. He was music critic to the 'Corriere della Sera' and member of the Permanent Commission for Music of the Italian Ministry of Education. A critical edition of Monteverdi was projected by him. His most important work was the collection of Verdi's letters, 'Il copialettere di Giuseppe Verdi'.

F. B.

<sup>1</sup> His sobriquet "Cervetto" (a little stag) points to a translation of the German-Jewish name of Hirschel.

<sup>2</sup> Reproduced in E. van der Straeten's 'History of the Violoncello'.

**CESARIS, Johannes** (b. ?; d. ?).

French 15th-century composer. He is one of the three musicians named by Martin Le Franc as predecessors of Dufay, Binchois and J. Carmen. In 1417 an organist by the name of Cesaris received a small organ from Yolande of Aragon, Queen of Sicily, for the cathedral at Angers.

Cesaris's music is preserved at Oxford (Bodl. Can. misc. 213) — one motet and five chansons — and Florence (Bibl. Naz. Panciat. 26) — one chanson.

The motet, published by van den Borren (*see* Bibl.) is isorhythmic. Some of the chansons have a surprising number of accidentals. Two of them are published by Dannemann (*see* Bibl.) and one each by Stainer and Wolf (*see* Bibl.). E. D. (ii).

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**CESI, Napoleone** (b. Naples, 6 Aug. 1867).

Italian pianist and composer. A son of the Neapolitan pianist Beniamino Cesi, he studied with his father, then with Martucci, Lauro Rossi and Serrao. He was classed second in the Rubinstein competition won by Busoni. He composed operas and various pianoforte pieces, among them a 'Concert-stuck' for piano and orchestra and a Concerto dedicated to his daughter Cecilia, also a pianist of ability. F. B.

**CESI, Sigismondo** (b. Naples, 24 May 1869; d. Naples, 1 Sept. 1936).

Italian pianist, brother of the preceding. He was taught by his father, Beniamino Cesi, and by Alessandro Longo for pianoforte, and by N. D' Arienzo for theory. In 1898 he founded at Naples a Liceo Musicale, together with E. Marciano, of which he became the director. He published editions of the works of Schumann and Clementi, and is the author of a study of the history and literature of the pianoforte. F. B.

**CESTI, Pietro Antonio**<sup>1</sup> (b. Arezzo, 5 Aug. 1623; d. Florence, 14 Oct. 1669).

Italian composer. He sang as a boy at the cathedral of Arezzo under Bartolomeo Ruscelli and later at Santa Maria della Pieve under

Cristoforo Santini. In 1637 he joined the Minorite friars with the name of Frate Antonio. He seems to have lived in Rome from 1640 to 1645 and to have studied there under A. M. Abbatini and Carissimi. From 1645 to 1648 he lived at Volterra, where he was *maestro* at the seminary and *direttore della cappella* at the cathedral. His first opera, 'Orontea', was produced at Venice in 1649 and was followed in 1651 by 'Cesare amante'. These works established his fame. Salvator Rosa, whose letters are a valuable source of information about Cesti, in 1650, after 'Orontea', calls him "glory and splendour of the secular scene" and in 1652 writes: "I have news of our Padre Cesti, who in Venice has become immortal and is regarded as the leading composer of the day". Passages in Rosa's letters refer to Cesti's misadventures and love affairs, according ill with his religious calling, and it seems that, not without difficulties and delays, he eventually secured release from his vows. In 1650 he was at the court of the Medici at Florence, but he was later dismissed for "reprehensible conduct". In the autumn of 1650 he was singing at Lucca, and his own next opera, 'Alessandro vincitore de se stesso', was produced there in 1654.

Baini and others record that Cesti was a member of the papal choir in Rome from 21 Dec. 1659 to Feb. 1662; but this has been thought to conflict with the evidence of a document in the State Archives for the Tyrol at Innsbruck, according to which by 1663 he had been in service as *maestro di cappella* to the Archduke Ferdinand of Austria for about twelve years. The Innsbruck appointment actually dated from 1652, although the earliest work known to have been composed for performance there is the opera 'Argia' of 1655. The problem of the apparently conflicting documents at Rome and Innsbruck is solved by reference to the letters of the Salvator Rosa, which show Cesti endeavouring not unsuccessfully to serve two masters. He was in Rome in Jan. 1658, later in the same year in Tuscany, and in Jan. 1659 again in Rome. Already at this time he was in the pope's service, but obtained leave to rejoin the archduke at Florence at Easter. In Aug. he obtained leave of absence from his other employer to go back to Rome, where he accepted an appointment to the papal choir, with emoluments amounting to 50 scudi a month, on the death of another singer in Dec. Letters of 1661 show Cesti desirous of returning to Innsbruck and trying to persuade Rosa to accompany him. In this year, too, he returned to the theatre, one of his most famous works, 'Dori', being produced at Florence during the Carnival season. The ecclesiastical authorities, who had obtained his release from his religious vows as friar of the Minori Conventuali, thought him

<sup>1</sup> He was baptized Pietro, but took the name of Frate Antonio when he entered the order of the Minori Conventuali. The form "Marcantonio" or "Marc' Antonio" in general use to-day, seems to be a corruption of "Frat' Antonio" and not to have been used by Cesti himself or by his contemporaries. The libretto of 'Cesare amante' refers to the composer as "Signor Padre Antonio Cesti" and the later librettos in which he is named at all call him "Sig. Antonio Cesti", "Sig. Cavalier Cesti" or "Sig. Cav. Antonio Cesti".



ungrateful when he wished to give up his Roman appointment. His release in Feb. 1662 followed on the intervention of the Emperor Leopold I. He returned to Innsbruck and there produced, in May, his 'Magnamutà d' Alessandro'.

On 22 Aug. 1665 Rosa told his friend Ricciardi he had heard that Cesti was to transfer himself and the whole troop of his singers to the imperial court in Vienna, on very favourable terms. Cesti was actually appointed vice-Kapellmeister there in 1666 and held this position until 1669. New operas, 'Tito' and 'Nettuno e Flora festeggianti', were produced respectively at Venice and Vienna in 1666, and in the next year no less than four new works were seen in Vienna, including the sumptuously produced 'Pomo d' oro' for the wedding of Leopold I with the Infanta Margherita of Spain.

In Sept. 1668 Rosa heard that Cesti intended settling at Venice again and remarked that he would be ill-advised to do so, owing to some scandal connected with his previous stay in the city. In Nov. Apollonio Apolloni, author of the librettos of 'Argia' and 'Dori', visited Rosa in Rome and brought good news of Cesti, their common friend, who was then in Tuscany. He would seem to have taken Rosa's advice and not settled in Venice, although his last opera, 'Genserico', completed by D. Partenio, was produced there at the end of Jan. 1669. He died eight and a half months later at Florence. F. W. (ii).

Of all Venetian composers Cesti may be regarded as the most widely known to his contemporaries. He combined the writing of operas with cantatas set both to religious and secular texts. There is little difference in content between his secular and religious music. Both appear to have had a wide circulation in Europe and both are based on the contrast between recitative and arioso. Ch. Ch. Library, Oxford, possesses manuscript music books containing cantatas ascribed to him with inscriptions by their owners dated Rome 1672 and Uppsala 1653, this latter the property of a musician in the chapel of the Queen of Sweden. His operas were constantly repeated and he himself was hailed as "miracolo della musica".

Cesti lived at a time when taste required few distinctions beyond the text to mark as suitable music for a religious ceremony or a secular festivity. In his cantatas and *sacre rappresentazioni* he was influenced by the Roman school of Carissimi and in his operas by the Venetian school of such composers as Cavalli, which may help to explain the universal popularity of his music.

The examples of his work are too rare to form a thorough appreciation of the progress of his style; nevertheless we can judge him a

master of the "affective" from his treatment of dissonance, which makes his music passionate and expressive.

The important collection in Ch. Ch.<sup>1</sup> of 18 secular and 3 religious cantatas includes works for solo soprano, duets for soprano and contralto, and an impressive religious piece, 'Filiac Jerusalem', for 3 sopranos and bass. They are all written out for the voices and a continuo, spasmodically figured. They are written on the lines of the French *rondeau*, but often repeat only a part of the original figure until the final *da capo* section. The sections retain their interest by the contrast between recitative and arioso. The arioso is never sufficiently formal to be labelled as aria. The aria with its essential contrast between voice and instruments, as we know it from A. Scarlatti and the Neapolitan school later in the century, was then, even in operas, to be found only in its embryonic state, developing from the strophic song and *recitativo stromentato*.

The religious cantatas show a more developed style and a thorough knowledge of the power of diminished and augmented intervals to express the sense of the text. In particular 'Filiac Jerusalem', set to words inspired by the Song of Songs, shows his mastery of the expressive style in a conversation between the bridegroom (bass) and the three daughters of Jerusalem (sopranos). He employs all the symbolical devices of the *cappella* style of the previous century, together with chromatic alteration of the melody, the use of the diminished fifth and, in connection with it, the minor third, a sound which struck terror into contemporary audiences by its novelty. The quartet finale in this cantata is a prelude to his operatic writing for the magnificent Habsburg court.

The operas again testify, from the varied cities for which they were written, to Cesti's widespread fame. His librettists were popular poets of the day, Cicognini, Apolloni, Monigla and, in particular, the imperial court poet Sbarra, who wrote the 'Pomo d' oro' among other of Cesti's operas. The plots deal with romanticized classical subjects or complicated love stories set in the fashionable eastern courts. Two of his Viennese operas of 1667 and the *Serenata* of 1662 show a different taste; the last belongs to the field of *favole rusticali*, whereas the mythological 'Pomo d' oro' is described as a *fiesta teatrale* and the 'Disgrazie d' amore' as a *dramma giocoso-morale*. The Viennese productions were written on a far larger scale than the earlier operas. The prologue of 'Pomo d' oro', apart from the soloists, includes a double four-part

<sup>1</sup> List in G. E. P. Arkwright, 'Catalogue of Music', Part 1 (Oxford, 1915). In the light of the recent research into his names the additional three cantatas by "Sig. Marco" or "Marc" Antonio can no longer be attributed to P. A. Cesti.



chorus, 2 *trombe*, violins, 2 *viola* and *violone*, while Act I opens with *cornetti*, *trombone*, *fagotto*, *regale*. The instruments in the *Serenata*, doubled "all' uso de' concerti di Francia", were 6 violins, 4 alto viols, 4 tenor viols, 4 bass viols, double bass, a *spinettina*, a *spinettone*, a lute and an archlute. Certain orchestral pieces are marked *corrento*, *alemannna* and *sarabanda*. Cesti was attentive to the quality of tone of each instrument and its effect. His position in Vienna enabled him to write for larger forces than were at the disposal of Cavalli in Venice. His voice-parts are occasionally given violin-like figurations or imitate, as for example Momo's part in 'Pomo d' oro', the running bass associated as a rule with later baroque composers. In his other operas Cesti follows the normal Venetian technique of Cavalli, building his themes from the triad. The ghost scene in 'Tito' resembles the similar occasion in Cavalli's 'Giasone' given in Eitner, in which block chords are used, likewise, in the fight between Titus and a tiger, the music gains intensity by the reiteration of the tonic-dominant triad in quavers increasing to semiquavers reminiscent of Monteverdi's 'Combattimento di Tancredi e di Clorinda'.

The musical stimulus gained by Cesti in Vienna is best judged from his concerted pieces. The duets from his earlier operas are, from length alone, hardly worthy of the name, and the chorus is scarcely used at all. His Viennese works combine the French and Italian fashions which, with certain novel tricks, the jump downwards of a fifth, augmented or diminished, to open an air, or a particularly violent blurring of the melodic line by the use of accidentals, mark him as an important figure in the history of mid-17th-

century music. Dr. Wellesz's article in S.I.M.G. gives interesting tables of the stylistic tricks used by Cesti which stamp his compositions with an originality uncommon, to modern ears, in that epoch. They enabled him to see that 'Il principe generoso', at one time attributed to P. A. Cesti, is by Remigio Cesti. It is possible too that the 'Serenata' (Florence, 1662), although marked A Cesti in the Vienna score, is by this Remigio, since there are passages which show consecutive fifths and clumsy and ugly arrangement of parts. If this work is by P. A. Cesti, it may be regarded, as Dr. Wellesz says, as a symptom of the extent to which, in Italy, the art of contrapuntal writing had suffered from the dramatic style of composition.

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S. T. W. (ii).

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#### CATALOGUE OF STAGE WORKS

Title	Libretto	Production	Remarks
'Orontea.'	Giacinto Andrea Cicognini.	Venice, Teatro dei SS. Apostoli, 20 Jan 1649.	
'Cesare amante.'	Dario Varotari	Venice, Teatro dei SS. Giovanni e Paolo, autumn 1651.	
'Alessandro il vincitor di se stesso.'	Francesco Sbarra	Lucca, 3 Feb. 1654.	Part of the music by Marco Bigongiari.
'L' Argia.'	Apollonio Apolloni.	Innsbruck, 4 Nov. 1655.	
'Venere cacciatrice.'	Sbarra.	Innsbruck, 1659.	Music probably by Cesti.
'Dori, ovvero La schiava fedele.'	Apolloni.	Florence, Teatro dei Sorgenti, Carnival 1661.	
'La magnanimità d' Alessandro.'	Sbarra.	Innsbruck, May 1662.	
'Serenata.'	?	Florence, 14 Aug. 1662.	
'Tito.'	Niccolò Beregani.	Venice, Teatro dei SS. Giovanni e Paolo, 13 Feb. 1666.	
'Nettuno e Flora festeggianti.'	Sbarra.	Vienna, 12 July 1666.	
'Il pomo d' oro.'	Sbarra.	Vienna, Carnival 1667.	

Title	Libretto	Production	Remarks
'Le disgrazie d' amore.'	Sbarra.	Vienna, Carnival 1667	<i>Lucenza</i> by the Emperor Leopold I.
'Semiramide.'	Giovanni Andrea Moniglia	Vienna, 9 June 1667	Revived, after Cesti's death, at Venice, 1674, as 'La schiava fortunata', with additional music by Marc' Antonio Ziani.
'La Germania esultante.'	Sbarra.	Vienna, Favorita, 12 July 1667	'Festa a cavalli', trumpet music by Johann Heinrich Schmeltzer.
'Genserico.'	Beregani.	Venice, Teatro dei SS Giovanni e Paolo, 31 Jan. 1669.	According to Allacci score finished by Giovanni Domenico Partenio.

Two more operas were intended to be composed by Cesti, 'Ermengarda, regina de' Longobardi', libretto by Pietro Dolfino, performed at Venice in 1670 with music by Antonio Sartorio, and 'Giocasta', libretto by Moniglia.

A. L.

See also Bernabei (G. A., prologue for 'Dori'). Bigonari (collab.). Lorenzani (French setting of 'Orontes' lib.).

### CESTI, Remigio (b. ?; d. ?).

Italian 17th-century composer, perhaps a nephew or other relative of the preceding. He was organist of Santo Stefano at Pisa. The only printed work of his appears to be a motet, 'Beatus vir', contained in a collection published at Venice in 1663. The opera 'Il principe generoso', produced at the imperial court in Vienna in 1665, the score of which is preserved in the Austrian National Library, is a work by Remigio Cesti, not by Pietro Antonio as was formerly supposed. According to E. Wellesz<sup>1</sup> the 'Serenata' which was performed at Florence on 14 Aug. 1662<sup>2</sup> was possibly also by Remigio, an assumption which rests on a comparison with the style of 'Il principe generoso' and is not supported by external evidence. A. L.

### CETTERA. See CITTERN.

CETNER, Józef (b. Tarnopol, 17 Feb. 1887).

Polish violinist and teacher. He studied at the Lwów Conservatory under Wolfstahl (violin) and Sotys and Niewiadomski (theory) between the years 1908 and 1912. For the next two years he continued his studies under Ševčík at the Master School in Vienna. After several concert tours in Poland, Germany, Austria, Czechoslovakia and Italy he began his pedagogic career, being appointed teacher of the violin at the Conservatory of Lwów on 1 Sept. 1919. After ten years he moved to Katowice, where he became a violin teacher at the State Conservatory. Soon afterwards he became vice director of this school. But he continued his appearances on the concert platform and in the studios of the Polskie Radio, both as recitalist and as soloist with nearly all the Polish symphony orchestras. After the outbreak of the second world war he went to Great Britain and gave many recitals first in Scotland (Edinburgh, Dundee, Glas-

gow, etc.) and later, after three violin recitals at the London Wigmore Hall, in many English towns. For his musical activities he was awarded the Gold Medal of Merit before the second world war. He is now domiciled in London. C. R. H.

### CEVALLOS (Ceballos, Zeballos), Francisco (b. ?; d. Burgos, 1571).

Spanish composer. He held the post of *maestro de capilla* at Burgos from 1535 until his death. Works attributed to him rather than to his brother Rodrigo are found in manuscript at the Escorial, Seville and Toledo Cathedral (MS, 7 motets and 3 masses), and the Cathedral of El Pilar at Saragossa; the last possesses a Mass by him (3rd tone). Eslava printed three motets and Mitjana ('Encyclopédie de la musique: Espagne', p. 1975) quotes a faburden. J. B. T.

### CEVALLOS (Ceballos, Zeballos), Rodrigo (b. ?; d. ?).

Spanish 16th-century composer, brother of the preceding. On 10 June 1556 he was appointed *maestro de capilla* at Cordova. He is known as a composer of secular music. J. B. T.

CHABRAN (actually *Chiabrano*). Italian musical family, apparently relatives, who all came from Piedmont. Musicians of this name have been inextricably confused, but careful investigation of all available sources has yielded the following results:

(1) Charles Chabran (Carlo Chiabrano)<sup>3</sup> (b. ?, c. 1723; d. ?), violinist and composer. He was a nephew and pupil of Somis at Turin and became a member of the royal chapel there in 1747. He went to Paris in 1751 and there met with great success, publishing 6 sonatas for violin and continuo, Op. 1, which were also published by Welcker of London, where he appeared in 1752. His importance lies in the fact that, together with other pupils of Somis, he handed the latter's art down to posterity. Some of his sonatas were republished by Cartier, Alard, Moffat and others.

<sup>3</sup> Fétis confused him with Francesco Chabran (3).

<sup>1</sup> 'Zwei Studien zur Geschichte der Oper im XVII. Jahrhundert', S.I.M.G., XV, 1, Oct.-Dec. 1913.

<sup>2</sup> See list of works by A. Cesti, above.

(2) **Gaetano Chiabrano (Chabran)** (b. ?; d. ?), violoncellist and composer. He is probably identical with "Capperan", who appears as cellist in the orchestras of the Paris Opéra and Concert Spirituel in 1755, the royal chapel at Turin in 1752-55 and again in 1771, and at the Concerts of Antient Musick in London in 1784 (as "Chabran"). He wrote solos for cello and continuo, published by Bremner in London as "six solos by Chiabrano and Piantanida" about 1780 and two sonatas for the same (manuscript in the Berlin State Library). Five manuscript sonatas for cello and continuo by Gaetano Ciabrano in the Milan Conservatory are apparently by the same.

(3) **Francesco Chabran (Ciabrano)** (b. ?; d. ?), guitar player and composer. He published a Tutor for the guitar in 1790 and a book of opera dances for violin or flute and pianoforte about 1795. A cello Sonata attributed to him in the B.M. catalogue is evidently by Gaetano Chiabrano. E. v. d. s.

**CHABRIER, (Alexis) Emmanuel** (b. Ambert, Puy-de-Dôme, 18 Jan. 1841; d. Paris, 13 Sept. 1894).

French composer. He began to play the pianoforte at the age of six, taught by a Spanish refugee named Saporta. At the age of ten he was sent to the Lycée Impérial at Clermont-Ferrand, where he studied accompanying with the violinist Tarnowski and began to try his hand at composition. His father, however, though proud of his gifts, would allow him to exercise them only as an amateur — which in a sense he was in fact to do all his life — and when the family moved to Paris in 1856 he was sent either to the Lycée Louis-le-Grand or to the Lycée Saint-Louis (his biographers disagree on that point). In 1858 he began the study of law, but he worked at the pianoforte with Édouard Wolf and later at counterpoint and fugue with Semet and Aristide Hignard. In 1862, having taken his degree in law, he entered the Ministry of the Interior. He worked there for eighteen years without satisfaction or interest, taking pleasure only in composition and in his artistic friends, who included the painter Manet<sup>1</sup> and the poet Verlaine as well as fellow-musicians like Duparc, d'Indy, Fauré and Messager. On 27 Dec. 1873 he married Marie Alice Dejean.

Chabrier's first works of any importance were two operettas, more worthy of notice than most compositions of their kind,

'L'Étoile'<sup>2</sup> (1877) and 'Une Éducation manquée' (1879). In the latter year he visited Germany for the first time in the company of Duparc, and it was the enthusiasm aroused in him by a performance of Wagner's 'Tristan und Isolde' at Munich which decided him to devote his life entirely to music. He resigned from the Ministry and left it on 12 Nov. 1880. In 1881 he published the 'Dix Pièces pittoresques' for piano, followed later on by 'Habanera' (1885), 'Bourrée fantasque' (1891), etc., and in Dec. 1883 a rhapsody on original Spanish airs heard during a holiday in Spain. This was 'España', performed by Lamoureux at his concerts at the Château d'Eau, with extraordinary success. Thus his reputation was made. As chorus master (1884-85) he helped Lamoureux to produce the first two acts of 'Tristan', thus developing his talent for orchestration, but also confirming that Wagnerian taste which, so much at variance with his own artistic disposition, was later to unsettle his work and, in all probability, to contribute to the tragic mental breakdown from which he suffered for some time before his death. He then produced a scena for mezzo-soprano and women's chorus, 'La Sulamite' (15 Mar. 1885), also selections from his opera 'Gwendoline', first given in its entirety (2 acts) at the Théâtre de la Monnaie, Brussels in 1886 (later performances: Carlsruhe, 30 May 1889; Leipzig, 1890, and other German towns; Lyons, Apr. 1893; Paris, Opéra, 27 Dec. 1893).

Finally, his remarkable comic opera 'Le Roi malgré lui', was given at the Opéra-Comique on 18 May 1887. Though conceived in what the Wagnerians regarded as an antiquated form — in numbers interspersed with dialogue — it represented his special gifts most brilliantly and was full of spirited, delightful or original music. But after three performances it was stopped by the fire of 25 May and not heard again until 16 Nov. at the temporary establishment. His unfinished opera<sup>3</sup>, 'Briséis', consisting of one act only, was produced at the Opéra on 8 May 1899.<sup>4</sup>

Chabrier's musical language is marked by great brilliancy, an exuberant verve and wit, an inexhaustible spontaneity, a vivid harmonic, rhythmical and orchestral colouring. His works show a rare power of combining all the musical materials at his disposal, and his 'España' is a model in that respect. Although he left serious works for the stage, his nature was not that of a dramatist, and the lyric side of his temperament prevailed in all his pro-

<sup>1</sup> He possessed several pictures by Manet, as well as others of the "impressionist" school, by Renouir, Sisley, Forain and Monet. Among his Manets was the celebrated 'Bar aux Folies-Bergère', which later went to London as part of the Samuel Courtauld collection and is now in the National Gallery. An English ballet based on this picture was thus most appropriately accompanied by music selected from Chabrier's 'Pièces pittoresques'.

<sup>2</sup> The libretto of this work, with one number from the original music, was used as the basis of 'The Lucky Star' (Savoy Theatre, London, 7 Jan. 1899) by a number of adapters and Ivan Caryll.

<sup>3</sup> Planned in three acts.

<sup>4</sup> First performances (concert form), Lamoureux Concerts, 31 Jan. 1897; Berlin, 14 Jan. 1899.

ductions, excelled only by his comic vein where it could properly find scope. He possessed a special gift for expressing drollery in music, as for instance in his songs ('Ballade des gros dindons', etc.), the more so since it was the natural reflection of his own turn of mind.

In this respect Chabrier anticipated Erik Satie to some extent; and indeed Satie, like some other French composers of his time, and particularly his disciples, including the group of "Les Six", greatly admired Chabrier and largely took him for a model, drawing the line, however, at his Wagnerian leanings as displayed in the unrepresentative and unsuccessful 'Gwendoline' and in 'Briséis'. Ravel always frankly acknowledged that he owed much to Chabrier's influence, which is quite clearly evident in some of his work, particularly of the early period. Such a piece as Chabrier's 'Idylle' in the 'Pièces pittoresques' could very easily be taken for early Ravel, and on the other hand the latter's 'Pavane pour une Infante défunte', for instance, might be mistaken for Chabrier.

A. J., adds. E. B.

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#### CATALOGUE OF WORKS

##### OPERAS

- 'L'Étoile', 3 acts (libretto by Eugène Leterrier & Albert Vanloo), prod. Paris, Bouffes-Parisiens, 28 Nov. 1877.  
 'Une Éducation manquée', 1 act (lib. by Leterrier & Vanloo), Paris, Cercle de la Presse (with pt.), 1 May 1879; 1st perf. with orch. Paris, Théâtre des Arts, 9 Jan. 1913.  
 'Gwendoline', 2 acts (lib. by Catulle Mendès), prod. Brussels, Théâtre de la Monnaie, 10 Apr. 1886.  
 'Le Roi malgré lui', 3 acts (lib. by Émile de Najac & Paul Burani, based on a comedy by François Ancelet), prod. Paris, Opéra-Comique, 18 May 1887.  
 'Briséis, ou Les Amants de Corinthe', fragment, 1 act (lib. by Ephraïm Mikhaël & Mendès, based on Goethe's ballad 'Die Braut von Corinth'), prod. (in German) Berlin, Royal Opera, 14 Jan. 1899.

##### CHORAL WORKS

- 'La Sulamite', *scène lyrique* (Jean Richepin) for soprano, chorus & orch. (1884).  
 'Ode à la musique' (Edmond Rostand) for solo voice, women's chorus & orch. (1890).

#### ORCHESTRAL WORKS

- Rhapsody 'España' (1883).  
 'Suite pastorale' (orchn. of Nos. 6, 7, 4 & 10 of 'Pièces pittoresques', see Pianoforte Solo).  
 'Joyeuse Marche' (orig. 'Marche française') (1888).

#### PIANOFORTE SOLO

- 'Marche des Cipayes' (1860).  
 'Impromptu', G ma. (1860).  
 'Dix Pièces pittoresques' (1880):  
 1. Paysage.  
 2. Mélancolie.  
 3. Tourbillon.  
 4. Sous bois.  
 5. Mauresque.  
 6. Idylle.  
 7. Danse villageoise.  
 8. Improvisation.  
 9. Menuet pompeux.  
 10. Scherzo Valse.  
 'Capriccio' (1883).  
 'Habanera' (1885).  
 'Air de ballet' (c. 1888).  
 'Bourrée fantasque' (1891).  
 'Cinq Pièces posthumes' (1891):  
 1. Aubade.  
 2. Ballabile.  
 3. Caprice.  
 4. Feuille d'album.  
 5. Ronde champêtre.

#### PIANOFORTE DUET

- 'Cortège burlesque'.  
 'Quadrille sur les principaux motifs de Tristan et Yseult de Wagner' (c. 1887).

#### TWO PIANOFORTES

- 'Trois Valses romantiques' (1883).

#### SONGS

- 'Credo d'amour' (Armand Silvestre) (1883).  
 'Tes yeux bleus' (Maurice Rollinat) (1885).  
 'Chanson pour Jeanne' (Catulle Mendès) (1886).  
 'Villanelle des petits canards' (Rosemonde Gérard) (1889).  
 'Ballade des gros dindons' (Edmond Rostand) (1889).  
 'L'Île heureuse' (Ephraïm Mikhaël) (1889).  
 'Les Cigales' (Gérard) (1889).  
 'Pastorale des cochons roses' (Rostand) (1889).  
 'Toutes les fleurs' (Rostand) (1889).  
 'Lied' (Mendès) (? publ. 1897).

#### UNFINISHED AND UNPUBLISHED WORKS

- 'Vaucochard et Fils 1<sup>er</sup>', operetta (Paul Verlaine), fragments (1863).  
 'Fish-ton-kan', operetta (Verlaine), fragments (c. 1865).  
 'Jean Hunyadi', opera (Henry Fouquier), fragments (c. 1865).  
 'Larghetto' for horn & orch. (c. 1875).  
 'Lamento' for orch. (c. 1876).  
 'Le Sabbat', comic opera (Armand Silvestre), fragments (c. 1877).  
 'Deux Duos bouffes' for 2 voices & orch. (1878)  
 1. Cocodette et Cocorico.  
 2. Monsieur et Madame Orchestre  
 'Duo bouffe de l'ouvreuse de l'Opéra-Comique et de l'employé du Bon Marché' (1888).  
 See also Caryll (adapt. of 'L'Étoile') Mottl (orch. of 'Bourée fantasque'). Ravel (orch. of 'Menuet pompeux'). Waldteufel (waltz based on 'España').

**CHACONNE** (Ital. *ciaccona*; Old Eng. Chacony; Span. *chacóna*). An obsolete dance, probably of Spanish origin. At any rate the name is Spanish, and is said to be derived from the Basque *chocuna*, "pretty" (Littré).<sup>2</sup> It is

<sup>1</sup> Published in 1897; the date 1891 is that of composition.

<sup>2</sup> Adolfo Salazar, in 'La música en la sociedad europea' (I, 346), suggests that it came from *chanson* through a faulty reading of French manuscripts. In an article, 'Sobre los orígenes de la chacóna' ('Nuestra Música', Mexico, Mar. 1946), he lends additional support to this conjecture by citing documents in which the form *chacon* is used for *chanson*.

first mentioned in Spain in 1591, and Cervantes has an admirable description of the dance in one of his 'Exemplary Novels' ('La ilustre Fregona'), published in 1610. The chaconne was a dance usually in 3-4 time (with the accent on the 2nd beat of the bar), of a moderately slow movement, which belonged to the class of variations, being, in fact, in the large majority of cases, actually a series of variations on a "ground bass", mostly eight bars in length. It closely resembles the Passacaglia.<sup>1</sup> Among the most celebrated examples are that in Bach's fourth Sonata for violin solo, and the two (one with 21, the other with 62 variations) in Handel's 'Suites de pièces'. (In Bach's case, where a bass was not to be maintained throughout by an unaccompanied violin, it is implied rather than audibly stated, but none the less clearly present.) Lully made the chaconne the customary ending to his operas, and its use in such a place was a convention of the later 17th- and early 18th-century opera. Gluck conformed to it in the finale of his 'Orfeo' and with some modifications in the final ballet of his 'Iphigénie en Aulide'. In Couperin's 'Pièces de clavecin' (1713) is a chaconne in 2-4 time, 'La Favorite: Chaconne à deux tems'.

E. P., adds. J. B. T. & E. B.

See also Passacaglia Variations (B iv).

**CHADWICK, George W. (Whitefield)**  
(b. Lowell, Mass., 13 Nov. 1854; d. Boston, 4 Apr. 1931).

American composer and teacher. He began to learn the pianoforte under his elder brother and later went to Boston, where he studied organ under Eugene Thayer. For a short time he was director of music at Olivet College, Michigan, but resigned to go to Leipzig, where he studied in 1877 and 1878 under Reinecke and Jadassohn in the class with Helen Hopekirk and Carl Muck. In 1879 he studied at Munich under Rheinberger. While at Leipzig he composed an overture, 'Rip van Winkle', which he conducted at a festival concert of the Handel and Haydn Society of Boston after his return to America in 1880. He made Boston his home and became organist of the South Congregational Church. He was appointed professor of harmony, composition and orchestration in the New England Conservatory of Music (Boston), and became its director in 1897. He exerted a potent educational influence. Yale University conferred upon him in 1897 the honorary degree of Master of Arts. He conducted for several seasons the music festivals at Worcester, Mass., but confined himself chiefly to his duties at the Conservatory and to composition.

Chadwick's works include operas, choral compositions, orchestral pieces (symphonies and other forms), chamber music, piano pieces

and songs. His productivity was not only large but varied. His writings for the stage range from serious musical dramas like 'Judith' to a burlesque operetta, 'Tabasco' (Boston, 29 Jan. 1894), which had much popularity. His creations in the choral field, however, are more important. His Ode for the opening of the Columbian Exposition (Chicago, 1892), 'The Viking's Last Voyage' and 'Phoenix Expirans' are works of imagination, virility and melodic inventiveness. His symphonic compositions disclose a sympathy with classic ideals. In some later works, such as 'Tam o' Shanter', Chadwick showed his readiness to assimilate modern methods and orchestral devices, which he handled with skill. His chamber music is characterized by clarity and dignity. Above all he drew clear and engaging melodic outlines in all his music. He made use of representative themes in some works and in others he introduced the idioms of Negro songs. But his music was for the most part conservative in style.

The following is a list of Chadwick's larger works:

#### OPERAS

- 'The Quiet Lodging' (1894).
- 'Tabasco', burlesque opera (1894).
- 'Judith', lyric drama (1901).
- 'The Padrone' (1915).
- 'Love's Sacrifice', pastoral opera (1917).

#### CHORAL WORKS WITH ORCHESTRA

- 'The Viking's Last Voyage' (1881).
- 'The Song of the Viking', for male voices (1882).
- Dedication Ode for the new Hollis Street Church, Boston (1886).
- 'Noël', for solo voices & mixed chorus (1888).
- 'Lovely Rosabel', choral ballad (1889).
- 'The Lily Nymph', cantata (1895).
- 'Ecce jam noctis', hymn for male voices, for Yale University (1897).
- 'Phoenix expirans' for solo voices & mixed chorus (1892).
- Ode for the Opening of the Columbian Exhibition Chicago (1892).
- 'Land of our Hearts' (1918).

#### ORCHESTRAL WORKS

- Overture 'Rip van Winkle', after Washington Irving (1879).
- Symphony No. 1, C ma. (1882).
- Overture 'Thalia' (1883).
- Symphony No. 2, B♭ ma. (1888).
- Serenade for strs. (1890).
- 'A Pastoral Prelude' (1891).
- Overture 'Melpomene' (1891).
- Symphonic poem 'Cleopatra' (1891).
- Symphony No. 3, F ma. (1896).
- 'Symphonic Sketches', suite in A ma. (1896).
- Overture 'Adonais', after Shelley (1898).
- Sinfonietta, D ma. (1906).
- Overture 'Euterpe' (1906).
- 'Suite symphonique', E♭ ma. (1911).
- Symphonic poem 'Aphrodite' (1912).
- Symphonic ballad 'Tam o' Shanter', after Burns (1917).
- Symphonic poem 'Angel of Death' (1917).
- Elegy, 'in memoriam Horatio W. Parker' (1919).
- Anniversary Overture (1922).
- 'A Pastoral Prelude'.
- 'Tre pezzi' ('Ouvverture, mignonne', 'Canzone vecchia', 'Fuga giocosa').

#### ORGAN AND ORCHESTRA

Theme, Variations and Fugue (1923).

<sup>1</sup> For a comparison of the two see PASSACAGLIA.

## VOICE AND ORCHESTRA

- 'Lochinvar' (1896).  
 'A Ballad of Trees and the Master' (1899)  
 'Joshua' (1909).  
 'Afar on the Plains of Tigris' (1911)  
 'Aghadoe' (1911).  
 'Four Christmas Songs' (1912).  
 'The Curfew' (1914).  
 'The Voice of Philomel' (1914)  
 'The Fighting Men' (1918)  
 'Drake's Drum' (1920).

## CHAMBER MUSIC

- 5 String Quartets, G m., C m., D m., E m., D m.  
 Quintet, E♭ m., for 2 vns, viola, cello & pf.  
 Also church music, part songs, numerous pieces for pf.  
 and for organ, songs with pf. or with organ, &c.

W. J. H.

**CHAGRIN, Francis** (b. Bucharest, 15 Nov. 1905).

Anglo-Rumanian composer. He studied engineering at Zurich and the pianoforte at the Conservatory there in 1924-28. In 1930-1932 he was at the Bucharest Conservatory, where Mihail Jora was his master for composition, and in 1933-35 he was a pupil of Dukas and Nadia Boulanger at the École Normale de Musique in Paris. He settled in London and in 1944-46 made further studies with Mátyás Seiber. But by that time he had already been (1941-44) musical director, composer and arranger in the B.B.C. Overseas Service (French section). He was the founder of the Committee for the Promotion of New Music (London, 1943).

His compositions include incidental music for Bernard Shaw's 'Heartbreak House' and Gozzi's 'King Stag'; music for numerous films and broadcast feature programmes; 'Prelude and Fugue' and several suites for orch.; pf. Concerto; chamber music; pf. pieces; over 100 songs, etc.

E. B.

**CHAILLEY, Jacques** (b. Paris, 24 Mar. 1910).

French conductor, musicologist and composer. Between 1925 and 1936 he studied harmony and counterpoint with Nadia Boulanger, composition with Delvincourt and Busser, conducting with Willem Mengelberg and musicology with André Pirro, Yvonne Rokseth and Albert Smijers. In 1933 he became Gustave Cohen's musical adviser for the Théophilien company in its task of reviving the ancient Greek theatre and medieval French plays at the Sorbonne, and he wrote incidental music for 'Le Jeu d'Adam et Ève', based on anonymous 12th-century texts (1933), 'The Persians' (1936) and 'Agamemnon' (1947) by Aeschylus and 'Antigone' by Sophocles (1939). He was attaché at the Maison Descartes in Amsterdam (1935-36) and general secretary and assistant director at the Paris Conservatoire from 1937 to 1948. In the latter year he was appointed professor of the vocal ensemble class there. He is conductor of the *a cappella* choir L'Alauda and editor of the 'Revue musicale internationale'.

Chailley's literary publications include 'Histoire musicale du moyen-âge' (1950) and 'Traité historique d'analyse musicale' (1951), and his compositions a one-act comic opera, 'Pan et la Syrinx' (libretto by Jules Laforgue, 1946), a Symphony and a string Quartet.

F. E. G.

**CHAIR (or Choir) ORGAN.** The name given to the small organ which, in cathedrals and other churches, used to hang suspended in front of, and below, the larger or great organ. Its name was said to be derived from its employment to accompany the vocal choir in the chief portions of the choral service except the parts marked "full" and the Gloria, which were usually supported by the "loud organ" as it was sometimes called. But there is no evidence to show that the name is connected with "choir", which in any case would have been spelt "quire" at the time. The derivation may be from "char" or "chore" = a helper. The chair organ is the equivalent of the German *Ruckpositiv*, i.e. an organ at the back (of the organist's seat).

The chair organ was generally of very sprightly tone, however small it might be; one of three stops only, not infrequently consisting of the following combination — Stopped Diapason, Principal, Fifteenth. As a rule a good chair organ should have a sufficient proportion of flue and reed-toned stops to give variety, colour and contrast in accompanying voices; and for use in solo playing as opposed to the reedy tone of the swell organ and the powerful tone of the great.

Father Smith's chair organ at St. Paul's Cathedral in London (1694-97, the most complete he ever made, had eight stops: Stopped Diapason (Wood), Principal, Flute (Metal), Gemshorn Twelfth, Fifteenth, Mixture III ranks, Cremona (through), Vox humana (through).

The chair organ should not only be regarded as a quiet accompanimental section, but it should also function as a softer contrast to the great organ and be equipped with a proper quiet chorus, containing a selection of mutation stops (nazard, tierce, etc.) and a small chorus reed (trompette). Only then can Bach's music be properly played on the instrument.

E. J. H., rev. W. L. S. (ii).

**CHALABALA, Zdeněk** (b. Uherské Hradiště, Moravia, 18 Apr. 1899).

Czech conductor. He studied conducting under František Neumann at the Brno Conservatory, where, later, he held a post as a teacher in 1925-36, being conductor of the National Theatre at Brno at the same time. In 1936-45 he was conductor and producer of the National Theatre at Prague; later he became director of the Opera at Ostrava and in 1949 director of the Opera of the State Theatre at

Brno. In 1952 he left Brno for Bratislava, where he became chief opera conductor of the Slovak National Theatre. He is a conductor of strong temperament and refined taste; he has done a great deal of work in systematically publicizing Yugoslav and Russian dramatic works.

**CHALET, LE** (Opera). See ADAM.

**CHALIAPINE, Feodor**. See SHALIAPIN.

**CHALLIS, John** (b. South Lyon, Michigan, 9 Jan. 1907).

American harpsichord maker. He was educated at the Michigan State Normal College and the University of Michigan. While at college he studied the organ with Frederick Alexander, having already had pianoforte lessons from the age of seven. He also learnt clock and watch repairing under his father, a jeweller at Ypsilanti, Michigan. Alexander, who taught him to love and understand Bach, owned a Dolmetsch-Chickering clavichord, and Challis tried to build such an instrument for himself. This led to his going to England in 1926, where he learnt harpsichord and clavichord making and playing under Arnold Dolmetsch at Haslemere and held the Dolmetsch Foundation Scholarship in 1928-30. In the latter year he returned home and established his own harpsichord-building studio at Ypsilanti. In 1946 he removed to Detroit, where he opened a larger establishment.

Not being an antiquarian and, always bearing in mind that the keyboard instruments of the old type have a future as well as a past, he continually made experiments and improvements. He was the first in 1936 to use an aluminium casting not dependent on the wooden substructure for the framing of harpsichords and clavichords. His instruments are made of American walnut with a dull oiled finish and mouldings in gold leaf. The keyboards have ebony naturals and white boxwood sharps. His largest (concert) harpsichord has two manuals, a range of five octaves, four sets of strings and seven pedals working different stops; and he makes a smaller two-manual type as well as five single-manual types of various sizes. He also makes a clavichord reproducing the effect of the old instruments, but with added resonance and volume. Moreover, there is a Challis "Mozart Pianoforte" reproducing the qualities of the early instruments written for towards the end of the 18th century.

E. B.

**CHALUMEAU** (Fr., from *calamus*, a "reed"). An obsolete instrument of the beating single-reed type. In its rudest form it was made from a cylindrical reed in which the speaking-tongue was cut. An interesting example lent by Césaire Snoeck to the Royal Military Exhibition, London, in 1890, was  $8\frac{1}{2}$  ins. long and about  $\frac{3}{16}$  in. internal diameter,

and was pierced with six fingerholes on the upper side and one thumbhole beneath. The tongue or reed was cut on the upper side. By the 17th century the instrument, from its rude original form, had developed into a family, of soprano, alto, tenor and bass, with a slightly increased compass due to the introduction of two keys. In this state it was ready by means of a slight modification to become the modern clarinet.

The name *Chalumeau*, especially in its German form *Schalmei* or *Schalmei*, is also given to a totally different instrument from the foregoing: an instrument with conical tube and double reed, the antetype of the oboe.<sup>1</sup> There may be room for doubt as to which of the two instruments is intended where the name occurs in the scores of Gluck's operas.

The word is also used for the lowest register of the clarinet.

D. J. B.

The foregoing is reprinted from the third edition, of this Dictionary, since the first paragraph represents a view widely if not generally accepted by musicologists. It should be observed, however, that there is no evidence of any sort for the existence of a family of single-reed instruments until the 17th century was nearly if not quite at an end. No instruments of this type were known to Mersenne (1636) and no specimens of such a family definitely assignable to the 17th century exist in any collection. The rude instrument formerly owned by C. Snoek and now in the Berlin collection is dated by Curt Sachs as c. 1700. In the first decades of the 18th century parts for the chalumeau are found in the scores of many German composers — Keiser, Telemann, Graupner, Hasse and Molter among others. Since J. C. Denner's 2-key clarinet also made its appearance about 1700, it is not unreasonable to suppose that these parts were intended for the newly invented instrument and that the first name given to it in Germany was not "Clarinet" but "Chalumeau". In fact the name "Clarinet" does not appear to have come into use in Germany before 1730, when it is found, seemingly for the first time, in J. G. Doppelmayr's 'Historische Nachricht den Nürnbergischen Mathematicis und Künstlern'.

F. G. R.

**Chalupt, René**. See Auric (3 songs). Milhaud ('A propos de bottes', children's opera; 12 songs, vocal 4tet) Roussel (2 songs). Satie (song). Schmitt (F, song with orch.).

"Cham." See Caricature (of Berlioz).

**CHAMADE**. See ORGAN STOPS.

**CHAMAULT**. See COLIN, PIERRE GILBERT.

**CHAMBER MUSIC** (Fr. *musique de chambre*; Ger. *Kammermusik*; Ital. *musica da camera*). The term properly applied to all music intended for domestic use. Before the

<sup>1</sup> See SHAWM.



public concert became a recognized institution it was used principally to distinguish that kind from music written either for the church or the theatre. Consequently early in the 17th century we find the title of *musico da camera* (musician of the chamber) mentioned as a post held by a musician in a noble household, and composers of that time producing *cantate da camera* and *madrigali da camera* for their patrons. With the rise of the violin during the century the distinction between the *sonata da camera* and *sonata da chiesa* came into vogue in Italy<sup>1</sup>, and from that time began the special association of the term with the idea of concerted music for strings, though the consort of viols, as exemplified in the "fancies" or fantasies of the old English school, was one species of chamber music among many which flourished in England at an early date.<sup>2</sup>

So general a term cannot receive any precise classification; it is important to observe, however, that the development of chamber music in its various branches was always specially dependent on the patronage in one form or another of an aristocracy, until the concert-room converted chamber music into a species of public performance.

We find the Italian Renaissance, the English Elizabethan period, the French court of Louis XIV (who established the office of *Maitre de la Musique de la Chambre du Roy*) and, in the 18th century, the small German courts modelled on that of "Le Grand Monarque", each in turn producing chamber music of distinguished types, concerted and solo, vocal and instrumental.

Wherever patronage was uncertain the cultivation of chamber music was sporadic. That is the essential difference between the cases of Corelli in Italy and Purcell in England. The former, living and working under the protection of Cardinal Ottoboni, headed a great school of chamber music; his English contemporary, despite his superior personal genius, remained an isolated phenomenon. Purcell's 'Sonatas of Three Parts' (published 1683), offered to those "who carry musical souls about them", were merely seed thrown by the wayside: they established no type and proclaimed no era.

The models of the sonata for stringed instruments with thorough-bass accompaniment for harpsichord and of the concerto for a larger group of instruments, established by the great Italians, Corelli, Vivaldi and others, at the end of the 17th century, remained the dominant types of concerted chamber music throughout the first half of the 18th century. Handel and J. S. Bach were alike indebted to them for the forms of their instrumental works, and again, in comparing these two the influence of patronage in determining the course of events is

apparent. Handel, fighting his own way through the world, produced a comparatively small amount of chamber music — the violin sonatas are the most important part of it — and he turned the concerto from a chamber-music form into an orchestral one for public performance. Bach, on the other hand, produced the bulk of his sonatas, suites and concertos during his Cothen period, and the scrupulous attention he paid to detail as opposed to massed effects proclaims him pre-eminently a chamber-music composer.

Haydn, who developed the string quartet and kindred combinations of concerted chamber music in the seclusion of Prince Esterházy's country house, may be regarded as the last outstanding representative of the era of patronage, although the form which his work took indicated new artistic directions which subsequent composers were to follow.

The first essential difference between Haydn's quartets and the chamber music of the preceding generation is one of texture. His quartet represents the equal conversation of the four instruments, and the complete emancipation of all chamber music from the control of a thorough-bass followed as its consequence. The second is that of form. By a series of modifications and developments from existing shapes he arrived empirically at the classical sonata form<sup>3</sup>, and established it as the framework of all concerted chamber music for instruments. Mozart followed in his steps, and for nearly a hundred years after Haydn's death that framework was considered to be an essential condition of such music. The only important departure from it was made by Beethoven in the last series of his quartets (published posthumously), works which can scarcely be said to belong either to the chamber or the concert-room, but were written rather as an intimate personal diary of the soul.

A less definable characteristic than either form or texture, but one common to all classical examples of chamber music, is the intimacy of feeling expressible through the subtleties of a team of combined solo players. On this characteristic all the great masters have relied. The opening of Mozart's string Quartet in C major (K. 465), considered in its day one of the enigmas of music, is a typical instance of such reliance, and all the masters of the classical era from Bach to Brahms afford countless others.

The concert-room of the 19th century did not essentially alter the structure of chamber music. History records no counterpart in it to the symphonic poem which in the middle of the century threatened to supersede the classical symphony of the orchestra. The development of programme music left the

<sup>1</sup> See CORELLI.

<sup>2</sup> See CHEST OF VIOLS.

<sup>3</sup> See SONATA.

string quartet and its companion combinations virtually untouched. The concert-room, however, had its effect in sophisticating the ideas of chamber music, coarsening its texture and often increasing the technical demands made on the performers. Among 19th-century composers it often seems rather a matter of chance whether a work is scored for a chamber-music combination or for an orchestra. Even Brahms, whose understanding of chamber-music style was more complete than that of any other composer of his generation, could begin his first string Quartet (Op. 51 No. 1, C minor) with a passage which has all the appearance and sound of being an orchestral idea reduced for four strings, and the chamber music of such composers as Dvořák, Grieg and Tchaikovsky teems with passages illustrating the same point.

Moreover, the enlargement of the pianoforte from a chamber instrument, as it was in the days of Mozart, to the concert-room instrument for which Schumann wrote his Quintet for strings and pianoforte created a new standard of technique for those species of chamber music which combine the keyboard instrument with strings. Schumann, indeed, may be said to have begun a new epoch in this type of chamber music which was carried farther by Brahms, Dvořák and César Franck. In their piano quintets, etc., these composers are felt to be writing primarily for the public concert-hall, even though it be a small hall, rather than for purely domestic performance. With the 19th century, too, performers organized themselves into permanent parties for the performance of chamber music, and necessarily studied their team-work increasingly from the standpoint of the concert platform.

Towards the end of the 19th century this chamber music of the concert-room entered on a new phase. All those influences of romanticism which converged to produce what is known as programme music, though kept at bay for a time, began to affect first the spirit, then the actual form of chamber music. During the 19th century these influences began to operate most clearly in the work of Slavonic composers. Smetana's string Quartet 'From my Life' and Tchaikovsky's Trio for strings and pianoforte, 'In Memory of a Great Artist', show the influences at work. At the end of the century Debussy used the string quartet as a medium for that kind of impressionism which he had evolved at the keyboard of the pianoforte. Ravel, following a few years later with the string Quartet and the Septet (harp, flute, clarinet and string quartet), carried farther what Debussy had begun. The characteristic of this early 20th-century French school of chamber music is the concentration of the interest on successive impressions of harmony and timbre rather than on design.

This is true even where the traditional sonata form is followed with exactitude, as it is in Ravel's Quartet.

In England in the first decade of the 20th century there came an impulse among the younger composers to write short single-movement works for various combinations of instruments. This impulse was fostered from without by the competitions instituted by W. W. Cobbett; but it would be untrue to suggest that his prizes were the cause of so general a departure from the sonata tradition. The 'Fantasies' by Hurlstone, Frank Bridge, Vaughan Williams and others, which won prizes, were in some instances no doubt influenced by practical considerations, not only of the conditions laid down for the competitions, but also of what would be serviceable in the concert-room. They were also the result of the desire for a more direct and less pretentious form of musical expression. Thus, while German chamber music was becoming increasingly elaborate, with the involved counterpoint of Max Reger and the systematized artifice of Arnold Schoenberg, both French and English composers in their different ways were throwing over accepted traditions, and from them it largely comes that at the end of the first quarter of the century the chamber-music repertory again included works of innumerable sizes and shapes having little or no connection with that three- or four-movement sonata form based on the classical view of tonality which modern harmony had challenged. Chamber-music combinations, and particularly the string quartet, have been found to be a peculiarly convenient medium for all those experiments with atonality, polytonality, quarter-tones and other divisions of the scale which are characteristic of the restless technical enterprise of to-day.

Throughout the 19th century chamber music lay in a quiet backwater of the stream, more or less immune from the controversies which urged on the progress of orchestral music. To-day it has been drawn into the vortex, as the festivals held annually by the I.S.C.M. show. It is unnecessary to pass any judgment on the desirability or otherwise of this state of things. The course of history is here outlined merely to establish the fact that chamber music, though still called by the name which indicates its domestic origin, has become merely a species of public concert music differing from orchestral music only in the fact that it is performed by groups of solo players sufficiently small to produce perfected team-work without the aid of a conductor. H. C. C.

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 See also Duet. Nonet. Octet. Quartet. Quintet. Septet. Sextet. Trio.

**CHAMBER MUSIC ASSOCIATION.** See BRITISH FEDERATION OF MUSIC FESTIVALS. COBBETT.

**CHAMBER ORGAN.** The little portable organs, carried by a strap over one shoulder, pumped with one hand and played on a diminutive keyboard with the other, which were so prominent in the musical life of the middle ages, declined in popularity during the late Renaissance; but the rather larger positive organ continued throughout the baroque period as a domestic or chamber instrument of considerable importance. There was one organ scarcely larger than the medieval and early Renaissance portable: namely the regal, a diminutive reed organ with pipes too short to influence the pitch, though contributing to tone-quality by selectively reinforcing certain of the upper harmonics. The reed is not a free reed as in the modern harmonium and American organ, but a beating reed comparable to that of the clarinet; the tone is incisive, pungent and unexpectedly powerful. The chamber organ proper is about the size of a writing-desk or a little larger, equipped with one or two sets of wooden flue pipes of soft, sweet and unassertive tone. Larger organs were also built with a greater variety of stops, seldom, however, exceeding six, a typical Father Smith specification being: Stopped Diapason 8'; Principal (wood) 4'; Fifteenth 2'; Mixture, 2 ranks. In such instruments (especially Smith's) the upper-work is often quite bold and ringing. About the middle of the 18th century it became customary to divide some or all of the stops, so that they draw on separate halves, above and below c', for differentiating the melody. A number of 17th- and 18th-century chamber organs remain in private hands and, when properly restored — *i.e.* efficiently but without modernization — they afford rare opportunities for authentic performances of Baroque

music. Much Tudor keyboard music is also suited to the organ and mainly though not exclusively intended for it: perhaps one-third of the contents of the 'Fitzwilliam Virginal Book', for example, is of this character.

In addition to its solo possibilities the chamber organ is a continuo instrument of considerable significance, joining or replacing the harpsichord in suitable cases. Its use and status during the 17th century may be learned from Mace's 'Musick's Monument' (1676, p. 234), where a distinction is drawn between the profoundly serious chamber music in which the chamber organ can most properly take part and the lighter but more brilliant works for which the harpsichord is suited:

We had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ, Interpos'd (now and then) with some Pavins, Allmaines, Solemn, and Sweet Delightful Ayres . . . upon so many Equal, and Truly-Sciz'd Viols . . . The Organ Evenly, Softly, and Sweetly According to All . . . But when we would be most Ayrey, Jocond, Lively, and Spruce; Then we had Choice, and Singular Consorts, [*i.e.* with viols, etc. — "broken" consorts, as the context shows] either for 2, 3, or 4 Parts, but not to the Organ (as many (now a days) Improperly, and Unadvisedly perform such like Consorts with) but to the Harpsicon.

Organ parts survive in contemporary manuscripts for many but very far from all the Stuart "whole" consorts for viols described at the beginning of this passage. They normally consist of a skeleton reduction of the viol parts. Such doubling by the organ was evidently a frequent practice, as it also was in vocal music; but it must certainly be regarded as optional. Chamber organs were by no means such common possessions as chests of viols; hence the absence of an organ is never incorrect, even when a contemporary organ part survives. Conversely, the addition of a chamber organ is not incorrect even when no part survives. When present, the little chamber organ, with its unobtrusive diapason tone, is scarcely audible in itself, but lends a softness and bloom to the viols which has peculiar charm, though some of their edginess disappears at the same time. Thus in complex polyphonic fantasies the loss may outweigh the gain, while in quiet pavans and the simpler fantasies there is only gain; and similarly in vocal music.

The organ is not infrequently specified as the continuo instrument on the title-pages of 17th-century Italian violin music; but probably only in the case of sonatas *da chiesa*, not *da camera*, where the harpsichord is indicated. Nevertheless, the "church" sonatas were obviously performed frequently enough in the "chamber" as well. Within the limits set by musical sensibility some interchange of chamber organ and harpsichord was considered permissible. In modern times we are confronted with the rarity of surviving chamber organs and of suitable stops on larger

organs, the English church organs in particular being almost totally devoid of baroque colourings.

R. D.

**CHAMBERLAIN, Houston Stewart** (b. Portsmouth, 9 Sept. 1855; d. Bayreuth, 9 Jan. 1927).

English writer on music. He was educated at Cheltenham and later in France, but settled in Germany and became one of Wagner's most enthusiastic followers, one of his most ardent champions in the 'Bayreuther Blätter' and a defender of Teutonic culture in general. He married Wagner's daughter Eva and became a naturalized German. Apart from many articles on the Wagnerian conception of art, in the nature of propaganda rather than of discerning criticism, he published two books: 'Richard Wagner' (Munich, 1896) and 'Richard Wagner der Deutsche als Künstler, Denker und Politiker' (Leipzig, n.d.). During the Nazi rule between 1933 and the second world war, when it was decreed that Wagner was to be regarded as the supreme German artist, Hitler declared Chamberlain to be "the ideal Englishman".

E. B.

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**CHAMBONNIÈRES, Jacques** Cham-pion de (b. ? , 1602; d. Paris, c. 1672).

French composer and harpsichordist. He was the grandson of Thomas Champion, son of Jacques Champion, "sieur de La Chapelle" and of Anne Chartriot (married 31 Jan. 1601), daughter of Robert Chartriot, "sieur de Chambonnières". He added to his name that of his maternal grandfather's estate, in Brie (now department of Seine-et-Marne), which was also the home of the Couperin family. It was he who introduced the Couperins to Paris in the early 1650s. Chambonnières succeeded his father as *clavecin* player to Louis XIII and held the same post under Louis XIV. He also served as court harpsichordist in Sweden and Brandenburg, and was perhaps the most celebrated performer of his day, renowned not so much for virtuosity as for the "roundness and softness of his touch" (Constantin Huyghens). His music, like his playing, cultivated an extreme refinement and subtlety, rather than brilliance and grandeur. He may be regarded as the founder of the French school of *clavecin* composers and as a leading representative of the *précieux* society. His work is an extension of the work of the lutenists of the *salons*; they were emulated for social as well as musical reasons, since the lute was the traditional instrument of nobility.

Many of Chambonnières's pieces derive from the polyphonic elements of lute style. The three big G minor 'Pavanes', for instance, use contrapuntal entries, false relation

and rhythmic flexibility in a manner that almost suggests an affinity with the polyphonic organ school. More "modern" features are the luxuriant ornamentation and the richness of the harmony, encouraged by the spacing of the lute parts. The warm sound of the tenth and the dominant seventh is especially attractive to Chambonnières.

In his sarabands Chambonnières sometimes writes symmetrically lyrical tunes which have something of the flavour of French folksong. This is a very conscious naivety, however, the suave progression of the harmonies and the fragile ornamentation are still the product of a courtly society. The model for these simple lyrical pieces is to be found in the lute suites of Gaultier.

Of the quick dance movements the most successful are those which are contrapuntally treated, such as the delightful 'Gigue Bruscambille'. In general, however, his best movements are those which are in direct contact with the polyphonists or the lutenists, or both. They tend, like Gaultier's work, to the elegiac and contemplative, without perhaps reaching the sombre refinement of Gaultier's best music. When Chambonnières attempts to build his pieces not on latently polyphonic principles, nor on a simple dominant-tonic dance basis, but on a more developed scheme of tonal relations, the effect is less convincing. The larger allemandes, though interesting for their flexible part-writing, have not the balance between polyphonic vitality and harmonic architecture which marks the mature allemandes of Couperin and Bach. From this point of view this normally impeccable artist suggests a development which he did not live to fulfil. On the whole his most moving and most powerful music is his most old-fashioned.

All Chambonnières's music is in the form of the dance suite borrowed from the lutenists; both the number and the order of the dances were still unstable. His first volume of pieces contains a table of ornaments the purpose of which was to introduce something of the lute's subtlety of nuance into harpsichord technique. Like Couperin after him, he wished to make the *clavecin*, which he regarded as a kind of mechanized lute, as expressive as was the lute itself, in which the strings were directly under the control of the player's hands.

Chambonnières taught most of the later generation of harpsichord player-composers including G. Nivers, the three earlier Couperins, Cambert, Le Bègue and d'Anglebert.

W. H. M.

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**CHAMINADE, Cécile** (b. Paris, 8 Aug. 1857; d. Monte Carlo, 18 Apr. 1944).

French pianist and composer. She studied

various branches of music with Le Couppey, Savart, Marsick and Godard. At the age of eight she wrote some pieces of church music, and she gave her first concert when she was eighteen. Her numerous works of all kinds attracted the attention of the public, and she brought them forward during many concert tours, in France and elsewhere, particularly in England, where she became a regular visitor after her first appearance in June 1892.

A great number of songs, pianoforte pieces, a 'Concertstuck' with orchestra, etc., are among her most successful works. She attempted the larger forms of music, writing several orchestral suites, a *symphonie lyrique* with chorus and orchestra called 'Les Amazones'; two Trios for strings and pianoforte; a ballet, 'Callirhoe', produced at Marseilles in 1888; and an *opéra-comique*, 'La Sévillane' (unpublished). Notwithstanding the real charm and clever writing of many of Chamnade's productions, they do not rise above the level of agreeable drawing-room music.

**Chamisso, Adalbert von.** See Brahms (partsong). Cornelius (duet). Franz (5 songs). Grieg (4 songs). Jensen (3, 'Dolorosa', song cycle). Loewe (song). Medtner (2 songs). Pfitzner (song). Reznicek ('Schlemihl', symphony). Schumann (1 part-song, 13 songs). Wolf (H, 2 songs).

**CHAMPEIN, Stanislas** (b. Marseilles, 19 Nov 1753, d. Paris, 19 Sept. 1830).

French composer. According to Laborde he was of Greek origin. He started on his professional career at a very early age as organist at the small town of Pignon in Provence and went to Paris about 1775. Together with Albanèse he wrote the music for a lyric scene called 'Le Soldat français', which was sung by the "petits comédiens du Bois de Boulogne" on 1 June 1779. Champein's first independent work for the stage was an unsuccessful 3-act opera, 'Mina' (Comédie-Italienne, 26 Jan 1780), followed by c. 25 others until 1796. The most successful were 'La Mélomanie' (1781), 'Les Dettes' (1787) and 'Le Nouveau Don Quichotte' (1789); all three were published in full score and given on many stages. Choron and Fétis between them enumerate the titles of another 20 operas, which were never performed and of which hardly a trace remains.<sup>1</sup> His last works were 'Les Trois Hussards' (Opéra-Comique, 26 July 1804), of which a manuscript score is extant<sup>2</sup>, and after another long interval yet another hussar opera (different at any rate as far as the libretto is concerned), 'Les Hussards en cantonnement' (Opéra-Comique, 28 June 1817).

<sup>1</sup> One of them was, according to Choron, an opera in prose, for which he chose a literal translation of Sophocles's 'Electra'. The work was rehearsed at the Opéra and received with great applause, but the authorities refused, without giving a reason, to permit its performance.

<sup>2</sup> At least it was extant in 1914 (Liepmannssohn Catalogue 185, No. 232).

Champein had been receiving a pension of 6000 francs from Napoleon which he lost at the Bourbon Restoration. After many vicissitudes and hardships a committee of authors, including Boieldieu and Scribe, assured him another pension, which he enjoyed for only about eighteen months before he died.

A. L.  
See also Rouget de Lisle ('Bayard dans Bresse', lib.).

**CHAMPION.** French 16th-17th-century family of musicians.

(1) **Jacques Champion** (b. ?; d. ?), singer. He was in the chapel of Charles V in 1521 and the following years.

(2) **Nicholas Champion** (b. ?; d. ?), singer and composer, ? brother of the preceding. He was also in the royal chapel at the same time. A Psalm of his is known, 'Beati omnes qui timent', for 6 voices, found in two collections printed in 1542 and 1569 at Nuremberg.

(3) **Thomas Champion** (called *Mithou*) (b. ?; d. ?), keyboard player and composer, ? brother of the preceding. He was court organist and spinet player in the reigns of Charles IX and Henri III, and published a 'Premier Livre contenant 60 psaumes de David' in 1561. In 1570 he married Margaret, daughter of the Scottish lutenist Charles Edmuthon.

(4) **Jacques Champion** (b. ?; d. ?), singer, son of the preceding. He had the title of "Sieur de la Chapelle" (equivalent to the English "Gentleman of the Chapel Royal").

(5) **Nicolas Champion** (b. ?; d. ?), singer, brother of the preceding. He followed his brother under succeeding kings.

(6) **Jacques Champion de Chambonnieres** (b. ?; 1602; d. Paris, c. 1672), harpsichordist and composer, nephew of the preceding, son of (4). See CHAMBONNIÈRES.

(7) **Antoine Champion** (b. ?; d. ?), organist and (?) composer, ? relation of (1-6). He was court organist in the reign of Henri IV. A 5-part Mass in the Munich Library (attributed to him by Fétis) is the work of one Nicholas Champion, a 16th-century composer of psalms and motets, probably (2). Fétis declared himself the possessor of a book of organ pieces by Antoine Champion, but it is not now to be found in the Fétis library.

M. L. P.  
**Champmeslé, Jean François.** See Pierné ('Coupe enchantée', opera).

**CHANDOS ANTHEMS.** See HANDEL (Catalogue, Church Music).

**CHANG.** This term is best known as the name of the Persian harp, although the instrument itself has its roots in antiquity, where we see it on a bronze of about 2000 B.C. from Nihawand.<sup>3</sup> Special characteristics of this harp were that it had no supporting frontal pillar and that its soundchest was above the strings, not below them, as in the earlier

<sup>3</sup> E. Herzfeld, 'Archaeological History of Iran', 1935, p. 7.

harps and kitharas During the 18th Egyptian dynasty (c. 1570 B.C. and on) this land adopted the upper-chested harp, probably from Syria, where we see the soundchest at an angle from the vertical. We do not know its Egyptian name, unless it was the *da'da't* or *da'da'newt*; nor do we know its Semitic name, although there is an alluring possibility. In Akkadian *shabikū* equates with the Arabic *shabaka* ("network") and the Hebrew *šabaka* ("to entwine"), hence, perhaps, the *šabekd* or *sabekd* of Daniel iii, 10, 15, which may have been the parent of the Greek *sambyke*, as Gesenius suggested. In any case, the latter instrument was Oriental, as Strabo assures us.

In the next millennium, however, the instrument in Iran<sup>1</sup> and in Assyria<sup>2</sup> reveals that the back of the soundchest had developed a gradual curve, a configuration which may have given rise to its name in Pahlavi — *chang* — by which it has since been known through Sasanian days (A.D. 224–642) to about two centuries ago, when the instrument fell into disuse. It soon influenced both the East and West. We observe it in China on a stele of A.D. 551 at Philadelphia and in the paintings of 'The Thousand Buddhas', a little later, as shown by Sir Aurel Stein (pl. 30).

At the dawn of Islam (7th cent.) the Arabs took a liking to the *jank fārist* ("Persian harp"), the vocable *jank* being the nearest sound in Arabic to the Persian word *chang*, although in many instances the terms *šanj* and *sanj* were used, which led to some confusion, since the first name stood for cymbal (pl. *sumij*). Al-Fārābī (d. c. 950) describes its stringing and scales under the name *šanj*, and it has 15 strings, tuned diatonically, giving two octaves. Avicenna also mentions this harp (*šanj*), as well as another, the *salbāq*. This latter would appear to be the Byzantine *sambyke*, an instrument which, probably, possessed a frontal pillar.<sup>3</sup> In Egypt there was a *jank miṣrī* ("Egyptian harp"), an indigenous production. It was furnished with a double row of strings, placed side by side, with a thin piece of wood separating each row which acted as a soundboard.

In Persia many types and sizes existed, as their paintings reveal. In the *Kanz al-tuhaf* (14th cent.) the soundchest was 109 cm. long, while the lower bar (*dasta*) was 81 cm. long. Ibn Ghaibī (d. 1435) describes the normal diatonic harp as having 24 strings, although those who used the scale of the Systemists<sup>4</sup> had 35 strings. By the time of Evliyā Çelebī (17th cent.), Turkey had but ten players on the instrument, and it soon disappeared en-

tirely, as it did in Persia, where in the time of Kaempfer (Amoen. Exot., 1717) the name *chang* was given to a psaltery or dulcimer

H. G. F

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**CHANGE-RINGING.** An art of bell-ringing peculiarly English and producing a music of its own. It was developed in England during the 17th century, while on the Continent there was a parallel development in the carillon.

Any given number of bells sounded singly, one after another, is capable of a fixed number of permutations, each one different from all the others. Every such rearrangement, in actual ringing, of the order in which the bells strike is called a "change". Change-ringing is the art of so ringing bells that a different change is produced at each pull of the bell ropes. No greater shift in the order of striking of any bell is allowed than an exchange of place with the bell next to it, and no change may be repeated: each one must be different. Sets of bells of various numbers, 5, 6, 8, 10 or 12, are used in change-ringing; they are usually tuned to the notes of the major scale, but some few rings of 5 are to be found in the minor. The largest bell, the tenor, is always the tonic or keynote. The smallest bell, sounding the highest note, is called the treble bell. All the bells are indicated by numbers which run consecutively from the treble bell as 1. When the bells are rung in sequence by numbers 1, 2, 3, . . . to the tenor the sequence is called "rounds". A set of changes begins with rounds and is not completed until the sequence of rounds is again reached.

The underlying principles of all change-ringing will best be explained by an example. A bell working its way from the leading or first place (front) to the last place (behind) is said to be "hunting up". The reverse of this is called "hunting down". Thus in the following example of ten changes on five bells No. 1 "hunts up" first and then "hunts down", while No. 5 is doing the exact opposite:

1 2 3 4 5	5 4 3 2 1
5 3 4 1 2	
2 1 4 3 5	3 5 1 4 2
2 4 1 5 3	3 1 5 2 4
4 2 5 1 3	1 3 2 5 4
4 5 2 3 1	1 2 3 4 5

<sup>1</sup> J. de Morgan, 'Délégation en Perse', 1901, I, pl. 8.

<sup>2</sup> G. Kinsky, 'History of Music in Pictures', 1929, p. 3.

<sup>3</sup> See Gerhard, 'Apulische Vasen', pl. xvi, E.

<sup>4</sup> See ARABIAN MUSIC.



This is a "plain hunt" on five bells. It will be observed that each bell in turn works from being first bell to being last, striking two blows as first and two as last.

Arising from a plain hunt such as this, and conforming to the rules already indicated, many methods, more or less intricate, of producing changes have been evolved. The four standard methods are called Plain Bob, Grand-sire, Treble Bob and Stedman.

Change-ringing proper is not possible on less than 5 bells or on a greater number than 12. Changes are rung on 7, 9 and 11 bells, but in each case 8, 10 and 12 bells respectively are used, the tenor bell then remaining the last note of the sequence throughout.

The following technical terms should be defined :

"Doubles." The changes produced on five bells in which two pairs of bells interchange at each permutation.

"Triples." The changes produced on seven bells in which three pairs of bells interchange at each permutation.

"Caters." The changes produced on nine bells in which four pairs of bells interchange at each permutation. The name is derived from the French *quatre* or the Latin *quatuor*.

The following table shows the number of changes arithmetically possible on a given number of bells, the change-ringers' technical term for each group, and the approximate time which would be taken in ringing them :

No. of Bells	Name	No. of Changes	Years	Days	Hours	Minutes
4	Singles.	24	..	..	..	1
5	Doubles.	120	..	..	..	5
6	Minor.	720	..	..	..	30
7	Triples.	5,040	..	..	3	30
8	Major.	40,320	..	1	4	..
9	Caters (quarters).	362,880	..	10	12	..
10	Royal.	3,628,800	..	105	..	..
11	Cinques.	39,916,800	3	60	..	..
12	Maximus	479,001,600	37	355	..	..

It will be observed that the plain hunt on five bells, in which two pairs of bells interchange at each permutation, comes back into rounds after 10 changes. This is only one-twelfth of the total number of changes that is arithmetically possible for doubles. It illustrates the opportunities that are open to the composer of a "method" of change-ringing. For example a plain course of Stedman Doubles will run into rounds at the end of 60 changes.

So in contrast with the plain hunt on five bells shown above let us consider Stedman's principle. This is a "method" of change-ringing invented by Fabian Stedman, a printer of Cambridge, who published his great work, 'Tintinnalogia', in 1668. It is probable that his "method" was composed about 1675. He

based it upon the six changes of which three bells are capable, for these six changes are being rung continuously by a group of three bells "in front" while the other bells "behind" are "dodging". "Dodge" is defined as an evolution in change-ringing performed (when required by the rule of the "method") by two bells which meet when hunting in opposite directions, one "up" and the other "down", and proceed to change "places" three times in successive strokes before resuming their respective paths. That is, each bell after crossing the other's path, strikes a blow in the contrary direction to that in which it was previously hunting, and then resumes its former path, crossing the other again. The backward blow is called the "dodge".

Here is part of a plain course of Stedman Doubles, showing two successive sequences of six changes, the first a "slow" six, the second a "quick" six :

Bells No. 3, 2, 4	3 2 4 1 5 6	The treble bell &
"in front" for	2 3 4 5 1 6	No. 5 "dodge".
six changes.	2 4 3 1 5 6	The Tenor bell
	4 2 3 5 1 6	"covers" or
	4 3 2 1 5 6	strikes "behind"
	3 4 2 5 1 6	throughout.

Bell No 5 having finished	4 3 5 2 1 6	Bell No. 2 having finished its
"dodging" now	4 5 3 1 2 6	ing finished its
comes to the	5 4 3 2 1 6	"front work"
three-bell work	5 3 4 1 2 6	now "dodges"
"in front" for	3 5 4 2 1 6	with the treble.
six changes.	3 4 5 1 2 6	etc.

The 46th change from this point will be rounds. The "dodging" bells make a "double dodge".

The Grandsire method of change-ringing is supposed to be the original one. Taking the rule given above for a plain hunt, which produces only ten changes on five bells, in this method it is altered thus: The bell that leads next before the treble only goes up in 3rd's place (*i.e.* her place in rounds) and then goes back to lead again; by this the bells in 4th's and 5th's places are thrown out of their work as will be seen at \* in the following diagram, and they proceed to dodge:

1 2 3 4 5	5 1 4 2 3
	1 5 2 4 3
2 1 3 5 4	* 1 2 5 3 4
2 3 1 4 5	2 1 5 4 3
3 2 4 1 5	2 5 1 3 4
3 4 2 5 1	5 2 3 1 4
4 3 5 2 1	5 3 2 4 1
4 5 3 1 2	3 5 4 2 1
5 4 1 3 2	etc.

This diagram shows the first fifteen changes in a plain course of Grandsire Doubles. At \* the treble is leading and is about to hunt up to 5th's place. The bell which led next before



the treble is No. 5, and so, by the rule, she does not go up beyond 3rd's place. Consequently No. 4 bell has to dodge with No. 3 and so she cannot lay her two blows behind<sup>1</sup> for another two changes. If the fifteen changes next following those written out above are themselves written out now, it will be found that at the nineteenth and twentieth change the treble leads again. This time No. 4 is next before the treble in the lead and so she cannot now go up beyond 3rd's place. Consequently the twenty-first change is identical with the first change (*i.e.* after rounds) in the plain hunt given above, and the bells continue as there shown, and run into rounds again at the thirtieth change. This produces only a quarter of the 120 changes possible with five bells. Now examine the last three changes in the plain hunt. The bell in the lead next before the treble is No. 3, and this explains why for consistency the No. 3 bell cannot go above 3rd's place in the first change of Grand-sire Doubles shown above.

To produce more than 30 changes by this method the services of the conductor are needed. He uses the terms "Bob" or "Single" to call the changes in work shown in the following diagrams. These changes always take place when the treble is leading, and for convenience we will take up the work from the last change in the left-hand column above, which we will repeat before adding the new changes:

"Bob" 5 4 1 3 2	"Single" 5 4 1 3 2
5 1 4 2 3	5 1 4 2 3
1 5 4 3 2	1 5 4 3 2
1 4 5 2 3	1 5 4 2 3
4 1 5 3 2	5 1 4 3 2
4 5 1 2 3	5 4 1 2 3

It will be seen that by these calls all the bells, except the treble, are thrown out of their plain hunting work, bells No. 4 and No. 5 do not go up beyond 3rd's place, while No. 2 and No. 3 keep changing places; in change-ringing terms No. 4 and No. 5 are said to "make places", while No. 2 and No. 3 make a "double dodge" (like the corresponding bells in Stedman Doubles). The effect of these calls is most easily observed by comparing the courses of bells No. 4 and No. 5 in these two columns and in the right-hand column of the earlier diagram of the first fifteen changes. In particular it is evident that when a "Single" is called only two bells change places (*cf.* the definitions of Doubles and Triples), whereas normally, at a change, as many pairs of bells as possible change places.

This method is much practised on all numbers of bells from 5 to 12; the working is the same on all numbers, but with more bells there are more of them to dodge, and the

arrangement of bobs and singles becomes more complicated. This method is, however, considered to be better suited to an uneven number of changing bells with the tenor covering.

In Stedman Doubles, for some reason best known to himself — possibly to make the first two rows, after rounds, identical with those of Grandsire Doubles — Fabian Stedman caused the final rounds to occupy the position of the fourth row of a "quick" six, and this custom is continued. It is never varied in the case of Doubles and Triples, and it is generally followed in Caters and Cinques. Thus in Stedman Doubles the work begins with the first two rows of Grandsire Doubles, not counting rounds, followed by the two "sixes" written out above. This explanation will now make it easy to write out the whole 60 changes of a plain course of Stedman Doubles, when it will become evident that by two calls, namely "Singles", in the right places, the full 120 changes can be produced in this method. The first call reverses two of the bells so that they are "out of course", the second puts them back in their original order, *i.e.* "in course" again.

Writing out changes in this way is very informative for those who wish to understand the principles of change-ringing. In his classic treatise, 'Change Ringing', Troyte wrote:

I will again urge on the young conductor the great advantage that it will be to him to write out touches or even whole peals — whereby he will gain a great insight into the working of the bells<sup>2</sup>

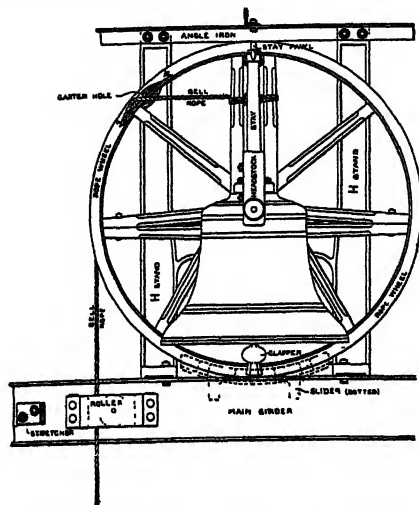
Treble Bob, in particular Treble Bob Major (*i.e.* on eight bells), is a familiar method of change-ringing. There are many variations of this method which is usually performed on an even number of bells. It derives its name from the fact that, instead of the plain hunting course, the bells, and more especially the treble, have a dodging course; as will be seen from the following diagram for six bells (Minor):

1 2 3 4 5 6	5 2 6 3 4 1
2 1 3 4 6 5	2 5 3 6 1 4
1 2 4 3 5 6	2 3 5 1 6 4
2 1 4 3 6 5	3 2 1 5 4 6
2 4 1 6 3 5	3 2 5 1 6 4
4 2 6 1 5 3	2 3 1 5 4 6
4 2 1 6 3 5	2 1 3 4 5 6
2 4 6 1 5 3	1 2 3 4 6 5
2 6 4 5 1 3	2 1 4 3 5 6
6 2 5 4 3 1	1 2 4 3 6 5
6 2 4 5 1 3	1 4 2 6 3 5
2 6 5 4 3 1	4 1 2 6 5 3
2 5 6 3 4 1	1 4 6 2 3 5
5 2 3 6 1 4	4 1 6 2 5 3
	4 6 1 5 2 3
	<i>etc.</i>

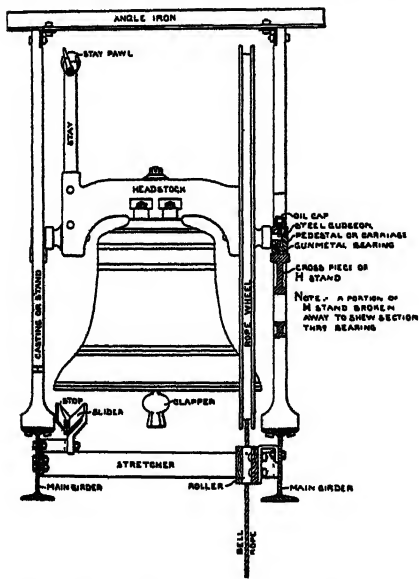
<sup>1</sup> *Cf.* Dorothy L. Sayers, 'The Nine Tailors', p. 39.

<sup>2</sup> Quoted in 'The Nine Tailors', p. 216.

The following diagrams show the way in which a modern bell is hung for the purpose of change-ringing. The crown of the bell is



firmly bolted to the headstock, which revolves on "gudgeons" working in ball-bearings. To the headstock is fixed a large wooden wheel, grooved to hold the rope which passes down, by means of rollers and guides, into an approximate circle with its neighbours in the ringing-room. Here the ringer pulling on the familiar



coloured woollen sally sets the bell in motion, causing it to swing alternately in opposite directions, making one swing for each pull.

As the bell swings through a right angle the garter hole passes the roller and the direction in which the rope leaves it is reversed. The bell describes an ever-increasing arc until it is mouth upwards, its clapper striking the bell at each swing at the time when the bell is reaching the end of its movement. The process of getting the bell into this position is called "raising", and the bell when raised is said to be "up" or "set". The bell may, if desired, be allowed to go a little way over the "balance" point until the stay pawl rests against the slider stop. It can there remain, and the ringer may remove his hands from the rope. This is what happens with a bell fitted as shown in the diagram. An alternative plan is to fit an ash-wood slider bar to cross the bell pit parallel to the stretcher, and the end of the stay rests against this bar when the bell is "set". The ash bar is pivoted on the wheel side of the frame and moves in a slot on the stay side. Should the bell be overpulled the bar may act as a safety device, giving way before damage is done to other parts of the mechanism. It is easily replaced. The entire ring of bells must always be "raised" to this balance position, or be "set", before change-ringing can begin.

"Falling" a bell is bringing it from the "set" to the "at rest" position shown in the diagrams. In doing this the ringer progressively lessens the arc described by the bell by checking the movement on the rope. In many parts of the country, and especially in Devon, bells are rung up or lowered in this way, in peal; and the consequent slowing down or quickening of the rate of striking, in "raising" or lowering ("falling") the bells, respectively, is very effective.

Change-ringing is practicable only when the bells are describing their complete circle and are being rung up to the "balance" each time. In the change-ringer's terminology, when the rope then goes straight from the garter hole to the roller (see the first diagram and assume the bell to be rotated counter-clockwise to a vertical—mouth uppermost—position) so that the sally is at a convenient hand level, the bell is at "hand stroke". When the bell has swung full circle, so that the rope goes from the garter hole round the wheel to the roller, and the sally is in consequence high, the bell is at "back stroke".

In change-ringing, bringing the bell from one "balance" position to the other demands skill and judgment so that the successive "striking" shall be regular and even. An expert band of ringers secures perfect precision in the "striking". This, together with the full tone of the bell, in "full swing", the ever-changing notes, the continuity and the mingling of sounds, constitutes the indescribable

charm of good change-ringing. In many ways the succession of sounds has little real musical significance, but the indefinite rhythmic tonal progression is fascinating.

The quality of tone produced by a bell is governed by its proportions and by the purity of the alloy of copper and tin used for bell-metal. The design of a good bell is the result of the accumulated knowledge of many generations of bell-founders. The accepted form cannot be departed from without injury to tone and tune. The details are intricate and the bell-founder keeps their secrets to himself, because the allowances which must be made for tuning while yet maintaining the best proportions are known only after long experience.

Long before change-ringing was practised care was taken to make bells "tuncable and agreeable to each other", showing that they were tuned in musical sequence. On the Continent the tuning of bells received much attention. As early as the 13th century it was considered necessary that every good bell should produce three prominent notes. In the latter half of the 17th century Hemony maintained that a good bell must be so proportioned that its partial tones contain three octaves, two fifths, a minor third and a major third. This was undoubtedly the aim of the greatest continental founders, and it is largely due to the method of tuning that so many of their bells have become famous for both tone and tune. The following analysis of the tones of the splendid Great Bell at Erfurt shows that Hemony's principles were carried into effect nearly two centuries before his time:



Date 1497. Diameter 8 ft. 5½ ins.  
Estimated weight 11½ tons.

When a bell is properly struck, the first note which prominently attracts the attention of the ear is what is known as the strike-note or tap-note — this is *the* note of the bell. The strike-note of the Erfurt bell is E in the middle of the bass stave.

Change-ringing is held directly responsible for an alteration in the shape of English bells from that of the best bells of earlier date and from the shape aimed at on the Continent in Hemony's day and for a couple of centuries before then. This alteration would have improved the balance of the bell for change-ringing when hung in the old style; but it did so at the cost of completely upsetting the series of partial tones in each bell.

The first thorough scientific investigation into the vibrations of bells was made by

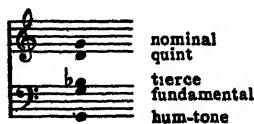
Lord Rayleigh about 1890.<sup>1</sup> Below, set out *approximately* in musical notation, are the first five partial tones he found in each of two bells in the ring of five in the church at Terling, the treble and the No. 2 bell, with their dates:



The strike-notes of these two bells were C# and Bb in the treble stave, and neither of these notes is to be found in the tones which Rayleigh identified as corresponding to an element of the vibration in the air. But each is an octave below the fifth partial tone. In all bells the strike-note is an octave below the 5th partial tone, and that is why the 5th partial tone comes to be called the nominal, for its pitch names the note of the bell. The strike-note is the creation of our hearing faculty.

At about the date of this work of Rayleigh's, Canon Simpson, Rector of Fittleworth, in Sussex, began his crusade for the better tuning of church bells. He concentrated his attention on the first, second and fifth partial tones which he contended, in the face of considerable opposition, should be an octave apart. The strike-note is the most important tone in change-ringing; and from the examination of a large number of bells Simpson found that, by focusing attention on the strike-note of each bell in order to ensure that it was in tune with a diatonic scale, English bell-founders had come to neglect all the partial tones, other than the nominal, which Hemony had tuned 200 years earlier. The most usual result was this: ignoring octave differences, the second partial tone, called the fundamental, was flatter than either the first partial tone or the nominal; the first partial tone, the hum-tone (the persistent tone heard when a bell is tolled), was the sharpest; so that the nominal was generally between the two. The Terling bells illustrate this observation.

The results of Canon Simpson's investigations were applied and extended in the closing years of the nineteenth century by a leading firm of English bell-founders, John Taylor & Co. of Loughborough. A famous example of their work of that date is the ring of ten bells at Beverley Minster dated 1901. In all these bells the first five partial tones were tuned in the harmonious relationship found in the bourdon bell, Great John:



<sup>1</sup> 'On Bells', *Phil. Mag.*, S.5, Vol. XXIX, No. 176, Jan. 1890.

The names given to the five tones they tuned are set out on the right-hand side of this figure

The secret of Hemony's work was lost on the continent, but through this work of Taylor's and the subsequent work of Gillett & Johnston, of Croydon, stimulated by Canon Simpson's initiative, it was completely recovered in England, with the result that the leading English bell-founders are to-day regarded as second to none in the world. The tuning machine is a vertical lathe, capable of turning out the finest shaving of metal from any part of the inside of the bell, and the art of tuning consists in knowing where to remove these shavings.

Not only has this work corrected a defect in bell-founding for which, in England, change-ringing must hold a fair share of blame, not only has it shown that proper design of the ringing mechanism will permit of change-ringing with properly tuned bells and made it possible to produce peals which are far truer and sweeter than those of the 19th century; but it has won for the two English firms named a pre-eminent position in the manufacture of carillons, for use in countries overseas as well as in Great Britain.

In the revision of the articles on CARILLON, CHANGE-RINGING and CHIMES full use has been made of up-to-date information generously supplied by Messrs. John Taylor & Co., of Loughborough, and Messrs. Gillett & Johnston, Ltd., of Croydon.

W. W. S., rev. and adds. LL. S. L.

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See also Carillon. Chimes. Sound.

**CHANGING-NOTE.** See *NOTA CAMBIATA*.  
**CHANGING-NOTES.** See *ORNAMENTS*, C (ii); S (i) (6).

**CHANLER, Theodore Ward** (b. Newport, Rhode Island, 29 Apr. 1902).

American critic and composer. He began to study the pianoforte at six years of age and at sixteen was already composing. He worked at composition and pianoforte with Ebell and harmony with Arthur Shepherd. In 1919 he went to the Institute of Musical Art in New York, where he studied pianoforte with Buhlig and counterpoint with Goetschius.

Later he worked with Bloch and in 1923 went abroad and attended Oxford University. He then went to France, where he spent three years working at composition with Nadia Boulanger.

In 1934 Chanler became for a short time the music critic of 'The Boston Herald'. In 1940 he won the League of Composers Town Hall Award, for which he composed 'Four Rhymes from Peacock Pie', and in 1944 he was awarded a Guggenheim Fellowship. From 1945 to 1947 he taught at the Peabody Conservatory at Baltimore, and he is at present on the faculty of the Longy School at Cambridge, Mass.

Chanler is well known as one of the most brilliant of the composer-writers on modern musical subjects, and was a regular contributor to 'Modern Music' until it went out of publication. He has had many notable performances of his small but exquisite works — mostly in chamber form — and their quality, vivacity, rhythmic subtlety and technical and aesthetic excellence have won for them a distinguished place in America. He is regarded as one of the outstanding, if not the foremost, of American song writers of the present time.

Chanler's principal works are the following:

#### BALLET

'Pas de trois' with pf. (1942).

#### CHORAL WORKS

Mass for 2-part women's chorus with organ (1930).  
'Four Chorals for Summer' (Feeney) for unaccomp. chorus (1947).

#### VIOLIN AND PIANOFORTE

Sonata (1927).

#### PIANOFORTE MUSIC

'Calm' (1934).  
3 Short Pieces (1935).  
5 Five Short Colloquies, suite (1936).  
Toccata (1939).  
'Aftermath' (1941).  
'The Second Joyful Mystery' for 2 pfs. (1942).  
'A Child in the House', 11 pieces (1949).

#### SONGS

'These, my Ophelia' (McLeish) (1925).  
'Agnus Dei' (Ordinary of the Mass) (1930).  
'The Doves' (Feeney) (1931).  
'Memory' (Blake) (1934).  
'Eight Epitaphs' (De la Mare) (1937).  
'Three Epitaphs' (De la Mare) (1940).  
'Four Rhymes from Peacock Pie' (De la Mare) (1940).  
'The Lamb' (Blake) (1940).  
'I rise when you enter' (Feeney) (1942).  
'The Flight' (Feeney) (1944).  
'The Children', cycle of 9 songs (Feeney) (1945).  
'The Policeman in the Park' (Feeney) (1946).  
'The Patient Sleeps' (Henley) (1946).

P. G.-H.

**CHANOT.** French family of musical-instrument makers.

(1) François Chanot (b. Mirecourt, 1787; d. Brest or Rochefort, 1823). He entered the Navy as an engineer under the Empire, but

<sup>1</sup> According to Constant Pierre (see Bibl.).

quitted it after the Restoration. Returning to Mirecourt, he made special studies in the construction of the violin and ultimately built one which deviated considerably in form from the accepted pattern. Believing that, in order to make every part of the instrument partake equally of the vibrations of the sound, the fibres of the wood should be preserved in their entire length, he considered the corners and curves of the outline as so many obstacles to the propagation of the waves of sound, and accordingly gave his violin a pear-shaped form, resembling that of the guitar. The table (belly) he made quite flat and he left out the sound-post altogether, on the ground that it merely served to break the waves of sound, while in reality it transmits them from table to back.

This violin (if one may still call it so) he submitted to the authorities of the Institut de France. After having been examined by a committee of eminent men, both scientific and musical, and tried against instruments of Guarneri and Stradivari, it was pronounced not inferior in quality to the violins of these great makers ('Rapport de l'Institut', in the 'Moniteur Universel', 22 Aug. 1817). It is difficult to account for this decision, which experience quickly proved to be a complete delusion, as all instruments made after the new pattern turned out of indifferent quality. One of his violins, made for Viotti in 1818, and a cello, are kept at the Instrumental Museum of the Paris Conservatoire. P. D.

(2) **Georges Chanot** (b. Mirecourt, 25 Mar. 1801, d. Courcelles, Seine-et-Oise, 10 Jan. 1883), brother of the preceding. He went to Paris in 1819 and made violins of the "Chanot" model, but was soon obliged to give this up. He worked for the instrument maker Clément for a year and in 1821 for Gand, whom he left in 1823 to set up for himself. After several changes of address he settled in 1848 on the Quai Malaquais, where he remained until his retirement from business in 1872, when he left his business to his son-in-law, Marie-Joseph Chardon. Georges Chanot was an admirable maker of violins and a skilful repairer.

(3) **Florentine Chanot** (born **Demoliens**) (b. ?; d. ?), wife of the preceding. She was also a violin maker, probably the only female one known to fame. She made several violins with her own hands, working assiduously with her husband at his trade. E. J. P.

(4) **Georges Chanot** (b. Paris, 1830; d. London, 3 Mar. 1893), son of the preceding. He learnt the trade from his father and in 1851 left Paris for London, where he worked for several years with Maucotel, the brother of the Parisian instrument maker. In 1858 he set up for himself, and he was known for many years as one of the best workmen in London,

gaining gold medals at various exhibitions, including the London Inventions Exhibition of 1885.

(5) **G. A. Chanot** (b. London, 28 Oct. 1855; d. ?), son of the preceding. He is known as an excellent violin maker.

(6) **F. W. Chanot** (b. London, c. 1860; d. London, 1911), brother of the preceding, also a violin maker, is better known as a publisher of violin music.

(7) **Joseph Chanot** (b. London, 1 Oct. 1865; d. ?), brother of the preceding. He was an artist-craftsman who fully sustained the reputation of the family.

E. J. P., adds. M. L. P.

BIBL.—PIERRE, CONSTANT, 'Les Facteurs d'instruments de musique; les luthiers et la facture instrumentale' (Paris, 1893).

**CHANSON.** French polyphonic chansons may be said to start with the works of Machaut. But they have their origins in the motet of the 13th century as well as the monodies of the Trouvères. In fact the forms used by the poet-musician, which in the chansons determined the style of the complete piece, form the *tenor* of numerous motets of the preceding generation. The two large collections of 13th-century motets which form the MSS Montpelier H. 196<sup>1</sup> and Codex Bamberg Ed IV. 6<sup>2</sup> contain numerous examples showing the widespread popularity of certain songs throughout Europe, for some of the *tenors* appear many times<sup>3</sup>; the most usual forms are the *rondeau* and *virelai*, but the *chanson avec des refrains* and *ballade* also appear. The Italian *ballata*, it is worth noting, is similar in structure to the *virelai*, not the *ballade*.

Both the *rondeau* and *virelai*, which Machaut calls *chanson balladée*, retain the traditional form of the 13th century, which is then found for the first time in polyphonic settings. Most of these pieces are anonymous, but there are extant four *rondeaux* and two *virelais* by Adam de La Halle<sup>4</sup> which in syllabic style imitate the *conductus*. The melody can be in either the lowest or middle voice; but if all voices are sung, the text is not necessarily the same in each part. Gennrich has transcribed a number, and his book, which studies both the text and the music, is the standard work on the subject for the 12th and 13th centuries.<sup>5</sup> A lucid explanation of the growth and variants to be found in the literary and musical forms up to the 16th century is contained in the Hewitt edition of 'Harmonice

<sup>1</sup> Yvonne Roketh, 'Polyphonies du XIII<sup>e</sup> siècle', 4 vols. (1935-39).

<sup>2</sup> Pierre Aubry, 'Cent Motets du XIII<sup>e</sup> siècle', 3 vols. (1908).

<sup>3</sup> Pierre Aubry, 'Recherches sur les tenors français dans les motets du treizième siècle' (1907).

<sup>4</sup> For his complete works see Goussemer, 'Œuvres complètes du Trouvère Adam de La Halle' (1872).

<sup>5</sup> Friedrich Gennrich, 'Rondeaux, Virelais und Balladen', 2 vols. (1921, 1927).

Musices Odhecaton<sup>1</sup>; the Apel edition of 'French Secular Music of the late Fourteenth Century'<sup>2</sup> is also helpful. The method of analysis which follows the examples in this article uses Greek letters to represent the musical phrases, Roman capitals to represent the refrain and small letters to represent the solo lines. This method will be used throughout the article. The *rondeau* is from 'Li Rondel Adam', MS Paris, Bibl Nat. fr. 25566.<sup>3</sup> It will be seen that so long as the full text is preserved any *rondeau* can be constructed from the music of the refrain. It is possible that the refrain only was sung polyphonically, or that a group of three soloists took the *additamenta*, leaving the refrain to be sung monodically by a chorus, or that the whole *rondeau* was sung in parts. The analysis of a *rondeau* is

aß aa aß aß  
AB aA ab AB

Rondeau Hé, Dieux! quant verrai

The *virelai* is also set by Adam de La Halle in the traditional form, the earliest description of which is to be found in 'L'Art de dictier' by Eustache Deschamps. The distinctive feature of this type is the  $\gamma$  section of the music: although it may be a setting of several lines in the text, it must be balanced by a further number of similar lines. In later examples the endings of the otherwise identical musical phrases could differ and were distinguished by the terms *ouvert* and *clos*, and repeat marks could be used analogous to the modern first- and second-time bars. The presence of these repeat marks at the end of the music indicates that the song is a *virelai*. Following this verse is the so-called *tierce*, set to the music of the refrain which succeeds it. Each stanza follows an identical plan; therefore in the following example by Adam de La Halle<sup>4</sup> one only is given. The analysis is:

<sup>1</sup> 'Harmonice Musices Odhecaton A' (The Mediaeval Academy of America, 1942), ed. Helen Hewitt.

<sup>2</sup> 'French Secular Music of the Late Fourteenth Century' (The Mediaeval Academy of America, 1950), ed. Willi Apel.

<sup>3</sup> Genrich, *op. cit.*, I, 65; II, 88.

<sup>4</sup> Genrich, *op. cit.*, I, 57-60; II, 77-79. He gives the variants in the MSS which are not included in any of the quotations in this article.

aß γγ aß aß  
AA bb ba AA

Virelai. Fines amouretes ai, Dieu!

The third of the *formes fixes*, the *ballade*, is rather less rigid in structure. Reese gives

possible variants<sup>1</sup>, all of which are distinct from both *rondeau* and *virelai*, by the inclusion of an extra musical phrase. The most elaborate form drops the music of the refrain in the *terce* of the *virelai* and substitutes new music and words. The form was very popular in the 14th century, particularly in Machaut's works, from which later it will have its illustration. However, it must be noted that this *ballade* in canon is unusual. But owing to the number of possible differences within the *forme fixe* any example can differ in detail, though not in general plan from any other.

The transition from Adam de La Halle to Machaut can be traced in the two *rondeaux* from MS Paris, Bibl. Nat., coll. de Picardie 67<sup>2</sup>, which show a slight loosening of modal rhythms. The experiments in notation associated with Pierre de La Croix, and more particularly Philippe de Vitry, whose treatise 'Ars nova' (between c. 1316 and 1325) gives the distinction between the new style and that of the late 13th-century writers, making it possible to distinguish more clearly the character of the parts by dividing the perfect breve into four and more semibreves; however, at first the *triplum* benefited more than the other two parts, which remained in slower-moving modes. The MS Paris, Bibl. Nat. f. fr. 146 gives among the thirty-one chansons of Jehannot de L'Escurel one polyphonic piece in *conductus* style, the *rondeau* 'A vous, douce debonnaire'.<sup>3</sup> The rhythmic innovations can be seen in the monodic chansons from the 'Roman de Fauvel', interpolated into the poem in 1316.<sup>4</sup> Here the older more or less syllabic settings give way to short melismatic flourishes. Coloured notation is used to indicate changes of time, an account of which is given in the 'Ars nova'. An important work explaining the new system is 'Ars novae musicae' by the theorist Jean de Muris.<sup>5</sup>

The foremost composer in the new style who may be said to be the first composer of polyphonic chansons in numbers is the poet-musician Guillaume de Machaut. Although he died a canon of Rheims, he led an adventurous and much-travelled life, being for many years in the service of John II, King of Bohemia and Duke of Luxembourg, who was killed at Crécy. Later Machaut was attached to the French court, where he was considered the compeer of Petrarch. His biographer considers that "au plus, il accommode facilement ses devoirs, ses fonctions religieuses avec la chasse, la vie

mondaine et l'amour lui-même".<sup>6</sup> A manuscript Bibl. Nat. MS fr. 1584, richly illuminated by Maître aux Boqueteaux and once in the possession of the Duke John of Berry, contains portraits of the composer.<sup>7</sup> The Ludwig edition<sup>8</sup>, of which the volumes so far published contain all the polyphonic secular music apart from the *lais*, gives a list of manuscript sources, and Hoepfner published all the poetry.<sup>9</sup>

He develops the old *formes fixes*, especially the *ballades*, of which he wrote over two hundred. Of the 42 set by him to music, 1 is monodic, 15 are in two parts, 18 in three parts and 8 in four parts. Although it remained a popular literary form after Machaut's death, according to Miss Hewitt<sup>10</sup>, it did not receive so much musical treatment; but late 14th-century composers made constant use of it.<sup>11</sup> The *ballade* differs from the *rondeau* and *virelai* in the position and importance of the refrain; in this form the refrain does not open the piece. The normal poem had a four-line section with alternate rhyme schemes set to the same music, with perhaps *ouvert* and *clos* endings. A certain method for recognizing it at a glance is to see whether such endings occur about the middle of the song. If that is the case, the piece is a *ballade*. Any number of lines may follow, the music being composed for each one. The final line is the refrain which occurs at the end of each verse. The usual number of verses was three. But, although not invariably the case, an *envoi* might be added to sum up the ideas in the poem. However, this coda did not appear until the time of Eustache Deschamps and was never essential. The analysis of the form gives us

aβ aβ γ β  
ab ab ccd D

A *ballade* by Machaut clearly shows a more advanced style than the earlier settings of La Halle. In the majority of cases a single vocal line was accompanied by instruments in the other parts. However, different texts could be set to more than one part, making double and triple *ballades*. The four-part double *ballade* 'Quant Theseus, Hercules et Jazon/ Nequier veoir la biaute d'Absalon' has an instrumental *tenor* and *contratenor* supporting the upper voices, which both move independently. The well-known lamentation on

<sup>1</sup> Armand Machabey, 'Guillaume de Machaut' (Rev. Mus., 1930-31).

<sup>2</sup> Reproduced in Reese, *op. cit.*, pl. VI, and Théodore Gérold, 'Histoire de la musique', (1936), pl. XXVII.

<sup>3</sup> Friedrich Ludwig, 'Guillaume de Machaut: Musikalische Werke' ('Publikationen älterer Musik', Leipzig, 4 vols., Vol. I, 1926, *Ballades*, *Rondeaux*, *Virelais*; Vol. II, 1928, *Commentary*; Vol. III, 1929, *Motets*; Vol. IV, still unpublished).

<sup>4</sup> Ernest Hoepfner, 'Œuvres de Guillaume de Machaut', 3 vols. (1908-21). The seven 'Remède de Fortune' pieces are included with a transcription by Ludwig in this edition.

<sup>5</sup> Hewitt, *op. cit.*, pp. 53-54.

<sup>11</sup> Apel, *op. cit.*, p. 5.

<sup>1</sup> Gustave Reese, 'Music in the Middle Ages' (1940), p. 229.

<sup>2</sup> *Ibid.*, I, 307-8, II, 245-48. Johannes Wolf, 'Geschichte der Mensuralnotation von 1250-1450', 3 vols. (1902), II, 25; III, 26, for original notation and transcription. See also Aubrey, 'Les Plus Anciens Monuments de la musique française' (1903), pl. XX, facsimile.

<sup>3</sup> Gennrich, *op. cit.*, I, 290-306; II, 230-45.

<sup>4</sup> Oliver Strunk, 'Source Readings in Music History' (1950), p. 172.



the death of Machaut set by Andrieu, a late 14th-century composer, to words by Deschamps, is in a similar style, and the final verse gives us a rare indication of contemporary methods of performance<sup>1</sup>:

Rubeles, leuths, vielles, syphome,  
psalterions, tres tous instrumens coys,  
rothes, guiterne, flaustes, chalemie,  
traversaynes, et vous, nymphes de bois,  
timpane aussy, metes en euvre doys,  
et le choro n'y ait nul qui repliche,  
fautes devour, ploures, gentils Galoys,  
la mort MACHAUT, le noble rethorique.

In order to emphasize the name in the refrain the cadence on Machaut is isolated by rests.

The piece from which the following is quoted is an example of the *ballade*<sup>2</sup> form giving all three parts to the voices in canon. It has the usual three verses; part of one only can be given here. The canon seems to have been a French innovation, for four pieces are to be found in a French manuscript at the Chapter Library, Ivrea, and are thus antecedents of the Italian *caccia*:

Ballade

C Da-me, par

A Sans cuer m'en vois do - -

vous me sens re-con-for-tes  
hors de tou-tes or-phentes

B A - mis, do - lens maz  
que vos cuers m'est tous

lens et e-sploures plains de sou -  
spirs et em-brases dou - ce da -

etc

de tous les gries  
par vous ne puis

et des-con-for-tes par  
entiers de-mo-res Tres

-spirs et di - se -  
-me, que brief-ment

<sup>1</sup> Ludwig, *op. cit.*, I, 40-51. Incorrectly transcribed by Droz and Thibault, 'Poètes et musiciens du XVe siècle', (1) 1944, pp. 19-20. There are four illustrations from a Machaut MS, Paris, Bibl. nat., fonds franç. 9221, showing methods of performance facing p. 13.

<sup>2</sup> *Ibid.*, I, No. 17.

Three characteristics of Machaut's style may be noted. First his preference for alternating specifically rhythmic motives with sustained notes, as for example in the five-part *ballade* 'De fortune ne doy pleindre et loer' and the famous *rondeau* 'Ma fin est mon commencement'<sup>3</sup>, in which the music of the second part is the exact reverse of the first, taking the form of a musical palindrome; the only difference being that in the second part the original music for the *duplum* is transferred to the *tenor* voice part and the old *tenor* becomes the instrumental *duplum*. Such complications make it extremely unlikely that these forms were danced to any longer during the 14th century. Although many of his motives run in imitative patterns throughout the web of a composition, they occasionally lose effect by a failure to make clear the entries. There are, in all, 21 *rondeaux* set to music, 7 of which are in two parts, 11 in three parts, and 3 in four parts. The variation in the number of parts is a second characteristic of this style: later composers almost invariably wrote chansons in three. It is worth while noticing the fluidity of his harmonies. That he had no desire for any rigidity may be deduced from the alterations in the different manuscripts noted in Ludwig and by Machabey, in which entirely new music for a part may be substituted. This vagueness applies to all types, but an example may be seen in the *rondeau* 'Puis qu'en oubli sui de vous, dous amis', in which a new *tenor* and *contratenor* are substituted in the Paris MS Bibl. Nat. fr. 9221. A third characteristic of his style is the fairly constant use of binary instead of the conventional triple rhythms.

Of the 33 *virelais*, or *chansons ballades*, as Machaut prefers to call them, which he set to music, 25 are monodic, 7 in two parts, and one is in three parts. All the polyphonic settings are three-verse poems in the old style.

A striking fact in the history of French polyphonic chansons is a comparison between the solitary composer of the first half of the century and the numerous followers writing in the form up to the time of Dufay. Until Apel's study of late 14th-century secular music was published, little was known of the chanson of the period. The music reaches a high complexity of rhythm and subtlety of construction equal to the elaborate domestic architecture so characteristic of the reigns of Charles V and Charles VI in France. It was an age, too, in which the miniature and the illuminated book achieved a delicacy and finesse unknown until then in the West. Brilliant courts were held not only in Paris, where Machaut had worked, but at Avignon, Dijon and in northern Spain. The great Maecenas and brother of both Charles V and Philip the Bold, Duke

<sup>3</sup> Ludwig, *op. cit.*, I, 25-26, 63-64, also Reese, 'Music in the Middle Ages', pp. 351-52.

John of Berry, who commissioned two of the most exquisite books of Hours, 'Les Grandes Heures du Duc de Berry' and the 'Très Riches Heures du Duc de Berry', was patron equally of poets and musicians. His praises were sung "quar c'est celi qui est la flour du monde", a tribute which formed the refrain to a *ballade* by Solage<sup>1</sup>, Machaut's pupil, an elaborate piece, as befits a court ode. In general Solage follows his master in style, but makes greater use of dissonance to illustrate the text, as in the following passage from his *rondeau*, 'Fumeux fume', a song written perhaps for a club of smokers known to have existed about that time. The three bass registers and the raucous character of the music with its chromaticism unique for the date lend authority to the suggestion<sup>2</sup>:

From a *Rondeau* by Solage.

The musical score is for a *Rondeau* by Solage. It consists of three staves of music. The first staff has the lyrics "fu fum me met" and "mer molt". The second staff has the lyrics "par sa pen-a" and "me-se gre-e". The third staff has the lyrics "par sa pen-a" and "me-se gre-e". The score includes bar numbers 15 and 20.

Although the form of the *rondeau* altered little, the isorhythmic features common in the motets are occasionally introduced. Two examples by the late 14th-century composer Garinus, of which the second, 'Loyauté me tient', has the complete text, are given in Apel's study. The second section of this *rondeau* is rhythmically identical with the first in every part except for bar 31 in the bass.

The *virelai* after Machaut undergoes little fundamental change in form. The musical structure is often on a more extended scale, which may account for the dropping of the second and third verses always found in the older masters' works. This shorter form came to be known as *bergerette*. However, the complex musical structure that is characteristic of the period 1370-90, during which time such poet-composers as Anthonello da Caserta, Trebor, Jacob de Senleches and Philipoctus da Caserta wrote many of their *chansons*, makes Apel distinguish between the Machaut style, which "although flexible, nevertheless is wholly integrated" and the "manneristic style" which aims at "deliberate diversification, extravagance and utmost complexity". Some of the most delightful of these *bergerettes* have passages in imitation of bird-calls, and Apel suggests that "there is perhaps still an echo of 13th-century village poetry in these lyrics whose carefree prattling reveals such a strong contrast to the formal rhetoric of the courtly ballades". They were the work of trouvères of northern France and Flemish territories, bearing Walloon and Picard traits of dialect.<sup>3</sup> The piece by Vaillant, 'Par maintes foyes', in which the nightingale, skylark and cuckoo compete, is known also from the German *contrafactum*, 'Der Mai mit lieverzal', by Oswald von Wolkenstein.<sup>4</sup> A *virelai* by Ciconia, 'Or sus vous dormez trop', performed with a bagpipe for the *contratenor* and trombone for *tenor* has, in Apel's opinion, "all the qualities to become one of the top attractions in concerts of early music". But however fresh it may seem, it is remarkable for the notational and stylistic complexities typical of the period, and indeed the attention to details from nature is an indication of a *fin-de-siècle* attitude. The harmonic idiom of the "manneristic" period is startling, but the explanation lies in the principles of 13th-century *discantus* modified by the admission of the third and, to some extent, the sixth as consonances. As an example of the increasing importance of these intervals the *contratenor* part in the *ballade* 'Dame d'onour en qui' by Anthonello da Caserta, transcribed by Apel as No. 24, is an interesting example both for its harmonies and for the arpeggio-like figures on the  $\frac{5}{4}$  and  $\frac{3}{2}$  chords. As distinct from the four-part ecclesiastical polyphony in motets, these secular works depended on a two-part *discantus* texture in which the *superius-tenor* combination was paralleled by the *contratenor-tenor* combination. Considered in this light, the most startling dissonances can be explained, since they appear where the *tenor* is in the

<sup>1</sup> They are transcribed in section vii of Apel's study.

<sup>2</sup> *Apel, op. cit.*, No. 34, 'S'aincy estoit'. Fac. as *ibid.*, No. 40. Fac. as pl. V.

<sup>3</sup> Transcriptions in D.T.O., IX, the 'Historical Anthology of Music' and Wolf, 'Geschichte der Mensuralnotation'. Both pieces are compared by Gennrich in the 'Zeitschrift für deutsche Bildung', II.

middle of a combination and thus, through two almost independently written *descantus* combinations, composers arrived at a musical style of greater daring and deliberate dissonance than had been used before, or, indeed, was used thereafter until the advent of the 20th century.

The very complicated rhythmic and harmonic style of the late 14th century becomes simpler in the works of Matheus de Perusio. Several points in his style connect him with the period of Dufay and Dunstable, the most noticeable of which is the simplification of the *contratenor* line, giving it a harmonic instead of melodic function, and dispensing with its rhythmic peculiarities. The reaction to the *fin-de-siècle* atmosphere in which the arts mirrored a highly sophisticated society, isolated within exotic mansions of its own creation, followed naturally. The Burgundian court, "improvisation monstrueuse d'une aggrégation de provinces, qui n'eurent ni l'unité de races ni l'unité d'idées", was able from its international character to collect artists from all Europe. Allied to the English court of Henry V, himself one of the group of composers whose works are to be found in the Old Hall Manuscript, Burgundy was able to prosper, while the France of the *trouvères* was struggling in the final phase of the Hundred Years' War. Gilles de Binchois, a soldier who from about 1430 to his death remained in the service of Philip the Good as a musician, is the most representative composer. But the international character of Dijon must be remembered when dealing with the Burgundian school. Actually it attracted both English and Flemish composers and, by drawing back to itself such men as Dufay and the Liégeois Hugo and Arnold de Lantins, all at some time of their lives members of the papal chapel in Rome, the school may be said to have fused even the Italian element. For the return of the papacy to Rome and the training which the papal chapel gave to its cosmopolitan choir was to have an effect on music in Europe as profound as the edicts of Gregory the Great. It is, of course, true to say that the French chanson played an infinitely more important part in 15th-century life than the Italian *canzona*. The MS Panciatichi 26 at Florence, a purely Italian work but containing numerous French texts set by Frenchmen and Italians, is an indication of the northern hegemony. As Chailley puts it, "La Bourgogne . . . se borne à drainer les artistes de toutes provenances vers la Cour de Dijon et à leur suggérer, par le faste de ses réjouissances, une certaine unité de style, qui permet malgré tout d'évoquer une véritable école bourguignonne". Charles van den Borren has an informative discussion on the distinctive elements which made up the Bur-

gundian school in his book on the music of the 15th century.<sup>1</sup>

The chansons of the immediate predecessors of Dufay and Binchois are not easily accessible, although the names of the three most distinguished composers, Tapissier, Carmen and Cesaris, figure in the poem by Martin le Franc, 'Le Champion de Dames' (c. 1440), the relevant verses of which, including the reference to the pre-eminence of English composers, are printed in Stainer's 'Dufay'. The only chanson of the three published by Stainer is 'Mon seul vouloir' by Cesaris. It is again in striking contrast with the transitional mannerist style. The *tenor* is in the fifth mode throughout, reminiscent of the motet style, while the *contratenor* and *superius*, set to different texts, have none of the long melismata found in the earlier composers. A *rondeau* and double *rondeau* may be seen in Dannemann's book on the immediate predecessors of Dufay.<sup>2</sup> This type of slow-moving *tenor* leads van den Borren to conclude that chansons were beginning to be composed as a unit rather than as three separate strands of music: the use of *faburden* particularly in the cadences is perhaps an indication of this. But it has been suggested that such *tenors* as that in 'Mon seul vouloir' were taken from popular songs. This certainly became the case later on, although even during the 13th and 14th centuries the *tenors* of secular motets had been borrowed from chansons in the *formes fixes*. It is not clear whether in the 15th century the *tenors* were borrowed from popular songs or whether composers used their own melodies. Certainly the *tenor* of the *ballade équivoque* 'Se la fase ay pale' provides Dufay equally with the basis for his Mass of that name; and there are a few examples in which French and Latin texts are mixed.<sup>3</sup>

A further innovation made much use of at this time is the instrumental interlude. Such an interlude provides an explanation for the popularity of the *rondeau* form over the *ballade* and, to a lesser extent, the one-verse *virelai* or *bergerette*; the constant repetition inherent in the form was made interesting both by interludes and by an increase in the number of lines with a consequent lengthening of the melody in each of the two musical sections. It is probable that wind instruments accompanied

<sup>1</sup> 'Études sur le XV<sup>e</sup> siècle musical' (1941). Most of the published work comprising the period 1420-80 can be seen in Stainer's 'Dufay'; the D.T.O. Vols. VII and XI, 2, of the Trent Codices; van den Borren's collection of pieces 'Le Manuscrit musical 222 C22 de la Bibliothèque de Strasbourg' (1924), Droz and Thibault's 'Poètes et musiciens du XV<sup>e</sup> siècle' (1924), Marix's 'Les Musiciens de la cour de Bourgogne au XV<sup>e</sup> siècle (1420-1467)' (1937), and Blume's 'Das Chorwerk', Vols. XIX, XXII.

<sup>2</sup> Erna Dannemann, 'Die spätgotische Musiktradition in Frankreich und Burgund' (1936).

<sup>3</sup> Vol. XI of the D.T.O. gives three pieces of this nature.

the voices. There is evidence for this supposition in the description by Olivier de La Marche of a contemporary feast arranged for the wedding of Margaret of York and the Duke of Burgundy in 1468, where "prestement s'ouvrirent les fenestres, et là se comparurent quatre loups ayans flustes en leur pattes: et commencèrent les dictz loups à jouer une chanson"<sup>1</sup>, with the implication here that at times voices could be done away with altogether. One rare indication of a specific instrument is to be found in a chanson by Pierre Fontaine, 'J'ayme bien celui qui s'en va', which has a marking *contratenor trompette*.<sup>2</sup>

Dufay's works point the way for the more elaborate imitation of the latter part of the century. This technique was by no means modern, as we have seen, but it is employed more effectively by him than by Machaut. An example of imitative writing is to be found in the *rondeau* 'Ce jour de l'an', transcribed by Stainer, of which van den Borren quotes the opening in his study of 15th-century music. As a rule the imitative passages are found in the voice parts, the instrumental parts preserving their independence by the use of a different modal rhythm, and it is significant of the increasing taste for imitation that this is a piece for three voices. His setting of the words is far more simple and syllabic than that of his predecessors. An interesting piece which illustrates this point is the dialogue 'La belle se siet au pié de la tour', the *tenor* of which is an extremely old popular melody, 'La Pernette', still to be heard in the south of France. It was constantly used later and settings are to be found by Josquin des Prés and Okeghem, among others:



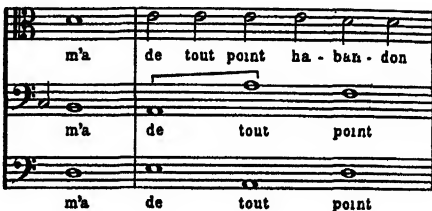
Declamation of this nature is not very common. But in the works of Binchois, especially in the love laments, it seems to have been introduced to bring out a sense of desolation. Droz and Thibault transcribe two *ballades* by Binchois: the first, 'Deul angoisseaux, rage desmesurée', a poem by Christine de Pisan, the second, 'Triste plaisir et douloureuse yoie', by Alain Chartier, which illustrate the point. The following extract is from the Christine de Pisan poem:

<sup>1</sup> Stainer, *op. cit.*, quotes Petitot's Collection of Mémoires, X, 344.

<sup>2</sup> Transcribed by Aubry in S.I.M.G., 1907.



An anonymous example in D.T.Ö., XI, 'Terriblement suis fortunée', is a further instance notable for declamation and for the angular *contratenor* part:



These examples show a further difference between the period of Dufay and Binchois, to take the two outstanding masters, and earlier composers: the new distinction between poet and musician. For the two are no longer synonymous. And among the poets are to be found such names as Charles d'Orléans and François Villon. But the favourite subject is still the *amour courtois*.

The imitation which can be found in Dufay and his contemporaries gains in complication in the works of Busnois and Okeghem. In the opinion of both van den Borren and Jeppesen<sup>3</sup> this may be accounted for by the tendency to sing all parts which, while relatively rare in Dufay, becomes more frequent as the century continues.

<sup>3</sup> Knud Jeppesen, 'Der Kopenhagener Chanson-nier' (1927).

The *ballade* form, which still had a certain vogue in the earlier part of the century gave way entirely to the *rondeau*, which underwent considerable change, the two-line refrain giving way to four and even five lines which, still preserving the basic structure of a two-phrase melody, increased its length greatly. The five-line structure was made possible by giving three lines to the first musical phrase and two to the second. Actually no *rondeaux* of the period are given a complete text under each line of the score. The words generally follow the *superius*. But it is unlikely that the 13th-century rules were not still obeyed, for the musical and literary sources were entirely derived from a past heritage. The *bergerette* form was almost as popular as the *ballade*. The two sections often differ in rhythm, changing from ternary in the first to binary in the second. Otherwise the *bergerette* conforms to the *virelai*. Binary rhythm increased in popularity throughout the century; in fact, of the 33 pieces in the Copenhagen Manuscript 21 are in binary rhythm, 10 in ternary and the remaining two, *bergerettes*, have the refrain in ternary and the rest in binary as a contrast.

In the works of late 15th-century composers the dissonant qualities still found in Dufay gradually disappear and, without deference to the strict rules of 16th-century counterpoint, the harshness noticeable in earlier periods tends to be softened by a more circumspect treatment.

Jepesson gives a list of the sources for the period in the edition of the Copenhagen Manuscript; and an interesting article on Busnois is printed in 'The Music Review' by George Perle<sup>1</sup>, which includes a short bibliography of modern reprints. But it is not intended to be a full list. The first printed collection of chansons, 'Harmonice Musices Odhecaton', was published by Petrucci at Venice in 1501. It contains many works by contemporary composers.<sup>2</sup> In this collection it is possible to detect the change that comes over music in the 16th century. The chanson develops on entirely new lines. Josquin des Prés, for example, is among the first composers to write complicated polyphonic chansons in four parts; and from now on the three-part form is rare. Three of Josquin's six pieces in the 'Odhecaton' are in three parts, but the three remaining examples by him written in a more modern style are given to four voices. The four-part piece 'De tous bien' illustrates the complicated contrapuntal writing favoured by the late Burgundian school. Josquin actually borrows the *tenor* and *superius* from Hayne's setting of the same piece, included also in the collection, and adds a third part in an entirely

<sup>1</sup> 'The Chansons of Antoine Busnois' (M. Rev., May 1950).

<sup>2</sup> The Hewitt edition gives a comprehensive list of MSS, early and modern printed works.

different style with a puzzle superscription, "Petrus e Joannes current in puncto". The solution produces a canon at the unison with the fourth and lowest voice a minim behind. The octave leaps and hocket-like passages for the parts in canon leave no doubt that they were intended for instruments. This borrowing and the use of popular songs within the chansons becomes as common feature of the times.

Apart from these musical complexities, however, the texts themselves show a difference from the older poems both by their freedom from the old *formes fixes* and by the change of subject-matter away from the lovers' complaints. The new songs can be distinguished only by the presence or absence of a refrain, and the refrain itself is treated with a new freedom so that the music now governs the form of the song and, to illustrate the text, a more expressive style is introduced. The poems have a freshness enlivened with constant references to nature which, illustrated in the music, remind us of some late 14th-century *virelais*. In the four-part *chanson à refrain* of Josquin's pupil Jean Mouton, 'James James James', included in the 'Odhecaton', the details of the new style can be seen. The free poetic form allows the music to determine the lay-out of the text; thus the refrain recurs constantly in short settings throughout the piece, since the lines themselves are concise. The imitative entries, the comparatively restricted compass of the voices and the syllabic setting are all characteristic of the period. Rhythmic alterations of a few bars' length show an increase in flexibility already noticeable in the two sections of the *formes fixes*. This development leads Einstein to the conclusion that the first quarter of the 16th century marked a phase in the history of music as important as the change to monody about 1600 or the break from the *opera seria* at the time of Gluck. "The transformation", he writes in 'The Italian Madrigal', "about 1520, of the song style of the preceding centuries into the poetic motet style of the 16th century was just such a far-reaching and quiet revolution."

In fact the developments in France at this time were to be of vital importance to the history of monody and hence of opera. For, through the flowering of the new type of chanson intimately connected with the rhythms of the poetry, we reach the *chansonnets mesurées* of Baif and the inauguration of the Académie de Poésie et Musique in 1570. The interest in the relationship between speech-rhythms and music may be said to date from the publication of 'L'Art de métrifier françois' by Michel de Bouteville in 1497; and it is possible to detect its antecedents in the declamatory settings of Dufay, such as we have

illustrated in 'La belle se siet'. The rhythmic pulse tends to have a more regular significance and the music to fit into definable bars, although of course the bar-line as we know it is useless in the real measured music. The music of the whole period can be found in the volumes edited by Expert.<sup>1</sup> The descriptive chansons of Jannequin are particularly delightful. They are remarkable for brilliant imitative passages in which the hunt, 'Gentilz veneurs', battle, 'Escoutez, escoutez', and bird-songs, 'Réveillez vous',<sup>2</sup> are all presented in the most vivid manner, using pairs of voices echoing each other as well as full four-part homophonic sections. Other examples of these free chansons are written in five and even more parts. The Jannequin pieces are on a large scale divided into two sections and show the wonders of the late flowering French renaissance. However, in spite of the elaborate treatment, the words are set syllabically almost throughout. With the followers of Jannequin, Costeley and Regnart in particular, who set Ronsard's poems in a manner they believed to imitate classical Greek, that is to say in the *vers mesurés à l'antique*, the study of French chansons ends. For in the interest of the new speech-rhythms can be seen the antecedents of modern music, the *nuove musiche*, the *camerata* of Bardi and the opera. The circle is indeed complete, for we find the ancient belief that poet and musician should be one expressed in the dedication to Baif in 1570 of Costeley's 'Musique':

Iadis Musiciens et Poëtes et sages  
Furent mesmes auteurs : mais la suite des ages,  
Par le tems qui tout change, a séparé les troys.  
Puissons-nous, d'entreprise heureusement hardie,  
Du bon siècle amener la coustume abolie,  
Et les troys réunir sous la faveur des Roys.

Although it cannot be said that this synthesis was achieved in one man after the fashion of Machaut, the union of music and poetry was to be wrought into a new amalgam: 'Le Printemps', a collection of measured chansons by Claude Le Jeune which Ballard published in 1603 is among its finest products.

S. T. W. (ii).

Bibl.—See footnotes.

See also Josquin des Prés (Chansons).

**CHANSON BALLADÉE.** See MACHAUT.

**CHANSON DE FORTUNIO LA** (Opera). See OFFENBACH.

**CHANSON DE GESTE.** See SONG, p. 909.

**CHANSON DE TOILE** (Fr., cloth song).

A French medieval type of song similar to the *chanson de geste*, but referring to a female instead of a male character in the story it tells or the action it accompanies. The name

doubtless refers to such an exclusively feminine occupation as spinning or embroidering.

**CHANT.** To chant is, generally, to sing, and, in a more limited sense, to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a Chant and Chanting, *cantus firmus* or *canto fermo*. The method of chanting that belongs to the Latin service-books is described elsewhere.<sup>3</sup> The word is now used for the short melodies sung to the psalms and canticles in the English Church. These are either "single", i.e. adapted to each single verse after the tradition of sixteen centuries, or "double", i.e. adapted to a couple of verses, or even "triple" or "quadruple", ranging over three and four verses respectively.

The qualifying terms "Gregorian", "Anglican", "Gallican", "Parisian", "Cologne", etc., as applied to tone or chant, simply express the sources from which any particular chant has been derived.

It is historically incorrect to regard the structure of ancient tones and of modern chants as being antagonistic to each other. The famous 'Book of Common Prayer' noted, by John Marbeck (1550), includes music of the Latin ritual, adapted, *mutatis mutandis*, to the new English translations of the Missal and Breviary. The ancient Gregorian chants for the psalms and canticles were in use not only immediately after the Reformation, but far on into the 17th century; and although the Great Rebellion silenced the ancient liturgical service, with its traditional chant, yet in the fifth year after the Restoration (1664) the well-known work by the Rev. James Clifford, Minor Canon of St. Paul's, gives as the "Common Tunes" for chanting the English Psalter, etc., correct versions of each of the eight Gregorian tones for the Psalms, with one ending to each of the first seven, and both the usual endings to the eighth, together with a form of the Peregrine tone similar to that given by Marbeck.<sup>4</sup> Clifford gives also three tones set to well-known harmonies, which have kept their footing as chants to the present day. The first two are arrangements of the 1st Gregorian tone, 4th ending—the chant in Tallis's 'Cathedral Service' for the Venite—with the melody, however, not in the treble, but (according to ancient custom) in the tenor. It is called by Clifford "Mr. Adrian Batten's Tune"; the harmony is essentially the same as that of Tallis, but the treble takes his alto part, and the alto his tenor. The second, called 'Christ Church Tune' and set for first and second altos, tenor and bass, is also the same; except the third chord from the end:

<sup>3</sup> See GREGORIAN TONES.

<sup>1</sup> H. Expert, 'Les Maîtres Musiciens de la Renaissance française'. A representative collection is given in Vol. V of 'Trente et une Chansons musicales', published by Attaignant in 1529, including pieces by Jannequin, Claudin de Sermisy and Gascogne.

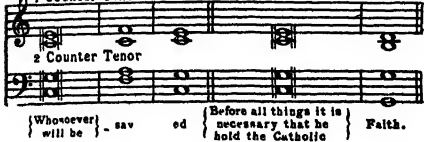
<sup>2</sup> Expert, *op. cit.*, Vol. VII.

<sup>4</sup> See Table of chants in 'Acc. Harmonics to Brief Directory', by Rev. T. Helmore, App. II, No. cxi.

## Christ Church Tune



Clifford's third specimen is quoted as 'Canterbury Tune' and is that set to the "Quicumque vult" (Athanasian Creed) in Tallis's 'Cathedral Service'; but, as before, with harmonies differently arranged:

Canterbury Tune  
1 Counter Tenor

It has all the characteristics of the 8th Gregorian tone, with just such variations as might be expected to occur from the lapse of time and decay of the study of the ancient forms and rules of church music.

The fourth of Clifford's examples is also a very good instance of the identity, in all essential characteristics, of the modern Anglican chant and the ancient Gregorian psalm tones. It is an adaptation of the 8th tone, 1st ending — the tone being in the tenor:

## The Imperial Tune



The work published in 1661 by Edward Lowe, entitled 'Short Directions for the Performance of Cathedral Service' (2nd ed., 1664), also gives the whole of the tones, and nearly all their endings, according to the Roman Antiphonarium, as Lowe had sung them before the Rebellion when a chorister at Salisbury. He also gives the harmonies quoted above as the 'Imperial' and 'Canterbury' tunes, and another harmony of the 8th Tone, short ending (Marbeck's 'Venite') with the plainsong in the bass.

The 'Introduction to the Skill of Music', by John Playford (1679 ed.), in its directions for the 'Order of Performing the Divine Service in Cathedrals and Collegiate Chapels' confirms the above statements. Playford gives seven specimens of psalm tones, one for each day of the week, with 'Canterbury' and the 'Imperial' tunes in "four parts, proper for

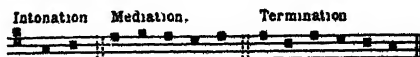
Choirs to sing the Psalms, Te Deum, Benedictus, or Jubilate, to the organ".

The Rev. Canon Jebb, in the second volume of his 'Choral Responses and Litanies of the United Church of England and Ireland', gives from the three writers quoted and from Morley's 'Introduction' (1597) a table of such old English chants as are evidently based upon or identical with the Gregorian psalm tones. He also gives some interesting specimens of the experiments made by English composers shortly after the Reformation, preliminary to the settling down of the new four-part chant into the rhythm which it permanently adopted, based upon the rhythm of some of the old tones.

It is interesting to note also that in the earliest days of the Reformation on the Continent books of music for the service of the reformed church were published, containing much that was founded directly upon the Gregorian plainsong, and it was chiefly through the rage for turning everything into metre that the chant proper fell into disuse among Protestant communities on the Continent. See the 'Neu Leipziger Gesangbuch' of Vopelius (Leipzig, 1682).

The special work for the guidance of the clergy of the Roman church, and all members of canonical choirs, in the plainsong which they have specially to chant, is called the 'Directorium Chori'. The present 'Directorium' corresponds with the famous work prepared by Guidetti (1582), with the aid of his master Palestrina. But as is the case in most matters of widespread traditional usage, differences are found between the books of present and past liturgical music, not simply in different countries and centuries, but in different dioceses of the same country and the same century. The York, Hereford, Bangor and Lincoln "uses" are named in our Prayer Book as is also that of Salisbury ("Sarum use") which obtained a foremost place of honour for the excellence of its church chant. The chants for the responses after the Creed in the Matins and Vespers of English cathedrals are almost the same to the present day as those found in the most ancient Sarum Antiphonary and differ but slightly from the Roman.

The psalm tone, or chant, in its original and complete form, consists of (1) an Intonation at the beginning, followed by a Recitation on the dominant of its particular mode; (2) a Mediation, *a tempo*, closing with the middle of each verse; (3) another Recitation upon the dominant with a Termination completing the verse, as in the following — the 3rd tone sixth ending:





In the modern Anglican chants the Intonation has been discarded, and the chant consists of the Mediation and Termination only.

When the tune or phrase coincides with a single verse of the psalm or canticle it is styled a "single chant", as are all those hitherto cited. At the time of the Restoration, as already stated, the Gregorian chants were still commonly used, till lighter tastes in music and the lessened numbers of men in cathedral choirs led to the composition of new treble chants and a rage for variety. Some of these, especially the earlier ones by Restoration composers, are fine and appropriate compositions. But a different feeling gradually arose about the essential character of church music; double chants and pretty melodies with modern major or minor harmonies came to be substituted for the single strains, the solemn and manly recitation tones and the grand harmonies of the 16th century. These indulged in a partsong prettiness and showed a weak harmonic sense and little evidence of self-criticism on the part of the composers. This tendency persisted till the latter part of the 19th century, for the Anglican chant was no more immune from disease than was the whole corpus of church music.

The 20th century has seen a return to a more diatonic harmony, and the modern chant tends to be frugal in the use of crotchet movement and passing-notes, which is a welcome sign that the purpose of the chant is more fully recognized.

The following, by Crotch, is remarkable for its grace and elegance, as well as for the severity of the contrapuntal rule to which the quondam Oxford professor subjected himself in its construction (*per recte et retro*). Each of the four parts in the former half of the chant has its notes repeated backwards in the corresponding sections of the second half:



For the method of using such chants see CHANTING. T. H., rev.

See also Gregorian Tones. Morley (W., ? oldest ex. of double chant). Psalmody

**CHANT DU DÉPART.** According to some authorities (Castil-Blaze, Chouquet, Pougin) this national air was composed by Méhul to some fine lines by Marie Joseph

Chénier, for the concert celebrating the fourth anniversary of the taking of the Bastille (14 July 1794). There are different versions of the circumstances in which the words were written. One of these is that Chénier was in hiding at the house of B. Sarrette, and that the first edition, by order of the National Convention, states merely "Paroles de . . . ; musique de Méhul". It must be remembered also that the sub-heading of the air is 'Hymne de guerre', and there is no allusion to the taking of the Bastille in the text itself. In reality it was played for the first time on 4 July 1794, at a concert in the Tuileries, conducted by Sarrette, to commemorate military victories; then on 14 July and 10 Aug. It was in fact performed at nearly all official ceremonies from 1794 to 1800, and its theme was adapted to some thirty songs. The first verse is as follows:

*Tempo di marcia*

La vic-tou-re en chant-ant nous ou-vre la bar-  
-rière, La li-ber-té gui-de nos pas; Et du  
Nord au Mi-di la trom-pet-te guer-  
-rière a son-né l'heu-re des com-bats. Trem-  
-blez, en-ne-mis de la Fran-ce, Rois  
i-vres de sang et d'orgueil! Le peu-ple sou-ve-rai-  
-van-oe; Ty-rans, des-cen-dez au cer-cueil! La ré-pu-  
-bli-que nous ap-pe-le, Sa-çons vaincre ou sa-çons pé-  
-rir; Un Fran-çais doit vi-vre pour el-le, Pour  
elle un Français doit mou-ri-r! Un Français doit vi-vre pour  
el-le, Pour elle un Français doit mou-ri-r!

Braham used the opening phrase, perhaps unintentionally, in 'The Death of Nelson'.

G. C., adds. M. L. P

BIBL.—PIERRE, CONSTANT, 'Les Hymnes et les chansons de la Révolution, aperçu général et catalogue, avec notices historiques, analytiques et bibliographiques' (Paris, 1904).

**CHANT DU ROSSIGNOL, LE** (Stravinsky). See NIGHTINGALE, THE

**CHANT-FABLE** (Fr.). A 13th-century French *trouvère* song the words of which relate a fable.

**CHANTAVOINE, Jean (François Henri)** (b. Paris, 17 May 1877; d. Mussy-sur-Seine, Aube, 16 July 1952).

French musicologist. He studied musicology and philosophy at the Universities of Paris and Berlin (under Max Friedländer) and was music critic of the *Revue Hebdomadaire* in 1903-1920, of *Excelsior* in 1911-20 and of several musical journals, notably of *Le Ménestrel*. From 1921 to 1923 he was a member of the Commission Interalliée pour la Rhénanie at Wiesbaden, and from 1924 to 1937 Secretary-General of the Paris Conservatoire. He edited for the firm of Alcan a series of monographs, *Les Maîtres de la musique*, himself writing on Beethoven (1906) and Liszt (1910, 3rd ed. 1913). He also published a collection of seven essays entitled *Musiciens et poètes* (1912) which includes a study of Liszt's early operetta *Don Sanche*, which Chantavoine himself discovered, and *De Couperin à Debussy* (1921). He translated and edited a selection of Beethoven's letters, *Correspondance de Beethoven* (1904), and published an analysis of Beethoven's symphonies, also a book on Munich in the collection *Les Villes d'art célèbres* and another on *Vermeer de Delft*.

Chantavoine was the author of excellent French translations of the texts of Mozart, Brahms, Wagner, Richard Strauss, Respighi, etc., and of an adaptation of Beethoven's ballet *Die Geschöpfe des Prometheus*. He was also responsible for the publishing, both in score and for pianoforte solo, of the twelve Minuets by Beethoven written in 1799 and rediscovered in 1872 by Richard von Perger.

A. H. (ii).

**CHANTER.**<sup>1</sup> The highest pipe of the bagpipe, from which the "chant" or melody is produced, as opposed to the drones, each of which speaks only a single note.

W. H. S.

See also Bagpipe.

**CHANTERELLE** (Fr., lit. "the singing one"). The French name for the E string of the violin; also by analogy, but less currently, the top string of any stringed instrument.

E. B.

**CHANTING.** This term is, by modern usage, generally confined to that species of Anglican ecclesiastical singing in which prose verses of varying length are sung to a repeated melody. Chanting belongs especially to the Psalms and Canticles of the daily offices of the Church.

<sup>1</sup> Often spelt "Chaunter" in would-be imitation of Scottish pronunciation; but there is no authority for this.

It has been shown above (see CHANT) that the form of the chants now in common use in the English Church was evolved first by the application of harmony to the Gregorian tones, and later by new compositions of a more or less similar pattern. This evolution in the composition produced a difficulty in practice which has made good chanting a rare accomplishment, for it turned the chant from a formula of melody, in which only pitch relationships were defined, into a composition in which the melody was reinforced by harmony, and the whole was written in notes of definite time-values: to this bar-lines were added, thereby making the chant into a rhythmic pattern, thus:



The following is a typical product of this line of thought:



Even in this "partsong" type of composition there is a certain, if weak grace; but this is destroyed if the chant rhythm is broken. Yet there must be elasticity in performance, so that the varying lengths of the prose verses can be accommodated. Nevertheless, the elasticity was mismanaged, for the actual result in practice caused certain points in the chant to be stressed, and this method earned for itself the name of the "Anglican thump". In other words, the music was pressed into the most rigid accentuation, while the words provided the supposed elasticity, since some verses are shorter than others. In the 18th century chanting was practically confined to cathedrals and collegiate churches. It was then no concern of congregations, and it is possible that the slower tempos of that day lessened the more obvious evils of this custom; but the revival of church life in the 19th century, and the introduction of surpliced choirs, provided a stimulus for the "fully choral service", as it came to be known, and also created a demand for Psalters which contained the most explicit directions for the singers. Consequently the prefaces to these books abound in warnings about accents, asterisks, syllables printed in heavy type, and sometimes (even in the words edition) bar-lines. All these increased the rigidity and made worse nonsense of the words. Among the earlier of these books may be mentioned Robert Jones's (1837), Hullah's *Psalms with Chants* (1844), the Psalter of the S.P.C.K., edited by Turle (1865), the

'English Psalter' (1865) and the 'Psalter Accented' (1872). But by far the most important publication, because of its wide acceptance, was the 'Cathedral Psalter', in which the Rev. S. Flood-Jones, the Rev. Dr. Troutbeck, James Turler, Sir John Stainer and Sir Joseph Barnby collaborated (1875). Its notes and explanations directly recommended the method described above. Other Psalters, such as the 'Barless Psalter', the 'Free Rhythm Psalter', the 'St. Mary Abbott's Psalter', in which the editor used miniature notes placed over the syllables to indicate time-values, were designed partly to improve the disposition of the syllables, partly to remedy the defects supposed to be inherent in the Cathedral Psalter. Later, the 'New Cathedral Psalter' was published, with syllables in yet heavier type, and a return to the older method. None of these books succeeded, because the true function of the chant had not yet been realized. Composers were viewing the chant as a composition to which the words had to be fitted, instead of a musical arrangement which must be the servant of the words sung to it.

Concurrently with this general extension of psalm-singing in English churches came a movement in favour of the restoration of the Gregorian tones in their unharmonized form. This was an ecclesiastical rather than an artistic movement, but it served to draw people's attention to the evils inherent in the structure of the Anglican chant. About the year 1840 some attempt to study plainsong was made. Marbeck was re-edited by both Pickering and Rimbault; Dyce and Burns published an adaptation of the plainsong to the Prayer Book; Oakley and Redhead brought out the 'Laudes diurnae' at the Chapel in Margaret Street, London; and the 'Oxford Psalter' was published in 1843. Helmore's 'Psalter Noted' (1850) was an attempt to take up Marbeck's work at the direction after the *Venite*—"and so with the psalms as they are appointed"—and to furnish an exact guide for "pointing". But the movement had to wait for fuller scholarship to accomplish any result, and even now there is no convincingly complete answer to those authorities who maintain that the tones devised for the Latin language are ill-adapted to the genius of the English one.

The arguments against the use of the Gregorian tones for chanting the Psalms in English were developed at some length by the late Poet Laureate, Robert Bridges, in his article on chanting in 'The Prayer-Book Dictionary' (1912). It was Bridges who really roused musicians to see that the chant must be fitted to the words, not the words to the chant. In his writings he analysed in detail the verbal rhythms of the English Psalms and examined

closely the structure of the Anglican chant. He went so far as to suggest the exclusion of passing-notes from existing chants.

Bridges was given practical support by the late Sir Hugh Allen (then Dr. Allen) at New College, Oxford. In the chapel at New College Bridges' suggestions were proved not only possible and reasonably simple, but also inspiringly imaginative and practical. Progress was slow, but the torch lit by Bridges and Allen has become a flame, for although there is still opposition and lethargy, there is evidence that some church musicians are tackling the problem. The 'Psalter Newly Pointed' (S.P.C.K., 1925) was a direct outcome of this pioneering, and it has made a good deal of headway. The 'Southwark Psalter', edited by Madeley Richardson, was an attempt to illustrate the varying moods of the Psalms not only by means of frequent changes of chant, but also by the insertion of interludes on the organ when the mood changed in the course of a Psalm. This was successful at Southwark, but could hardly find general acceptance, for by its very nature it precluded the congregation from taking any part.

Other Psalters which have been adopted in a number of places are the 'Oxford Psalter' (1929) and the 'English Psalter'. In these the aim has been to suggest the nearest approach to speech rhythm, but neither can be called simple, if viewed from the standpoint of the village choir; and the book which provides the minimum of directions, while having regard to the problems of each and every verse on its merits, still remains to be compiled.

There are encouraging signs that church musicians have at long last begun to recognize the need for overhauling their methods. Where progress has been made there is a livelier interest taken in chanting, and a further result is that choirs (and occasionally congregations) are beginning to enjoy and to understand the superb English of the Psalms. Previously the process of trying to fit words to music had been no more than a jig-saw puzzle of which the complete picture was never seen. In that unequal struggle the understanding of the words had no chance. Now the seeds have been sown, and they are germinating.

W. K. S.

BBL.—STANTON, W. K., 'The Canticles Pointed' (Tanworth-in-Arden, 1946).

**CHANTY.** See SHANTY.

**CHAPEAU CHINOIS.** See CHINESE PAVILION.

**CHAPEL ROYAL.** The term chapel is derived from the *cappella*, or cloak, of St. Martin, which was treasured as a relic by the Frankish kings and carried before them into battle. It was also used to give sanctity to oaths. The keepers of the cloak were termed *cappellani* (hence chaplains), and in course of

time the sanctuary in which it was kept was called the *cappella*. Subsequently the use of the term was extended to any private sanctuary or holy place.

But apart from its more ordinary use as referring to a building, the word chapel was used to denote the entire apparatus, including the *personnel*, the vestments, the plate and the service-books (musical and otherwise), which constituted the religious establishment attached to the household of a sovereign or of any great nobleman or bishop.

Such establishments were maintained with considerable dignity and elaboration at the courts of the kings of France and of England. Wherever the king travelled in state he took his chapel with him, together with the other officers and members of his household, and it was the duty of the chapel to perform the daily services wherever the king was in residence, whether he attended in person or not. When the English sovereign was in residence at one of his own palaces the services were performed in the private chapel attached to the palace, whether in Tudor times at Greenwich or Whitehall, or later at St. James's Palace, or in early days at Eltham or elsewhere; and the chapels in those palaces came to be styled Chapels Royal, this term being applicable to any chapel belonging personally to the sovereign and used for his own purposes in worship. Mention must here be made of St. George's Chapel in Windsor Castle. In one sense it is a Chapel Royal, and was indeed sometimes styled "*Libera Capella Regia* [not Regis] *infra castellum de Wyndesore*"; but in the days of Edward VI and Elizabeth, as well as more recently, it is technically described as "*The King's Free Chapel of St. George in Windsor Castle*". It is a "*Royal Peculiar*", as also is Westminster Abbey; in other words, it is exempt from all episcopal or archiepiscopal jurisdiction.

Of the buildings that have been known as Chapels Royal little need be said here. That in St. James's Palace is, practically speaking, the only actual Chapel Royal now served by the establishment. In that building, which dates from the reign of Henry VIII, a full choral service is still performed twice on Sundays by the Gentlemen and Children of the Chapel. The school for the "children" has recently ceased to exist, but the boy choristers still retain their brilliant uniform, dating from Tudor times and somewhat similar in style to that worn by the Yeomen of the Guard. The Chapel Royal in Whitehall ceased to be maintained as a chapel towards the close of the 19th century. The Whitehall Chapel of Tudor days was the old chapel of the palace and perished when the palace was destroyed. In later times Inigo Jones's Banqueting Hall was for a long period used as the

Chapel Royal. The Savoy Chapel was constituted a Chapel Royal in 1773 by a special patent issued by George III, but the musical services at the Savoy were never of much importance.

E. H. F., *abr.*

It would be very surprising indeed if the Chapel Royal of England, with its roots in the early part of the 12th century, had failed to create an important if only occasional repertory of choral music during the many centuries of its existence. An establishment of this kind would be expected to produce liturgical music for its own services, and such non-liturgical motets and anthems as were from time to time demanded by a special occasion, either a royal birth or a state funeral, a royal marriage or a coronation, and many similar events of equal importance. Thus it is that the finest flower of English church music throughout the ages has sprung up from the Chapel Royal and its composers, who have given, by their music alone, an artistic commentary on historical deeds and events which as far as Europe is concerned is almost without parallel.

Only the records of the very earliest times tend to show that England relied on continental composers for music in the Chapel Royal. A manuscript which belonged in the year 1299 to Edward I, or more possibly to his private chapel, mentions by name two organa beginning respectively '*Viderunt*' and '*Alleluia*'. If these correspond to the quadruple and triple organa which Anonymous IV attributes to Pérotin, it is highly likely that they were brought back from France when Edward I (a keen music-lover) returned from a long crusade. A century later, the state of musical composition in England was very different, for a group of composers was active in the chapel of St. George, Windsor. Among the clerks the name of William Excestre is found as early as 1393, while records of Cooke, Burell, Aleyn and Chirbury are found in Wardrobe Books dating from 1413. The mass sections composed by this group were eventually united with similar settings by other colleagues, including the two canons Damett and Sturgeon, who undoubtedly supervised the final and beautifully illuminated transcription known to-day as the Old Hall Manuscript. Among the motets contained in this highly important source are several whose text refers to a political or historical event connected with royalty. It is now assumed that "*En Kathetrinae solennia*" (Byttering) refers to the marriage of Henry V with Catherine of Valois, and that the mention of "*Henrici nostri regis*" in Damett's motet '*Salvatoris mater pia*' is intended for Henry V, not Henry VI.

A later product of the Chapel Royal may well have been the Bodleian Manuscript Selden B 26, which (like the Old Hall Manuscript) contains a song in honour of St. George,

the patron saint of England and of the Windsor community. A copy of the Agincourt song is also found here, while echoes of the battle itself reappear in a carol (once again in honour of St. George) which is included in the extensive and almost unique repertory of Egerton Manuscript 3307. This manuscript was certainly written at Windsor, where it was used by singers of the chapel for both sacred and secular occasions. Among the former was the funeral of Edward IV, during which members of the Chapel Royal are reported to have sung the psalter in its entirety. Less solemn gatherings, such as the Twelfth Night feast at the court of Henry VII in 1487, would prompt the performance of carols and secular songs. We are told by an eye-witness of these festivities that

... at the Table in the Medell of the Hall sat the Deane and thos of the Kings Chapell, whiche incontinently after the Kings first Course sange a Carall.

At that time the establishment consisted of 26 chaplains and clerks, 13 minstrels, 10 choirboys with their master and one wait, whose duty it was to sound the hour thrice nightly. During the previous year, which had seen the festivities held in honour of the marriage of Henry VII with Elizabeth of York, Gilbert Banaster, Master of the Children of the Chapel Royal, composed a five-part motet, 'O Maria et Elizabeth', which is preserved in the Eton Manuscript. Another member of the Chapel, Thomas Ashwell, wrote an English anthem in honour of the same event:

God save King Harry wheresoe'er he be,  
And for Queen Elizabeth now pray we,  
And for all her noble progeny.

Henry VIII, in spite of a predilection for Brescian lute players and Venetian organists, must clearly have retained throughout his life a strong enthusiasm for English singers and composers, for he augmented the establishment of the Chapel Royal to no less than 79, drawing upon such famous musicians as Fayrfax, Newark, Cornish, Burton and Farthing. Fayrfax was at the head of the singing-men when the Chapel was called upon to attend the king at the Field of the Cloth of Gold, in 1520. Doubtless the excellence of the performances on that noteworthy occasion was due not only to the care with which the music had been prepared, but also to the spirit of friendly rivalry between the Chapel Royal and the private band of singers who served Cardinal Wolsey. A discerning ecclesiastic, writing to Wolsey in 1518, had said:

The King hath plainly shewn unto Cornish that your Grace's Chapel is better than his, and proved the same by this reason that if any manner of new song should be brought into both the said Chapels to be sung ex improviso then the said song should be better and more surely handled by your Chapel than by his Grace's.

The Eltham ordinances of 1526 led to further increases in the number of singers, which in Edward VI's reign had risen to 114.

A musical relic of his Chapel may be seen in the anthem 'O Lord Christ Jezu, that art King', which is described as "a prayer for King Edward". Thomas Tallis was among the many eminent musicians whose services were retained when Edward came to the throne, and it is worthy of note that both Tallis and his pupil Byrd were allowed to continue to hold office under Elizabeth, in spite of their lightly veiled adherence to the old faith. Shepherd had been appointed during the reign of Mary, and he is reported in 1557 to have delivered a roll of songs into the Chapel as a New Year's gift to the queen and her consort.

During Elizabeth's reign the Chapel Royal reached unprecedented heights in its musical accomplishments, the names of Tallis, Byrd, Morley, Bull, Robert Parsons, Tye and Munday being in themselves a strong guarantee of a noble and original musical style. In James I's time Orlando Gibbons and Thomas Tomkins added their own peculiar lustre to the skilled company of composers, and although Gibbons died in 1625, Tomkins continued in service until the execution of Charles I in 1649. Tomkins was then residing at Worcester as organist of the cathedral there, his membership of the Chapel Royal being in no wise affected by the distance which separated him from the unlucky monarch, whose demise prompted him to write a 'Sad Paven for these distracted Tymes'. During Charles's lifetime Thomas Weelkes had written the anthem 'O Lord God Almighty' in his honour, and on the restoration of the monarchy further anthems were composed by way of commemoration, one of the most significant being Smith's 'How is the gold become dim'.

In celebration of the return of the monarchy in 1660 William Child wrote a five-part full anthem, 'O praise ye the Lord', while the coronation ceremonies in the following year saw the first performance of 'Zadok the priest' by Henry Lawes, whose brother William (also a Gentleman of the Chapel Royal) had been killed while fighting for the Royalists in 1645. Captain Cooke also contributed music for the coronation and built up a fine choir at Windsor in less than four years. That the early period of training was beset with difficulties is shown by Ashmole's description of the processional hymn sung at the Installation of the Knights of the Garter in 1661:

This hymn is composed and set with verse and chorus by Captain Cook, Master of the Children of the Sovereign's Chapel, by whose direction some instrumental loud music was at that time introduced, namely, two double sackbuts and two double courtales, and placed at convenient distance among the classes of the Gentlemen of both Choirs [Whitehall and Windsor] to the end that all might distinctly hear, and consequently keep together in both time and tune.

Two of Cooke's choirboys, Blow and

Tudway, provided verse anthems "on ye Thanksgiving for ye discovery of ye Rye House Conspiracy" in 1683. Purcell, who was a pupil of both Cooke and Blow, wrote 'My heart is inditing' for the coronation of James II, 'Blessed are they that fear' for the thanksgivings in 1688 "for the Queen's being with child" and 'Thou knowest, O Lord, the secrets of our hearts' sung at the funeral of Queen Mary in 1695, and at Purcell's own funeral a few months later. Blow, whose anthem 'The Lord God is a Sun' had been performed in 1689 at the Coronation of William and Mary, offered a verse anthem, 'We will rejoice', on the occasion of the Thanksgiving Day for the discovery of the plot against the king's life, in Apr. 1696.

Thanksgiving Days were very much to the fore during the reign of Queen Anne, for the victory at Blenheim in 1704 and the success of the Navy in 1708 were both commemorated by Croft, who was then joint organist with Jeremiah Clarke at the Chapel Royal. Tudway, who was still active as a composer, wrote a verse anthem, 'Behold how good and joyful', to celebrate the Union with Scotland, in 1707. Seven years later Croft was called upon once more, this time to compose a funeral anthem, 'The souls of the righteous', for Queen Anne's burial service. He continued to serve the Chapel Royal even after his appointment to Westminster Abbey and composed a coronation anthem for George I and another, in 1715, "for the Thanksgiving upon suppressing of the Rebellion at Preston".

The Chapel Royal composers were as prolific as ever until the reign of George IV, and there is no doubt that Greene, Nares and Boyce contributed a wealth of music for all kinds of ceremonial occasions. Handel, who was never actually a member of the Chapel Royal, was called upon frequently to provide occasional anthems and music for the court of George II, for it was the custom of this monarch to look beyond the boundaries of his Chapel when music was needed for an important function. Thus it was Handel who provided the music for Queen Caroline's funeral in 1737 and for the victory at Dettingen in 1743. Organists of the Chapel since the middle of the 18th century have continued to supervise the Sunday choral services held at St. James's Palace, and among their number have been such well-known choirmasters and composers as T. S. Dupuis, Samuel Arnold, John Stafford Smith, Sir George Smart, Thomas Attwood and C. H. Lloyd.

Apart from the ceremonial music dutifully performed throughout the centuries by the Gentlemen and Children of the Chapel, there is another important aspect of their practical contributions towards royal entertainment: the dramatic productions which started,

apparently, in the 15th century and continued for a very considerable time. These productions were usually entrusted to the Master of the Children. The earliest Master on record is John Pyamour, who served in this capacity from 1420 until 1427, when he left England as a follower of the Duke of Bedford. Half a century later the Master of the Children was assisted at the Christmas and Twelfth Night entertainments by an Abbot (or Lord) of Misrule, whose office later became absorbed into that of the Master of Revels.

Gilbert Banaster was among the first of the Masters to act as a producer of plays, and his literary ability is amply demonstrated by the 'Miracle of St. Thomas', a manuscript preserved in the library of Corpus Christi College, Cambridge. William Cornish was also a fluent writer, but unguarded enough in his allusions to contemporary worthies to cause trouble which eventually brought about his imprisonment. He was in all probability a participant in the play given to celebrate the marriage of Prince Arthur and Katherine of Aragon, in Nov. 1501. The Gentlemen of the Chapel took part, and the Children, disguised as mermaids, "sang most sweetly and harmoniously".

Often the Children of the Chapel were joined by those of St. Paul's, when Redford, Heywood or Westcott would take command of the proceedings, judiciously mixing dramatic and musical elements into a simple yet effective entertainment. Richard Edwards, of Christ Church, Oxford, followed with enthusiasm the line which earlier writers had pointed out and received high commendation from Queen Elizabeth for his play 'Palamon and Arcite', first produced at Oxford in 1566, during the queen's visit. Richard Farrant, who was organist and choirmaster at St. George's Chapel Windsor from 1564, produced a number of plays at Christmas, Shrovetide and Twelfth Night. 'Quintus Fabius' was first performed at Whitehall, while 'Mutius Scevola', involving both Windsor and London resources, met with considerable success at Hampton Court.

The regular licensing of these tender youths as touring companies of actors led in due course to a certain amount of discontent among parents. A warrant of 1626 expressly states that the Children are not to be employed as comedians and stage players,

for that it is not fit or descent that such as should sing the praises of God Almighty should be trained or employed in such lascivious and prophane exercises.

Warrants of this kind, giving power to the Master to impress children from provincial establishments, date back to the 15th century. Two are preserved in the B.M., the first (Harl. 433) dating from 1484 and the second (Sloane 2035 B) from 1585.



Other relevant documents relating to the Chapel Royal are the Cheque Book (now in the Public Record Office) which records appointments, resignations and deaths of a great many Masters, Gentlemen and Children of the Chapel, the Anthem Book of 1635 (Bodleian MS Rawl. Poet. 23) and the enlarged version of this, used in the reign of Charles II (Harl. 6346). Drawings, made in or about the year 1603, of members of the Chapel Royal forming part of the funeral procession of Queen Elizabeth, may be seen in the B.M. (Add. MSS 35324).

D. W. S.

BIBL.—FLOOD, W. H. GRATTAN, 'The Beginnings of the Chapel Royal' (M. & L., V, 1924, p. 85)  
ROPER, E. STANLEY, 'The Chapels Royal and their Music' (Proc. Mus. Ass., Vol. LIV, 1927).

**CHAPEL ROYAL OF SCOTLAND.** As in England, the term "Chapel Royal" in Scotland meant not only a building set apart for divine worship by the king and court, but also a movable institution of ecclesiastics, canons, choristers, musicians and others who officiated therein. The former dates from the year 1120, when Alexander I founded a chapel in Stirling Castle dedicated to his mother, Queen Margaret ('Reg. Dunfermelyn', 4, 8). We read of it many times during this century and the next (*ibid.*, 3, 9, 38, 39, 57, 63, 66, 81, 154, 157, 418), and in a bull of Pope Alexander IV (1154-1261) it is called the King's Chapel ('Acta Parl. Scot.', I, 107-8). In the year 1359 it was known as St Michael's Chapel ('Excheq. Rolls', I, 577). During the early 15th century the Chapel Royal is frequently mentioned in the 'Exchequer Rolls' (IV, 164, 379, 565, 592, 605), but during the preceding three centuries there is no special reference to music or musicians on the establishment of this chapel, although we have complete details of the choirs and the music of the cathedrals and abbeys of Scotland from the 13th century. It was not until James III (1460-88) came to the throne that the musicians are mentioned. This king favoured an Englishman, Sir William Rogers, at his court. He is described by Ferrerius as *varissimus musicus ex Anglia* ('Continuation of Boece', 391-92) and possibly it was this fine musician who gave this king the notion of founding a new Chapel Royal as a college of music. Pittscottie avers that there was to have been a precentor and sub-precentor, as well as a large staff, of which "one half should ever be ready to sing and play with him [the king], and hold him merry; the other half to remain at home to sing and pray for him and his succession." How far the king proceeded with this scheme there is little record, since Rogers was seized and hanged by the dissident nobility in 1482, although Ferrerius speaks of people who, in 1529, claimed to have studied at Rogers's *schola*. Yet there are no documents

extant concerning this Chapel Royal as a college of music at this time, although we know that the Chapel Royal followed the king during his "flitting" from one place to another ('Treasurer's Accounts', 1484-9).

It was James IV (1488-1513) who carried out his father's plans and made (1503) the Chapel Royal a collegiate church, to which he appointed a dean, sub-dean, sacristan, precentor (the next year), 16 canons, 16 singing canons and six trained choirboys ('Reg. Cap. Reg.'). During this time there were some interesting personalities at the Chapel Royal. James Beaton, who had previously (1497) been precentor at Caithness ('Bannatyne Club Misc.', II, 162) and eventually became Archbishop of St. Andrews, was the Dean of the Chapel Royal (1503). John Maior or Major (d. 1550) the historian was canon (1518) and treasurer (1522) at the Chapel ('Ann. Univ. Glasg.', Records, I). Alexander Paterson, the sacristan of the Chapel, was celebrated as the joint author of a work entitled 'For Singing the Mass' (R. A. Hay, 'Ane Account of the Most Renowned Churches', I, 234). In 1505 an inventory of the property of the Chapel Royal tells us of "Three pairs of organs, one of wooden, and two of tin or lead [pipes]". Among the items in the music library were

Four large music books written on parchment having divers capital letters gilt. . . . Two volumes on parchment, with notes in counterpoint. . . . Three gradualls written on parchment, and the large gradual, written on parchment, given to the King by the deceased Abbot of St. Columba.

At the Reformation (1559-60) the reforming mobs wrecked most of the choirs, organs and music books in the Scottish cathedrals, abbeys and other religious edifices but, says Rogers, those of the Chapel Royal were spared (p. lxxv). However, an inventory of 1561 reveals that there were only "one Mass book of parchment, with one noted Antiphonale of parchment" left out of a fairly substantial music library. Queen Mary, still faithful to her religion, moved her residence to Holyroodhouse, Edinburgh, but the Chapel Royal did not follow, although the latter took part in the elaborate ceremony when her son, afterwards James VI, was baptized at Stirling in 1561, on which occasion "the choristers sang appropriate airs, accompanied by the organs" (Rogers, p. lxxix). In 1571 Parliament decided "that the said Chapel should be purged of all monuments of idolatory or other things whatsoever dedicated to superstition", and the Earl of Mar was commissioned to see it done ('Acta Parl. Scot.', III, 62). Whatever had been spared hitherto — organs, music books, service books — was now suppressed or destroyed, although something of the old régime may have lingered, since in 1586, when Thomas Hudson was appointed Master of his Majesty's Chapel Royal, it was ordered



that he should make sure that the service there conformed with "the religion presently professed within the realm". Three acts of Parliament (1592, 1594, 1606) guaranteed the status of the Chapel Royal as a musical institution ('Acta Parl. Scot.', III, 563-64: IV, 75, 298). In the latter year the old building of the Chapel Royal at Stirling was razed to the ground and a new chapel erected in its stead. It was here, in 1594, that a little of the former grandeur of the choir was revived for the ceremony of the baptism of James's first-born, Prince Henry. There was part-singing in plenty, which was something more than was tolerated elsewhere, since a plain homophonic psalmody was the rule of the presbyteries. In spite of all the show made by the king in his new chapel and its music, it soon fell into disuse until the endowment was transferred to Holyroodhouse, Edinburgh, which now housed the Chapel Royal.

After the union of the crowns (1603), James's interest in his distant chapel was at low ebb, and a mere skeleton staff was maintained. In 1612, however, he displayed quite a fresh outlook. A new Dean and Master was appointed in William Birnie (1563-1619) and he was directed to choose prebendaries who were "skillful in music" ('Register of Presentations', IV, fol. 80), and by 1617 it was apparent that the king, having so long enjoyed the music of his English Chapel Royal, was anxious to have something similar in Scotland, as Secretary Lake's letter to Sir Dudley Carleton tells us. This meant the Anglican service, and to this was added an organ constructed by Thomas Dallam under the eye of Inigo Jones. Both Calderwood and John Row, two Presbyterian stalwarts, had given their view on the unwelcome novelties, and the people of Scotland as a whole did not approve the innovations. After this initial effort the king's zeal cooled somewhat after his return to London, and the institution once more fell into decay. About the year 1623 it was admitted that out of 16 canons, 9 prebends and 6 choirboys only seven ever attended, and they only sang "the Common Tune of a psalm".

The accession of Charles I to the throne (1625) brought about another revival of interest in the Chapel Royal in his attempt to foist the Anglican service on Scotland in 1627. A certain Edward Kellie, apparently quite a skilled man at his post, was appointed Director of Music to the chapel in 1629, and he worked hard to rekindle the smouldering embers of the old institution. English documents would lead one to believe that he was not appointed until 1633 (see Lafontaine, 'The King's Musick', p. 86), which is not so. Kellie had been responsible for the music at the king's coronation and seems to have been frequently in London. While there he had secured the

services of an organist, players on the cornett and sackbut, and choirboys, whom he took with him to Scotland for the Chapel Royal there, at which establishment he had 16 men and 6 boys, as well as an organist. Kellie also had charge of the music at the Scottish coronation ceremonies in 1633, which were quite creditable to him, but he seems to have been unjustly blamed for the theft of some wages, and he was succeeded in 1635 by Edward Millar, the editor of the classic 'Psalmes of David . . . in Four or More parts, and some Psalmes in Reports' (Edinburgh, 1635). Two years later the king tried to introduce Laud's liturgy into Scotland, which the Scots repudiated, and once more the music of the Chapel Royal fell into desuetude for, as we read in the Spalding 'Memorials', all the chaplains, choristers and musicians were discharged and the organs broken. Notwithstanding this repulse, his son, Charles II, also tried his hand at restoring the Chapel Royal to its ancient musical glories, and in 1671 he expressed his opinion that the chapel within the palace at Holyroodhouse did not please him; and the following year the Privy Council declared that the Abbey Church should be "the Chapel Royal in all times coming". Yet nothing materialized.

The last attempt to revive the Chapel Royal as a musical institution was made by James II (=James VII of Scotland) as one of his plans in romanizing Scotland. First he gave orders (1686) for the large chamber in Holyroodhouse to be converted into a Chapel Royal, and the Privy Council voted funds for "persons appointed for the service of music employed for . . . our Chapel . . . in Holyroodhouse". By 1687 he had changed his mind as to the *locus* of his Chapel Royal, and now had determined to annex the abbey church for this purpose. It was the beginning of the end, the significance of which may be seen in Lord Fountainhall's remark: "So this is the first Protestant church taken away from us" ('Lord Fountainhall's Decisions', I, 466). A large and magnificent organ had been installed (Maitland, 'History of Edinburgh', p. 153) and by February 1688 the Roman service was established in the Chapel Royal, now in the abbey church ('Lord Fountainhall's Historical Notes', p. 852). In Dec. "a rabble of all sorts" entered the abbey church in riotous fury and destroyed every vestige of the Roman Catholic faith on which they could lay hands. Thus came to an end the Chapel Royal of Scotland, which had lasted, with varied fortunes, for 568 years. After the failure of Episcopacy in Scotland the tiends of the estates, which constituted the revenues of the deanery of the Chapel Royal, fell to the Crown, which dispensed them as it thought fit to reward crown favourites. In

1863, however, the Universities Commissioners distributed the funds among the Divinity, Biblical Criticism and Church History chairs of the four Scottish Universities, a proceeding which, in view of the origin of the Chapel Royal proper, was quite unjust. At its foundation in 1503 the Chapel Royal was a collegiate church and a music institution, and one would have thought that the University Commissioners could have used some of the funds for the establishment of a chair of music at St. Andrews, Glasgow or Aberdeen, which would have been more in keeping with the ideals of James IV, the founder of the Chapel Royal, of the Scottish Parliament of 1594 and 1606, and of its great benefactor, James VI, who revived the Sang Schools and the Cantorie Colleges.

H. G. F.

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**CHAPELLE** (Fr.). Originally the musicians of a chapel, now extended to mean the choir or the orchestra, or both, of a church or chapel or other musical establishment, sacred or secular. The *maître de chapelle* is the director of the music. In German the word *Kapelle* or *Capelle* was formerly used specially of the private orchestra of a prince or other great personage; the *Kapellmeister* is the conductor or director. *Maestro di cappella* and *maestro de capilla* are the corresponding terms in Italian and Spanish respectively, though in the Latin countries the ecclesiastical significance has been more generally preserved. Chapel-master is not customary as an English equivalent.<sup>1</sup> *Cappella pontificale* is the term for the whole body of singers in the pope's service, the *cantatori cappellani*, the *cantatori apostolici* and the *cantatori pontificali*. The derivation of the term "chapel" is explained above (see CHAPEL ROYAL).

G.

**CHAPERONS BLANCS, LES** (Opera). See AUBER.

**CHAPÍ Y LORENTE, Ruperto** (b. Villena nr. Alicante, 27 Mar. 1851; d. Madrid, 25 Mar. 1909).

Spanish composer. He was the son of the village barber who was also a musician, and he had composed a *xarxuela* before he was seventeen. He studied for a time at the Madrid Conservatory and in 1872 received the appointment of *Músico mayor* to the Spanish Artillery. In 1873 the Academy of St. Ferdinand sent him to Rome, from which he industriously sent home a number of operas and a symphonic poem. Poverty afterwards drove him to comic opera, in which his singular

aptitude for musical caricature was of great service. He managed, however, to undertake more serious works, among which his last opera, 'Margarita la Tormera', and the earlier 'Curros Vargas' are the most valuable. He also composed 4 string quartets. His best pupil is D. Manuel Manrique de Lara. The following productions, all in Madrid, may be listed:<sup>2</sup>

'La hija de Jefe', 1 May 1876.

'La tempestad' (on Erckmann-Chatrian's 'Le Juit polonais'), 11 Mar. 1882.

'La bruja', 11 Dec. 1887.

'La revoltosa', 25 Nov. 1897.

'Curro Vargas', 10 Dec. 1898.

'Circe', 7 May 1902.

'Margarita la Tormera', 24 Feb. 1909.

J. B. T., adds

**Chapin, Katherine Garrison.** See SULL (2 choral works).

**CHAPLET, THE** (Opera). See BOYCE

**Chaplin, Charles** (Charlie). See POOT (3 symph sketches)

**CHAPPELL & CO.** English firm of music publishers, concert agents and later piano-forte manufacturers. It started business in London in 1811, at 124 New Bond Street, previously tenanted by Goulding, D'Almaine, Potter & Co.

(1) **Samuel Chappell** (b. ?; d. London, Dec. 1834). He was associated with John Baptist Cramer and Francis Tatton Latour. At the expiration of seven years Cramer retired, Chappell & Co. having previously (c. 1819) removed to a house nearly opposite, 50 New Bond Street. The first partnership is noticeable for the establishment of the Philharmonic Society, all the business arrangements for which were made at No. 124. At the end of the second term of partnership (1826) Latour withdrew and carried on a separate business at 50 New Bond Street until 1830, when he sold it to his former partner, Samuel Chappell, who was at 135 New Bond Street from about 1826 to 1830. In 1829-33 Chappell was also in partnership with G. Longman and T. C. Bates, who had been musical-instrument makers at 6 Ludgate Hill in 1824-33. After Samuel Chappell's death the business was carried on for the widow by her sons.

(2) **William Chappell** (b. London, 20 Nov. 1809; d. London, 20 Aug. 1888), eldest son of the preceding. Desiring to propagate a knowledge of the music of the English madrigalian era, William (in 1840) projected the Musical Antiquarian Society, which held its meetings and rehearsals at No. 50. He edited Dowland's songs for the Society, and also edited and published (1838-40) a 'Collection of National English Airs', giving their pedigrees and the anecdotes connected with them, with an essay on minstrelsy in England. This was afterwards expanded into his 'Popular Music of the Olden Time' (2 vols., 1855-59).

<sup>1</sup> See PRECENSOR.

<sup>2</sup> From Alfred Loewenherz's 'Annals of Opera'.

This standard book was later recast and published in 2 volumes under the editorship of H. E. Wooldridge in 1893. W. Chappell projected a general history of music, and the first volume was published in 1874.

(3) **Thomas Patey Chappell** (b. London, ?; d. London, 1 June 1902), brother of the preceding. He greatly extended the business under a family arrangement by which his elder brother left in 1844 and bought a share in the business formerly known as Cramer, Addison & Beale, which was continued as Cramer, Beale & Chappell until 1861. It was under Thomas Chappell's management that the great extension of the buildings took place, and he was the projector of the Monday Popular Concerts, and the Saturday Popular Concerts which sprang out of them, both of which have owed their success in great measure to the management of the following younger brother. From 1856 the firm was known as Chappell & Co.

(4) **S. Arthur Chappell** (b. London, ?; d. London, 21 Dec. 1904), brother of the preceding. St James's Hall was projected and carried out mainly by the Chappells.

The pianoforte factory of Chappell & Co. was in Chalk Farm Road, but is now, under the name of The Chappell Piano Co., Ltd., at 19 Ferdinand Street. Under the guidance of E. Glandt, who was their pianoforte constructor, their instruments gained largely in favour and commensurate sale. The firm successfully entered the lists of concert-grand manufacturers. Chappell & Co. became a limited company in Dec. 1896.

(5) **T. Stanley Chappell** (b. London, ?; d. London, 26 Apr. 1933), nephew of the preceding, son of (3). He was chairman of the company of which William Boosey was managing director. The firm was the lessee of Queen's Hall, destroyed during the second world war. The present addresses of Chappell & Co. are 50 New Bond Street and 14 George Street, Hanover Square.

W. C., adds. F. K., A. J. H. & W. C. S.

See also Queen's Hall St James's Hall.

**CHAPPINGTON, John** (b. South Molton, Devon, ?; d. Winchester, c. 1 July 1606).

English organ builder. He built an organ in 1597 for Magdalen College, Oxford. He also did work at Salisbury, Westminster Abbey and St. Margaret's, Westminster. He was buried at Wells Cathedral.

Other members of the Chappington family, Richard, Hugh and Ralph, also built organs.

W. H. H.

**CHAPPLE, Samuel** (b. Crediton, 20 July 1775; d. Ashburton, 3 Oct. 1833).

English organist and composer. He was blind and was taught the pianoforte by a master named Eames, who had been a pupil of Thomas, a scholar of John Stanley — all blind

men. In 1795 he was appointed organist of Ashburton, where he continued for nearly forty years. He composed and published many anthems, songs, glees and pianoforte sonatas.

W. H. H.

**CHAPPLE, Stanley** (b. London, 29 Oct. 1900).

English pianist, conductor and educationist. A scholar of the London Academy of Music, which he entered in 1909, he became a successful exponent of the Yorke Trotter method of teaching and followed Dr. Yorke Trotter as principal of that institution in 1930, remaining until 1935, when he left it and joined the staff of the G.S.M. He has published two books on teaching, 'Yorke Trotter Principles of Musicianship' and 'The Class Way to the Keyboard' (1935), and during annual visits to the U.S.A. in 1923-28 he directed a summer school in the educational methods in which he has specialized.

As a pianist and conductor Chapple has done work marked by the soundness of his musicianship. In conjunction with his brother Norman (violinist) he has given recitals of chamber music, and as a conductor has had some experience abroad as well as in London and English provincial cities, where he has conducted concerts with the L.S.O., the L.P.O. and for Sir Robert Mayer's Children's Concerts. He began conducting in 1922, when he founded the Modern Chamber Orchestra, with which he presented a number of new works. In 1924 he was appointed director of music to the Vocalion Gramophone Company and worked in their studios for six years. He has conducted the Berlin Philharmonic Orchestra in Berlin, where he had studied in the years following the war 1914-18, and he has appeared also in Vienna and The Hague.

On his return to the U.S.A. Chapple became assistant to Kussevitky at the Berkshire Music Centre (1940-47) and in 1940 resumed conducting the St. Louis Summer Symphony Orchestra. From 1945 to 1948 he was conductor of the St. Louis Philharmonic Orchestra, and he has conducted nearly all the major orchestras in the U.S.A. He was made a D.Mus. (*hon. causa*) at Colby College, Maine, in 1947, and has been Director of the Music School of the University of Washington since 1948. His later publications include 'Language of Harmony' (1942).

F. S. H. & M. K. W.

**CHAPUIS, Auguste (Paul Jean-Baptiste)** (b. Dampierre sur Salon, Haute-Saône, 20 Apr. 1858; d. Paris, 6 Dec. 1933).

French organist, educationist and composer. He studied at the Paris Conservatoire under Dubois, Massenet and Franck, and excelled in harmony (1877) and organ playing (1881). From 1882 to 1887 he was organist at the Paris church of Notre-Dame-des-Champs and

from 1888 to 1906 at that of Saint-Roch. He was professor of harmony at the Conservatoire from 1894 to 1929, and wrote many musical textbooks designed principally for the school children of Paris, where he was for many years inspector of music in schools and at the same time president of the Examining Board for military music. He also greatly furthered the cultivation of choral singing by reviving in Paris in 1899 the Orphéon Municipal, whose annual contests bring together more than 1500 competitors.

Chapuis collaborated in the editing of the complete works of Rameau ('Castor et Pollux'). Among his own works are the operas 'Enguerrande', in 5 acts (Opéra-Comique, 1882); 'Les Demoiselles de Saint-Cyr', in 4 acts (Monte Carlo, 1921); 'Iamed', in 3 acts; several collections of songs; Sonata for violin and pianoforte and Sonata for cello and pianoforte; 'Tableaux flamands' for orchestra (Lamoureux concerts, 1918). E. B. (ii).

Char, René. See Boulez (2 works). Martinet (3 songs).

**CHARACTER NOTATION.** The name given in the U.S.A. to one of the many devices contrived during the past 200 years in Europe and America to facilitate the reading of music by singers. The device here discussed was invented in America about the year 1800. Its difference from traditional notation lies merely in the shapes of the diatonic noteheads. To each of these is given a shape which reveals to the singer its melodic character or function.

When the manner was new its graphic objective was not fully attained. Only four differently shaped noteheads were provided, because the innovation was linked with the old English manner of sol-fa'ing, then in general use also in America, with its only four notes: *fa*, *sol*, *la* and *mi*. The tonic in all major keys was *fa* with a triangular notehead; then followed, upward and diatonically, *sol* oblong and *la* rectangular. These three notes and shapes were then repeated for the next three steps, to be followed by the seventh step, *mi* diamond-shaped. Thus the E $\flat$  major scale, for example, appeared as:



In minor scales exactly the same note and shape sequence served, though the tonic was on *la* below the relative major tonic, as in the following staff:



The repetition of three of the shapes within

the same octave seems to have caused the singer no more concern than had the similar repetition of note-names in the earlier singing-tradition. But this duplication was destined to be eliminated. In the early 1800s the continental European *do-re-mi* practice (the movable *do*) reached America, took root in the cities and replaced there the old English solmization. By the 1840s the influence of the practice was felt in the singing-schools of remote parts where the four-shape character notation was popular; and a demand was stirred up for a different name and shape for each of the seven scale-notes. Jesse B. Aikin, a Pennsylvania singing-school master, was the first to respond to the demand in his book of song, 'The Christian Minstrel' (1846), where he used the *do-re-mi* system and added three shapes to the older four. The Aikin major scale thus appeared as:



The relative minor scale was constructed as with the four shapes, by starting the same series on *la* below.

After Aikin a number of his competitors followed his example and introduced their own threesome of new shapes (since Aikin had patented his), using them along with the older four which had reverted to public domain. Six of these imitative attempts are given in the following table (with Aikin's at the top), together with the names of those who made and used them:

do	re	mi	fa	sol	la	si
△	▽	◇	▷	▭	▭	◁
▷	◁	◇	▷	▭	▭	◁
⊗	⊙	◇	▷	▭	▭	△
▷	◁	◇	▷	▭	▭	◁
△	◻	◇	▷	▭	▭	◇
▷	◻	◇	▷	▭	▭	◁
△	◻	◇	▷	▭	▭	◁

The rows represent: 1. Aikin (1846), 2. Auld (1847), 3. Swan (1848), 4. Funk (1851), 5. Gillham (1854), 6. Johnson (1853), 7. Walker (1866)

These new series of shapes failed, however,

to gain the public's favour, and Aikin's seven became standardized.

Character notation — also called patent-note music and, by those who would ridicule it, "buckwheat notes" and "square-toed music" — emerged in upstate New York; but it became popular chiefly in rural parts of Pennsylvania and regions to the west and south. From its beginnings it was called "God's music" because its use was confined to the songs and "fuguing" pieces, exclusively religious, in singing-school usage. Eventually and naturally it went over to the spirituals. The four-shape variety persists in but two very old song-books, 'The Southern Harmony' (1835) and 'The Sacred Harp' (1844), both still in use. The seven shapes are used in countless books of the popular-religious sort.<sup>1</sup> The publishing-house of the (American) Methodist Church, for example, producing millions of song-books each year, prints more in the seven-shape character notation than in the usual round-note style. These facts would seem to indicate that the public found something definitely helpful in the note-shapes.

G. P. J.

BIBL. — PULLEN JACKSON, GEORGE, 'Buckwheat Notes' (M Q, XLIX, pp. 293-400).

'White Spirituals in the Southern Uplands' (Chapel Hill, 1933), pp. 10 ff. & 319 ff.

See also Solmization Spirituals.

CHARAMELINHA. See ESCOBAR, ANDRÉ

DE

CHARD, George William (b. Winchester, 1765; d. Winchester, 23 May 1849).

English organist and composer. He became lay-clerk and assistant organist of Winchester Cathedral (1787) and organist in 1802. At the same time he was appointed organist of Winchester College, as a brass to his memory records. He was also organist of St. Maurice with St. Mary Kalender Church, Winchester. He was famous as a trainer of boys' voices. He took the D.Mus. degree and published some church music and 'Twelve Gleees, for three, four and five voices'. He was buried in the cloisters of Winchester College Chapel.

W. H. H.

CHARDE (Chard), John (b. ?; d. ?).

English 15th-16th-century composer. After sixteen years of study at Oxford University, and having written a Mass and Antiphon in 5 parts, he applied in 1518 for the degree of B.Mus. This was granted on condition that he should give his Mass and Antiphon into the hands of the proctors, and write another 5-part Mass on the 'Kyrie rex splendens'. Anthony à Wood, in his 'Fasti', adds the information that, although compositions in 4, 5 and 6 parts had become frequent since Henry VIII's accession, Charde was the first on the University registers who composed in so many parts.

W. H. H.

<sup>1</sup> See Gospel Songs under SPIRITUALS.

CHARDINY, Louis-Armand (b. Fécamp, Normandy, 1758<sup>2</sup>; d. Paris, 1 Oct. 1793).

French baritone singer and composer. He made his début at the Paris Opera in 1786 and continued to sing there until the end of his short life. He fought in the Revolution as a captain of the National Guard; shortly before his death he was appointed musical director of the newly founded Théâtre du Vaudeville and in that capacity wrote numerous airs for many plays performed there; his name continues to be mentioned in the printed editions of those plays (some of which contain the music of his airs) until several years after his death. Before his appointment, however, he had already made his name as a composer of an oratorio, 'Le Retour de Tobie', sung at the Concert Spirituel on 26 Mar. 1785, and of several comic operas performed at the smaller Paris theatres, such as 'Annette et Basile' (1785), 'La Ruse d'amour' (1786), 'Le Pouvoir de la nature' (1786; score preserved), 'L'Anneau perdu et retrouvé' (1788) and others. Chardiny wrote the recitatives for the French version of Paisiello's 'Il re Teodoro in Venezia' when produced at the Paris Opéra in 1787.

A. L.

CHARITY CHILDREN, Meeting at St. Paul's. A festival service, attended by the children of the old charity schools of London, was held annually in June under the dome of St. Paul's Cathedral, the children taking a prominent part in the singing. The first of these festivals was held in 1704, on the Thursday in Whitsun week, at St. Andrew's Church, Holborn; the second in 1705 at St. Sepulchre's, where the service took place until 1738, when it was held at Christ Church, Newgate Street. It was continued there until 1801. In that year the children met at the cathedral, where the services were subsequently held, except in 1860 when the cathedral was under repair and the schools assembled on the Handel orchestra at the Crystal Palace.

On 23 Apr. 1789 the children met at St. Paul's, when George III went in state to return thanks for his restoration to health; and, earlier still, on 7 July 1713, at the thanksgiving for the Peace of Utrecht, they were assembled in the streets. The effect of the music has been recorded by many eminent musicians, including Haydn, in whose memorandum book in the Vienna Conservatory there is a note on the service, quoting Jones's double chant<sup>3</sup>, and Berlioz, who was present in 1851.<sup>4</sup> The number of the children varied, but was generally between 5000 and 6000; they were arranged in an amphitheatre constructed for the occasion under the dome. Among the conductors have

<sup>3</sup> According to the obituary in the 'Journal des Spectacles', which gives his age as 35; according to Fétis he was born at Rouen in 1735 or 1736.

<sup>4</sup> See JONES, JOHN, and FOHL, 'Haydn in London' p. 212. <sup>5</sup> 'Soirées de l'orchestre', No. 21.

been Bates, H. Buckland and Shoubridge. The last festival service was held in June 1877.

C. M.

**CHARIVARI** (Fr., onomat.). A confusion of sounds, as for instance the tuning of an orchestra; a playing in haphazard disharmony, often with extraneous noises on all sorts of non-musical implements thrown in and with musical instruments playing out of tune and time. In various European countries, especially Germanic, where the *charivari* is called *Katzenmusik* (cats' music), such performances were sometimes given as mock-serenades to persons who had made themselves unpopular.

E. B.

**CHARKE, Richard** (b. ?; d. Jamaica, ?).

English 18th-century violinist and composer. He succeeded Richard Jones as first violin at Drury Lane Theatre in London before or about 1740. He married Charlotte, the youngest daughter of Colley Cibber, whom he ill-treated, the full account of which treatment is set forth in a book published by her in 1755. He emigrated to Jamaica, where he died in the prime of life. Hawkins credits him with being the first to compose medley overtures, i.e. compiled from passages taken from other works, principally popular airs. 'Charke's Hornpipe' is one of the few compositions which survived him. Burney mentioned that Charke was a dancing-master, an actor, a man of humour and an excellent violinist. Songs by him were used in Chetwood's ballad operas 'The Lovers' Opera' (1729) and 'The Generous Free-Mason' (1730), and he also set the two songs contained in James Miller's comedy 'The Humours of Oxford' (1730), which were published separately.

F. K., adds. A. L.

**CHARLES, ? ("Mr. Charles")** (b. ?; d. ?).

Prob. Hungarian 18th-century horn player and clarinetist. He is a shadowy but important figure, since he was the first named performer on the clarinet in the British Isles. He arrived at Dublin in Mar. 1742 from London, heralded in Faulkner's Dublin Journal as "the Hungarian and famous French-Horn Master", and in May he played concertos on the horn and clarinet and "select pieces" on the hautbois d'amour and "Shalamo". He later took over "Mr. Geminiani's concerns and Great Musick-Room" and gave lessons on the horn, playing at the same time in the orchestra of the Theatre Royal in Aungier Street. Later in 1743 he was back in England, since he was advertised in Nov. to perform at Salisbury on the horn, clarinet, hautbois d'amour and "shalamo, being instruments never heard here before". There he was joined in a trio for three horns by his wife and son. In 1755 he appeared as a clarinetist in Edinburgh. No doubt he is to be identified with the composer

of 'Twelve Duettos for two French Horns or two German Flutes' appended to 'Apollo's Cabinet', published by John Sadler, Liverpool, 1756. In addition King's College, Cambridge, possesses manuscript copies (RW 6.23) of a 'Solo' for the French horn and two 'Solos for Spinnet' by "Mr. Charles".

F. G. R.

**CHARLES DE FRANCE** (Opera). See BOIELDIEU, list.

**CHARLES VI** (Opera). See HALÉVY.

**CHARLESTON**. See FOXTROT.

**CHARLIER DE GERSON, Jean**. See GERSON.

**CHARLOTTE CORDAY** (Opera). See BENOTT (P).

**CHARPENTIER, Gustave** (b. Dieuze, Meurthe, 25 June 1860).

French composer. He went to school at Tourcoing, where his parents went to live after the Franco-Prussian war of 1870-71. At the age of fifteen he was put into business for two years, but was then admitted to the Lille Conservatory. Having carried off many prizes he entered the Paris Conservatoire in 1881. A pupil of Massart for violin, he was afterwards in Pessard's class for harmony, competing twice for prizes without success. In 1885 he entered Massenet's composition class and in 1887 won the Prix de Rome with his *scène lyrique* 'Didon', first performed at one of the sessions of the Institut and afterwards at a Colonne concert and in Brussels. In 1888 his brother Victor (b. Dieuze, 23 July 1867), who was also at the Conservatoire, obtained a second prize for cello playing. He later became a conductor.

Among the works composed in Rome by Gustave Charpentier were the orchestral suite 'Impressions d'Italie', which rapidly became famous and was heard at the leading centres of symphonic music; and 'La Vie du poète', a *symphonie-drame* in four movements for solo voices, chorus and orchestra, set to words of his own. Other works of his include two sets of 'Poèmes chantés', one for voice and piano-forte, the other for voice and orchestra; settings for voice and piano-forte of five of Baudelaire's 'Fleurs du mal' and for voice and orchestra of three 'Impressions fausses' by Verlaine, given at a Colonne concert in Paris (1895); a 'Sérénade à Watteau' for voice and orchestra, performed in the Luxembourg gardens on 9 Nov. 1896; a 'Fête du couronnement de la Muse', performed at Lille and in Paris (1898) and eventually incorporated in 'Louise'; a second orchestral suite (1894) of which the manuscript was burnt in a fire; and the two operas 'Louise' and 'Julien'.

Charpentier's most important work is the *roman musical* of 'Louise', in 4 acts, produced at the Opéra-Comique in Paris on 2 Feb. 1900,



and since then on all the most important operatic stages. The independence and novelty of this work seemed at the time to make it one of the most noteworthy of modern French operas; but it must be admitted that its lasting popularity with the least discerning sections of operatic audiences is due to its sensational realism and its sentimental tributes to a holiday-makers' Paris, and that those who admire these things are attracted rather than repelled by a certain musical crudity which, one must recognize, suits the subject. The work was first given in London, at Covent Garden, on 18 June 1909.

According to Virgil Thomson<sup>1</sup>, Max Jacob said that

the plot was conceived and much of the detail written down in one evening at a dinner of Charpentier and some literary friends in a Paris restaurant, Jacob himself being present and participating in the communal creation. Also that the poet Saint-Pol-Roux was the one writer there who remembered he put his name to the work. He may also have done more to it at a later time, because Jacob assured me that Saint-Pol-Roux received performing-right fees regularly for 'Louise' from the Society of Dramatic Authors and Composers.

In 'Julien', its successor, which was produced at the Opéra-Comique on 3 June 1913, the composer used up the larger portion of his early work 'La Vie du poète', enlarging it into an opera in 4 acts and a prologue. This proved as great a failure, in spite of its short-lived *succès d'estime*, as 'Louise' had been a success. The libretto, like the earlier one the composer's own, was vaguely symbolic of a romantic type of socialism and lacked the humanity that gave life to 'Louise', the orchestration was often even more crude and monotonous than that of the first work, and much of the thematic material was merely repeated from 'Louise' as well as 'La Vie du poète', though, since the second opera was a kind of sequel to the first, there was a good deal of justification for this. Indeed, by far the most interesting sections of the opera were those in which these two works were drawn upon; and this dependence for inspiration on previous compositions, combined with the lapse of thirteen years between the two operas, led critics to draw an obvious inference which later received confirmation in the fact that, with the exception of the recasting in ballet form of the early suite 'Impressions d'Italie' in 1913 (the year after he was elected to be Massenet's successor in the Académie des Beaux Arts), no music of any importance came from his pen, though an operatic *triptych* ('L'Amour au faubourg', 'Comédiantes', 'Tragédiantes') and other works were for long announced as "in preparation".

It remains to mention that Charpentier published critical articles on Bizet and Bruneau, and that he founded in 1902 the

Conservatoire populaire de Mimi Pinson, which started in an attempt to provide Parisian workgirls with a popular theatre in which they should act as well as be the audience, and ended by becoming an institution where they could obtain free lessons in music and classical dancing.

Charpentier was one of the last of the Parisian artists who felt it incumbent on them to cultivate a picturesque appearance to set them visibly apart from the rest of mankind. He wore hats and ties that made him look like one of Murger's — or Puccini's — bohemians. This is now a dead fashion, even in Paris, and 'Louise', though still showing signs of life, has the same superficial and spurious picturesqueness depending for its appreciation on a mere passing curiosity.

O. F., adds. E. B.

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**CHARPENTIER, Jacques Marie (Beauvarlet)** (b. Lyons, 3 July 1766; d. Paris, 7 Sept. 1834).

French organist and composer. He was a pupil of his father, Jean Jacques Charpentier, and was taken to Paris at the age of six. He became organist of the Paris churches of Saint-Germain des Prés (1815–33) and Saint-Eustache (1831–34). His compositions include masses, hymns and a Magnificat with organ, a 'Journal d'orgue' for his own instrument and pieces and arrangements for piano-forte.

M. L. P.

**CHARPENTIER, Jean Jacques (Beauvarlet)** (b. Abbeville, 28 June 1734; d. Paris, 6 May 1794).

French organist and composer, father of the preceding. He was organist of St. Paul's Church at Lyons. In 1772 he removed to Paris, where he was appointed organist of the abbey of Saint-Victor and the church of Saint-Paul, where he succeeded Daquin. One of the four organists at Notre-Dame later on (1783), he was considered with his colleague of Saint-Sulpice, Nicolas Séjan, one of the cleverest virtuosi on the organ. He composed 'Douze Noels variés pour l'orgue', 2 concertos, music for the harpsichord, collections of sonatas with violin accompaniment, etc.

M. L. P.

**CHARPENTIER, Marc-Antoine** (b. Paris, 1634; d. Paris, 24 Feb. 1704).

French composer. He went to Italy while still young and studied music under Carissimi in Rome for some years. On his return to France he was invited by Molière, who had broken off his partnership with Lully, to co-operate with him in the performances of the Théâtre-Français, the result of this collaboration being 'Le Mariage forcé' (1672) and 'Le Malade imaginaire' (1673). Charpentier's connection with the Théâtre-Français

<sup>1</sup> 'The Musical Scene' (New York, 1945).



continued after Molière's death (1673) until 1685, the year of 'Vénus et Adonis'.

It was only after 1679 that Charpentier was charged (officially or otherwise) with the composition of the music performed at the dauphin's private mass. In 1683 he competed for one of the four posts of *sous-maître de chapelle*, Lalande obtaining one of them; but illness forced him to withdraw his candidature. From 1680 to 1688 he acted as composer and musical director to the Princesse de Guise. About 1684 he was appointed *maître de musique* to the Jesuits of the Maison-professe in Paris, composing spiritual *tragédies* which were given at the Collège de Clermont. Engaged by the Duke of Orleans, the future regent of France, as his master of composition, Charpentier wrote for him a little treatise, 'Règles de composition et abrégé des règles pour l'accompagnement'. He entered the Sainte-Chapelle, Paris, on 28 June 1698, as *maître de musique*, replacing François Chaperon.

Charpentier's 'Médée', *tragédie lyrique* in 5 acts with a prologue, the words by Thomas Corneille, was performed in Paris on 4 Dec. 1693 by the members of the Académie Royale de Musique (Opéra). The principal parts were taken by Mlle Le Rochois (Medea), Mlle Moreau (Creusa), Dun (Creon) and Du Mesny (Jason). Although it had a great success, it was never repeated. According to Brossard it was considered as the most learned and choice dramatic music printed since Lully's death. Its failure to hold the stage is attributed to the poverty of the poem. A folio edition was published: 'Médée, tragédie mise en musique par Monsieur Charpentier. À Paris, par Christophe Ballard, 1694' (in the B.M., Bibl. Nat. and Conservatoire Lib., Paris); and there was another edition in 1704 (in the Berlin State Lib.).

Although working in Paris at a time when all operatic composers were more or less overshadowed by Lully's influence and capacity, Charpentier was generally recognized for his musical ability and considered a more learned and cultivated musician than Lully. 'Médée' has genuine touches of dramatic feeling and makes an effort to break new ground. He obviously found it difficult to follow a definite dramatic development; irrelevant matter is frequently introduced into 'Médée', the opening prologue, quite unconnected with the Greek tragedy following, consists of dances, songs in praise of Louis XIV, etc., while later on an Italian love-song is suddenly dropped into the middle of the dramatic action. The structure is much the same as in Lully's operas, but the music, on the whole, of finer quality, the declamatory passages being better modelled and more forceful without losing their oratorio character. That he was a great admirer of Italian composers, especially of Carissimi, ex-

plains the good style and melodiousness of his vocal writing. In the treatment of the instruments there is a great deal more careful work, both in accompaniments and independent movements, than in Lully's operas.<sup>1</sup>

Charpentier is said to have composed 17 operas. Of 'Circé' (1675), for which he composed the *intermèdes*, more than 30 performances were given. A large number of his manuscript compositions are in the Conservatoire, National and Sainte-Geneviève Libraries of Paris, and at Versailles and Avignon. The only printed works of his were: 'Airs de la comédie de Circé' (Christophe Ballard, 1676), 'Médée' (1694), 'Motets mêlés de symphonie [*sic*]' (Paris, Jacques Édouard, 1709). At different dates appeared 'Airs sérieux et à boire', for voice or voices, with or without continuo in the volumes of the 'Mercure galant', 'Nouveau Mercure galant', and in the collections of airs printed by Ballard.

As composer of sacred music Charpentier holds, together with Lalande, a prominent position in France at the end of the 17th century. His numerous compositions in that style are 12 masses, more than 30 psalms, motets for most of the feasts in the year, several settings of Te Deum, Magnificat, etc. He wrote also three-part pieces to be sung in women's convents and elaborate Psalms with solos, chorus and instrumental parts for the dauphin's chapel. His oratorios, religious dialogues and church cantatas are the most original and striking categories of his output. In this field he can be recognized clearly as the disciple of Carissimi and as representing the contemporary French equivalent of the dramatic style practised by Schutz and Purcell. The 'Histoires sacrées', based on episodes from the Bible, give full scope to his talent for characterization and show the range and depth of his emotional power.

C. S. & M. L. P., rev. & adds. A. C. L.

#### BIBLIOGRAPHY

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 'Nouveau Mercure galant, Le' (Paris, 1678).  
 QUITTARD, H., 'Articles in "Revue d'histoire et de critiques musicales" (1902, 1904, 1908).  
 Article in 'Zeitschrift I.M.G.' (1905).

#### CATALOGUE OF WORKS<sup>2</sup>

##### DRAMATIC WORKS

1. Molière's 'La Mariage forcé, comédie-ballet en 3 actes', set to music by Lully, was revived (with

<sup>1</sup> Parry, O.H.M., III.

<sup>2</sup> See Brenet in 'Tribune de Saint-Gervais' and Crussard (Bibl. above) and J. Écorcheville, 'Catalogue du fonds de musique ancienne de la Bibliothèque Nationale' (Paris, 1910). The works are contained in 28 vols. of MS 'Mélanges' and a few additional portfolios in the Bibl. Nat.

- 'La Comtesse d'Escarbagnas') at the Palais-Royal, Paris, 8 July 1672, with music by Charpentier.
- 2 'Le Malade imaginaire, comédie-ballet en 3 actes' by Molière, produced at the Palais-Royal, Paris, 10 Feb. 1673.
  - 3 'Circé, tragédie, précédée d'un prologue, par M. Corneille de l'Isle', the music of the intermèdes by Charpentier, produced at the Théâtre de Guénégaud, Paris, 17 Mar. 1675.
  - 4 'L'Inconnu, comédie en 5 actes de M. Corneille de l'Isle et de M. Vise, mêlées d'ornemens de musique de Charpentier' Produced at the Théâtre de Guénégaud, Paris, 17 Nov. 1675.
  - 5 'Les Amours d'Acis et de Galatée', opera, 'représentée chez M. de Rians, procureur du roi, au Châtelet', Paris, Jan. 1678.
  - 6 'Les Fous divertissans, comédie en 3 actes, avec trois divertissements, par M. Raymond Poisson' Produced, Paris, Théâtre de Guénégaud, 14 Nov. 1680.
  - 7 'La Pierre philosophale', comedy in 3 acts by Corneille and Visé; airs de danse and divertissements by Charpentier. Performed Paris, Théâtre de Guénégaud, 23 and 25 Feb. 1681.
  - 8 'Endimion, tragédie' Produced Paris, 22 July 1681.
  - 9 'Psyché', set to music by Lully, revived with music by Charpentier, 1684.
  - 10 'Les Amours de Vénus et d'Adonis', tragedy by Vise, revived Paris, 3 Sept. 1685, with the addition of divertissements and dances by Charpentier.
  - 11 'Médée, tragédie lyrique', prologue and 5 acts, by Thomas Corneille, produced Paris, 4 Dec. 1693.
  - 12 'La Sérénade', comedy in 1 act by Regnard, performed Paris, 8 July 1694.
  - 13 'Philomèle, un opéra', performed three times at the Palais-Royal, Paris.
  - 14 Pastorales
    - 'Le Sort d'Andromède' (c. 1670).
    - 'Les Arts florissans' (c. 1673).
    - 'Le Retour du printemps, idylle sur la convalescence du roi' (c. 1680).
    - 'La Noce de village' (1692).
    - 'Le Jugement de Pan' (c. 1690).
    - 'La Fête de Ruel' (c. 1690).
    - 'Actéon' (c. 1690).
    - 'Les Plaisirs de Versailles' (c. 1693).
    - 'La Couronne de fleurs'.
    - 'Flore'.
    - 'Dialogue de Vénus et Médor'.
  - 15 Prologues for Pierre Corneille's 'Polyeucte' and 'Andromède'.

## SACRED WORKS

1. Masses for voices & insts including Requiem for 4 voices, a Mass for 4 choirs, a Midnight Mass (for Christmas) for 4 voices, flutes & vns, &c.
2. Psalms (more than 30) for 3-6 voices, Canticles, Lamentations of Jeremiah for 1, 2 & 4 voices, &c.
3. Motets, Hymns, Proses, Anthems. Elevations for voices & orch. or voices & cont.\*
4. Leçons de Ténébres' and 'Litanies de la Vierge'.
5. Histoires sacrées
  - 'Caecilia virgo et martyr'
  - 'Caedes sanctorum Innocentium.'
  - 'Historia Esther.'
  - 'Judicium Salomonis.'
  - 'Filius prodigius'
  - 'Dialogus inter Christum et peccatoris'
  - 'Sacrificium Abram.'
  - 'Mort Saulis et Jonathae.'
  - 'Le Reniement de Saint-Pierre', &c.

\* In 'Nouvelles Parodies bachiques', Vol. III (Paris, 1702) are the following pieces from 'Circé': Prologue, Minuet I, air 'Tout rit dans ce bocage', airs 'Les plaisirs suivent les peines', air 'Je me suis félicité', Loure I, Loure II, 'Prélude des vents', 'Menuet des Néréides'.

\* In 'La Clef des chansonniers', II, 226 (1717) is 'L'Air de la sarabande de l'Inconnu'.

\* Six performances were given.

\* It was said that the Duke of Orleans, who had some share in the composition of this opera, would not allow it to be published.

\* An 'Air de Flore' is in 'La Clef des chansonniers', I, 188 (1717).

\* Some motets printed in 'Motets mêlés de symphonie' (1709). \* French title but Latin words.

6. Plainsong.
7. Tragédies spirituelles
  - 'Clissonus' (1685).
  - 'Celse martyr' (1687).
  - 'David et Jonathas'.
  - 'Saul' (1688).

## SECULAR VOCAL WORKS

8. 'Airs sérieux et à boire', published at different dates in the collections of the 'Mercure galant' (1699) and 'Nouveau Mercure galant' (1678); also in 'Airs à boire sur des sujets plaisants à 2, 3 et 4 parties' and 'Recueil d'airs sérieux et à boire de différents auteurs pour l'année 1695' (both printed by Ballard).

## INSTRUMENTAL WORKS

- 7 (cont'd.). 'Ballets des saisons', 'Orphée', &c.\*
9. 'Caprice' for 3 vns, March, Minuets, Preludes, 'Concert' for 4 viols, Overtures, 'Noëls', &c.

## MODERN REPRINTS

- 'Le Malade imaginaire', ed. by Saint-Saëns (Durand, Paris).
- 'La Couronne de fleurs', ed. by H. Busser (Durand, Paris).
- 'Concert spirituel', Nos. 3 & 5 ed. by Charles Bordes. Biographical notice by Michel Brenet to Vol. III ('Histoires sacrées').
- 'Musique d'église des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles' (Nos. 1 & 11), ed. by H. Expert (Senart, Paris).
- Motets 'Dilecto mi' and 'O amor, O bonitas', ed. by Charles Bordes (Schola Cantorum, Paris).
- Midnight Mass, ed. by H. Latocart (Lemoine, Paris).
- See also Assoucy (nvalry). Philip, Duke of Orleans (collab. in 'Philomèle').

## CHARŚNICKI, Philip (or Philemon)

(b. ?; d. ?).

Polish 17th-18th-century composer. He was a monk in the Monastery of the Premonstratensians at Krzyzowice about 1700. Two of his works remain: 'Aeterna Christi munera' for 2 S.A.T.B. and 2 violins, viols and continuo, and 'Rex gloriose martyrum' for 2 S.A.T.B. and 2 violins, 2 trombones, viols and continuo. C. R. H.

## CHARTON-DEMEUR, Anne (Arsène)

(b. Saujon, Charente Inf., 5 Mar. 1824<sup>9</sup>; d. Paris, 30 Nov. 1892).

French soprano singer. She was taught music by Bizot at Bordeaux, and in 1842 made her début there as Lucia in Donizetti's opera as Mlle Charton. She sang next at Toulouse, and in 1846 in Brussels. On 18 July in the same year she made a successful début in London, at Drury Lane Theatre, as Madeleine in Adam's 'Postillon de Longjumeau', and later she sang with great success as Angèle in Auber's 'Domino noir' with Couderc, the original Horace. On 4 Sept. 1847 she married the flautist Demeur.<sup>10</sup> In 1849-50 she was first female singer of Mitchell's French Company at St. James's Theatre in London, and became highly popular in various light parts, many of which were then new to England. She sang at the

\* Performed at the Jesuit College (Collège de Clermont).

<sup>9</sup> Pougin. Fétis gives 27 Feb. 1824.

<sup>10</sup> Demeur, Jules Antoine (b. Hodumont-lez-Verriers, 23 Sept. 1814), studied the flute at the Brussels Conservatoire from Lahore, subsequently learnt the Boehm flute from Dorus in Paris; in 1842-47 was first flautist at the Brussels Opera, and as such played at Drury Lane Theatre in London in 1846; he relinquished that post to accompany his wife on all her engagements.

Philharmonic concert of 18 Mar. 1850; in 1852 she appeared in Italian at Her Majesty's Theatre on 27 July as Amina in Bellini's 'Sonnambula', and on 5 Aug. in the Duke of Saxe-Coburg-Gotha's 'Casilda'.

Charton-Demeur, having sung with little success in 1849 and 1853 at the Paris Opéra-Comique, adopted the Italian stage and won both fame and fortune in St. Petersburg, Vienna, North and South America, and in Paris at the Théâtre-Italien as Desdemona in Rossini's 'Otello' in 1862. On 9 Aug. of that year she played the heroine on the production of Berlioz's 'Béatrice et Bénédicte' so much to the composer's satisfaction that he requested her to play Dido in 'Les Troyens à Carthage', produced at the Théâtre-Lyrique on 4 Nov. 1863. Berlioz has commemorated in his Memoirs her great beauty, her passionate acting and singing as Dido, although she had not sufficient voice wholly to realize his ideal heroine. On the conclusion of the run of the opera she sang in Madrid, but afterwards returned to the Lyrique.

For many years Charton-Demeur lived in retirement, but she occasionally appeared at concerts, such as the Berlioz Festival at the Paris Opéra, with Nilsson in the *duo-nocturne* from 'Béatrice et Bénédicte', 22 Mar. 1870. Finally she sang at the Padeloup concerts in 1879 on the production of 'La Prise de Troie' by the same composer.

A. G.

**CHARTREUSE DE PARME, LA** (Opera). See SAUGUET.

**CHASE, Gilbert (Culmell)** (b. Havana, 4 Sept. 1906).

American writer and lecturer on music. He studied at Columbia University and at the University of North Carolina, obtaining the B.A. degree. He also studied during travels in Spain, France and Denmark. From 1929 to 1935 he was music critic for the continental 'Daily Mail' in Paris and in 1936-39 was associate editor of the 'International Cyclopaedia of Music and Musicians'. Then for a year he acted as an editor for Schirmer's in New York and from 1940 to 1943 was the Latin-American specialist at the Library of Congress. For the next four years he worked on the staff of N.B.C. University of the Air before joining the R.C.A. Victor Division of the Radio Corporation of America, first as supervisor and later as educational director. He was a specialist consultant for Music Loan Libraries in Latin America for the Library of Congress from 1944 to 1946 and in 1945 toured Latin America to inspect the American Music Loan Libraries. He is now a member of the Foreign Service of the U.S.A. and Cultural Attaché at the American Embassy in Lima.

Chase has lectured in many universities,

including those of Delaware, California-Northern and Southern California, Tennessee, Harvard, Stanford and Boston. In 1946-48 he was a lecturer on American music at Columbia University. He has also given lectures in South America and Cuba, in Lima, Santiago de Chile, Buenos Aires, Rio de Janeiro and other towns. He was a member of the Advisory Committee for Music, Department of State, from 1943 to 1946 and in 1943-45 acted as Music Consultant to the Pan-American Union. He is a member of various musical organizations, including the American Musicological Association, the Music Library Association and the Instituto Español de Musicología. As a writer he has contributed to a great number of journals on music and other periodicals, both in the Americas and other countries, besides writing articles for dictionaries and encyclopaedias. His books include 'The Music of Spain', published in 1941, 'Bibliography of Latin-American Folk Music' (1942), 'Music of the New World', 5 vols. (1942-44), 'Guide to Latin-American Music' (1945), 'The Story of Music', 2 vols. (1945-46), 'Music in Radio Broadcasting' (1946) and 'America's Music' (1951).

M. K. W.

**CHASINS, Abram** (b. New York, 17 Aug. 1903).

American pianist and composer. He is perhaps most widely known for his work in connection with radio, although he has toured both Europe and the U.S.A. as pianist, appearing with various orchestras as soloist both in his own and other works. From 1926 to 1935 he was member of the pianoforte faculty of the Curtis Institute of Philadelphia, and in 1940 he was a member of the Berkshire Music Centre at Tanglewood.

In connection with his radio work, he was the initiator of the series Master Class of the Air, a weekly network series of talking and playing broadcasts over C.B.S. and N.B.C. During the second world war he received four Government citations for voluntary work in music and radio.

His Concerto in F minor has been played in Philadelphia, New York, Vienna, Munich and Havana. 'The Parade' has been heard in New York, Boston, Philadelphia, Los Angeles, Oslo, etc. The second Concerto was produced by the Philadelphia Orchestra, with the composer as soloist.

Chasins has written much for one and two pianofortes, and his works are popular and widely known. Those on a larger scale include:

Three Chinese Pieces for orch. (1929)

1. A Shanghai Tragedy.
2. Flirtation in a Chinese Garden
3. Rush Hour in Hong Kong.

Parade for orch. (1930).

Pf. Concerto No. 1 (1929).

Pl. Concerto No 2 (1932)

P. G. H.

**CHASTELLAIN<sup>1</sup>, Charles** (b. ? , c. 1490; d. Soignies, 1578).

Netherlands composer. He is first heard of as canon and chapel master at Soignies in 1551 and in 1564 received, through the intermediary of Margherita of Parma, a proposal to undertake the direction of Philip II's chapel in Madrid; but he declined the offer on account of his great age and ill-health. He was succeeded in his post of chapel master by Jean Bonmarché.

Motets by Chastellain appeared in Phalèse's collections in 1553, 1554, 1556, Susato's in 1555 and Waelrant's in 1556 and 1558. Nine motets and chansons are cited by Eitner as being in Proske's MSS 814 and 888.

E. B.

**Chateaubriand, François René, Vicomte.** See Franck (C, song). Indy ('Abencérages', opera project). Leneveu ('Velléda', opera). Luszt (No. 18, chorus). Malbrook (theory of provenance). Pedrell ('Ultimo Abencerraje', opera). Roussel ('Bardit des Francs', choral work). Setaccioli ('Ultimo degli Abencerragi', opera).

**Chateaubriand, Lucile de.** See Milhaud (3 songs).

**CHÂTELAIN, Charles.** See CHASTELLAIN.

**CHÂTELET, Jean de.** See GUYOT, JEAN.

**CHATTERTON (Opera).** See LEONCAVALLO.

**CHATTERTON, John (Balsir)** (b. Portsmouth, 1805; d. London, 9 Apr. 1871).

English harpist. He studied in London under Bochsa and Labarre, and first appeared at a concert at Aspull's in 1824. He succeeded Bochsa as professor of the harp at the R.A.M. in 1827 and in 1842 was appointed harpist to Queen Victoria. He wrote much for his instrument, chiefly operatic selections.

M. C. C.

**Chatterton, Thomas.** See Cooke (B., ode to).

**Chaucer, Geoffrey.** See Accompaniment, p. 26. Anthem (mention of) Apivor (songs). Bax ('Roundel', song). De Koven ('Canterbury Pilgrims', opera). Duni ('Fée Urgèle', opera). Dyson ('Canterbury Pilgrims', choral work & 'Tabard Inn', overture). Fricker ('Canterbury Prologue', ballet). Jacobi (F., 3 songs). Pleyel (1, 'Fée Urgèle', puppet opera). Rubbra (song with stg. 4tet). Stanford ('Canterbury Pilgrims', opera). Vaughan Williams ('Flourish for a Coronation', choral work; 3 songs). Wood (T., 'Chanticleer', choral work).

**BIBL.—OLSON, CLAIR COLBY,** 'Chaucer and the Music of the Fourteenth Century' (Chicago, 1941).

**CHAUNTER.** See BAGPIPE. CHANTER.

**CHAUSSON, Ernest (Amédée)** (b. Paris, 21 Jan. 1855; d. Limay nr. Mantes-la-Jolie, Seine-et-Oise, 10 June 1899).

French composer. He studied law at first and did not begin to occupy himself seriously with music until he had come of age. He entered the Paris Conservatoire in 1880 and even then had only a brief course in Massenet's composition class. He left the same year and became a private pupil of César Franck, with whom he remained until 1883. Although devoted exclusively to composition after that,

being possessed of ample means, he worked slowly and with extreme care, producing comparatively little during the sixteen years that remained of his life, which was cut short by a bicycle accident. He acted for ten years as secretary to the Société Nationale de Musique, which began to make his name known, as did to a smaller extent the Lamoureux and Colonne concerts. But his opera, 'Le Roi Arthus', for which he wrote his own libretto, was not produced until 1903, more than four years after his death, and even then not in France, but in Belgium; and it was that calamity, perhaps, which prevented Felix Mottl from realizing his plan of bringing the work out at Karlsruhe in 1900.<sup>2</sup> Chausson was engaged on the scherzo of a string Quartet on the day his fatal accident took place.

Of his major instrumental works the 'Poème' for violin and orchestra was heard for the first time on 4 Apr. 1897 and the Symphony on 18 Apr. 1898, both in Paris. But Chausson lacked self-confidence and was never anxious to urge the performance of his works, another reason being a fear of an unfair advantage his fortune might give him over his less affluent colleagues. He always remained, in fact, both unworldly and unprofessional to some extent.

Chausson's music is a typical product of the Franck school, though here and there the influence of Wagner may be found in it, as in the Symphony, for instance. Musical construction on a large scale was not his strong point, and the qualities he inherited from Franck were of a different order. They were, however, modified by characteristics of his own, due to his delicate and sensitive nature, which was prone to melancholy. That, as it were, envelops his music with a veil of sadness and does much to justify a certain formal vagueness and fluidity. It was especially in instrumental works and in songs that his talent was most congenially employed, though everything he wrote reveals an individuality becoming ever stronger as his art matured. The songs contain exquisite things; though not so amply constructed as Duparc's, to which they bear a certain family likeness, they follow that master's tradition.

G. F., adds. E. B.

**BIBL.—OULMONT, CHARLES,** 'Musique de l'amour: I. Ernest Chausson et la bande à Franck' (Paris, 1935).

**SÉRÉ, OCTAVE,** 'Musiciens français d'aujourd'hui' (Paris, 1921).

**SORABJ, K. S.,** 'A Note on Ernest Chausson', in 'Mi contra Fa' (London, n.d.).

## CATALOGUE OF WORKS

### OPERAS

Op.

4. 'Les Caprices de Marianne' (setting of Alfred de Musset's play), c. 1880 (unpublished).

<sup>2</sup> Riemann, Séré and others wrongly state that this production actually took place.

<sup>1</sup> Also Castellain, Châtelain or Chasteleyn.

## Op.

7. 'Hélène', lyric drama in 2 acts (libretto by Charles Leconte de Lisle), 1884-85 (unpublished, except a women's chorus).  
 23. 'Le Roi Arthus', lyric drama in 3 acts (lib. by composer), prod. Brussels, Théâtre de la Monnaie, 30 Nov. 1903.

## INCIDENTAL MUSIC

18. Shakespeare's 'The Tempest', trans. by Maurice Bouchor, prod. Paris, Petit Théâtre des Marionnettes, Dec. 1888.  
 22. 'La Légende de Sainte Cécile', verse-drama in 3 acts by Bouchor, prod. Paris, Petit Théâtre des Marionnettes, 25 Jan. 1892.

## CHURCH MUSIC

6. 2 Motets (1883)  
 1. Deus Abraham.  
 2. Ave, verum corpus  
 12. 3 Motets (1886)  
 1. Ave Maria.  
 2. Tota pulchra es.  
 3. Ave maris stella.  
 16. 3 Motets  
 1. Lauda Sion (1888).  
 2. Benedictus (1890).  
 3. Pater noster (1891).  
 31. 'Vêpres du Commun des Vierges' (1897).

## CHORAL WORKS

- 'Jeanne d'Arc', lyric scene for solo voices and women's chorus (anon.) (c. 1880).<sup>1</sup>  
 9. 'Hymne védique' (Leconte de Lisle) for chorus & orch (1886).  
 15. 'Chant nuptial' (Leconte de Lisle) for women's voices & pf. (1887).  
 28. 'Chant funéraire' (Shakespeare) for women's voices & pf. (1897).<sup>2</sup>  
 29. 'Ballata' (Dante) for unaccomp chorus (1897).

## ORCHESTRAL WORKS

3. 'Viviane', symphonic poem on an Arthurian legend (1882).  
 10. 'Solitude dans les bois' (1886)  
 20. Symphony, B♭ ma. (c. 1890).  
 32. 'Soir de fête' (1898).

## VIOLIN AND ORCHESTRA

25. 'Poème' (1896).

## VOICE AND ORCHESTRA

19. 'Poème de l'amour et de la mer' (Maurice Bouchor) (1882-92).  
 17. 'Chanson perpétuelle' (Jean Cros) (1898).

## CHAMBER MUSIC

3. Trio for vn., cello & pf. (c. 1882)  
 21. 'Concert' for vn., pf. & strg. 4tet (1890-91).  
 30. Quartet for vn., viola, cello & pf. (posth., publ. 1917).  
 35. String Quartet (unfinished, 1899).

## PIANOFORTE MUSIC

1. 'Cinq Fantaisies' (c. 1880).  
 26. 'Quelques Danses' (1896)  
 1. Dédicace.  
 2. Sarabande.  
 3. Pavane.  
 4. Forlane.  
 38. 'Paysage' (1895).

## SONGS

2. 7 Songs (1882)  
 1. Nanny (Leconte de Lisle).  
 2. Le Charme (Armand Silvestre).  
 3. Les Papillons (Théophile Gautier).  
 4. La Dernière Feuille (Gautier).  
 5. Sérénade italienne (Paul Bourget).  
 6. Hébé (Ackermann).  
 7. Le Colibri (Leconte de Lisle).  
 8. 2 Songs (Maurice Bouchor)  
 1. Nocturne (1886).

<sup>1</sup> Probably a scene from an unfinished opera.  
<sup>2</sup> 'Chansons de Shakespeare' (see Songs).

## Op.

2. Amour d'antan (1882)  
 3. Printemps triste (1883)  
 4. Nos Souvenirs (1888).  
 13. 4 Songs  
 1. Apaisement (Paul Verlaine) (1885).  
 2. Sérénade (Jean Lahor) (1887).  
 3. L'Aveu (Villiers de l'Isle Adam) (1887).  
 4. La Cigale (Leconte de Lisle) (1887).  
 17. 'Chansons de Miarka' (Jean Richepin) (1888)  
 1. Les Morts.  
 2. La Pluie.  
 24. 'Serres chaudes' (Maurice Maeterlinck)  
 1. Serre chaude (1896).  
 2. Serre d'ennui (1893).  
 3. Lassitude (1893).  
 4. Fauves las (1896).  
 5. Oraison (1896).  
 27. 'Trois Lieder' (Camille Maclair) (1896)  
 1. Les Heures.  
 2. Ballade.  
 3. Les Couronnes.  
 28. 'Chansons de Shakespeare' (trans. by Bouchor) \*  
 1. Chanson de clown (1890).  
 2. Chanson d'amour (1891).  
 33. 'Pour un arbre de Noël' (?) (c. 1898, unpublished)  
 34. 'Deux Poèmes' (Verlaine) (1898)  
 1. La Chanson bien douce.  
 2. Le Chevalier Malheur.  
 36. 2 Songs (1898)  
 1. Cantique à l'épouse (Albert Jhouney).  
 2. Dans la forêt du charme et de l'enchantement (Jean Moréas).

## VOCAL DUET

11. 2 Duets (1883)  
 1. La Nuit (Théodore de Banville).  
 2. Le Réveil (Honoré de Balzac).

**CHAUVET, Charles Alexis** (b. Marines, Seine-et-Oise, 7 June 1837; d. Argentan, Orne, 28 Jan. 1871).

French organist. A pupil of the Paris Conservatoire from 1850, in Benoist's organ class and that of Ambroise Thomas for composition, he won the first organ prize in 1860. In 1869, having filled various posts as organist, he was appointed to the new organ of the Trinité in Paris. He left many works for organ and for pianoforte, which show much refinement of style and elegiac charm. G. F.

**CHÁVEZ, Carlos** (b. Mexico City, 13 June 1899).

Mexican composer. He was the seventh child of a Mexican father and Indian mother, he studied with his brother and later with Manuel Ponce. His progress as a composer was rapid, and at the age of fifteen he made arrangements of Mexican songs and composed pianoforte pieces. He wrote a Symphony at the age of twenty, academic in form and content, but showing considerable technique. Having passed through the initial period of romantic and impressionistic writing, he turned his attention to native music. The first important work in the Mexican style was 'El fuego nuevo', written in 1921 and scored for an orchestra that included indigenous percussion instruments. Another work of the same character was the ballet 'Los cuatro soles', symbolic of the four elements, earth, air, fire and water.

In 1922 Chávez went to Europe, and later

\* For No. 3 see Choral Works.

he spent some time in New York. He became deeply interested in the problems of constructivist music reflecting the machine age. To this period belongs his ballet 'HP' (Horsepower). In this work Chávez introduced Mexican elements to symbolize the economic relationship between the industrial U.S.A. and the productive tropical lands. The last scene, a dance of men and machines, pictures the rebellion of the workers and their capture of industry and the machines. The ballet was first produced by Stokowski at Philadelphia on 31 Mar. 1932. At approximately the same time he composed several works in an abstract style: 'Polígonos' for pianoforte, 'Exágonos' ('Hexagons') for voice and pianoforte, 'Energía' for nine instruments and a piece for violin and pianoforte, 'Espiral' ('Spiral'). In these compositions he pursued the ideal of terse musical statement in a linear counterpoint of considerable stridency.

On his return to Mexico in 1928 Chávez was appointed director of the National Conservatory and conductor of the Orquesta Sinfónica de México, a post which he continued to hold, with some interruptions, until 1952. He also founded a series of concerts for workers, for which he composed a 'Sinfonía proletaria'; he conducted it in Mexico City on 29 Sept. 1934. Another work of social consciousness belonging to this period was his 'Republican Overture', which he performed in Mexico on 18 Oct. 1935.

In his subsequent works Chávez pursued the lines of austere neo-classicism and an equally austere native style. In 1932 he wrote incidental music for a production of 'Antigone', the score of which is marked by an extreme economy of musical materials. As with all of his stage works, he extracted a symphonic suite from this score, 'Sinfonía de Antígona', which he conducted in Mexico City on 15 Dec. 1933. He then turned to the composition of a purely native work of primitivistic colour, 'Sinfonía India', making use of Mexican instruments. An even more emphatic expression of the Mexican spirit is represented by his score 'Xochipili-Macuilxochitl' (the Aztec name of the god of music), written for native instruments. He conducted this work at a special concert of Mexican music in New York on 16 May 1940. His later work for instruments of percussion, a 'Toccata' (1942), represents an experiment in complex rhythms and sonorities.

Between 1938 and 1940 Chávez wrote a pianoforte Concerto in three movements, in which the instrument is treated in a percussive manner, which, however, does not exclude lyrical expressive power. Two separate sets of thematic materials are given to the pianoforte and the orchestra; they are combined in free counterpoint in the concluding movement.

The same percussive style marks his ten Preludes for pianoforte, written in 1937. In his desire to achieve technical economy he employs in most of these Preludes only the white keys of the keyboard.

Chávez has written three string Quartets, a Sonatina for violin and pianoforte and a piece characteristically entitled 'Soli' for oboe, clarinet, trumpet and bassoon. In his chamber music he treats every instrument as a soloist, combining the individual parts contrapuntally, without striving for sonorous luxuriance. The spirit of musical austerity is maintained in his ballet 'Hija de Cólquide' (1944) conceived as a series of accompanied solos and reflecting the simplicity of primitive music. This ballet was produced by Martha Graham in New York on 23 Jan. 1946, under the title 'Dark Meadow'.

In 1950 Chávez completed his violin Concerto in eight linked movements. He conducted its first performance in Mexico City on 29 Feb. 1952. On 11 Feb. 1953 he conducted the first performance of his fourth Symphony with the Louisville Orchestra, which had commissioned it. Here he returns to a classical style, definitely tonal and with the formal elements clearly delineated.

Chávez exercises a great influence on the development of modern music in Mexico. His principle of tonal economy and his enlightened primitivism are in keeping with the modern trend of musical composition in other parts of the world as well. Although the titles of his works are often programmatic, he maintains that the essence of his music does not depend on extraneous considerations. In his scores of Mexican inspiration he rarely, if ever, uses authentic folk tunes, but rather interprets the native elements in a manner suitable to the artistic expression of his time. Chávez has written a book, 'Toward a New Music' (New York, 1937), and has contributed numerous articles to Mexican magazines. A catalogue of his works was published by the Pan-American Union in Washington (1944).

N. S.

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'El fuego nuevo' (1921).

'Los cuatro soles' (1926).

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### CHORAL WORKS

'Tierra mojada' for chorus, oboe & English horn (1932).

'El sol' for chorus & orch. (1934).

- 'Llamadas', proletarian symphony for chorus & orch. (1934).  
 'La paloma azul' for chorus & orch. (1940).  
 'Árbol que te sequeste' for unaccomp chorus (1942).  
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 'Sinfonia de Antígona' (1933) (see also Incidental Music).  
 'Cantos de México' for Mexican orch. (1933).  
 'Obertura republicana' (1935).  
 'Sinfonia India' (1936).  
 'Xochipili-Macuilxochitl' for Mexican orch. (1940).  
 'Toccata' for percussion insts. (1942).  
 Symphony No. 3 (1951).  
 Symphony No. 4 (1952).

## SOLO INSTRUMENTS AND ORCHESTRA

- Concerto for 4 horns (1938).  
 Pf. Concerto (1940).  
 Vn. Concerto (1950).

## VOICE AND ORCHESTRA

- 4 Nocturnes (1939).

## CHAMBER MUSIC

- String Quartet No. 1 (1921).  
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 Sonata for horns (1930).  
 String Quartet No. 2 (1932).  
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 String Quartet No. 3 (1944).

## VIOLIN AND PIANOFORTE

- Sonatina (1924).  
 'Espiral' (1934).

## VIOLONCELLO AND PIANOFORTE

- Sonatina (1924).

## PIANOFORTE MUSIC

- Sonata No. 1 (1920).  
 'Páginas sencillas' (1921).  
 '4 Estudios' (1921).  
 '4 Valses' (1921).  
 'Cantos mexicanos' (1921).  
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 Sonatina (1924).  
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 'Solo, Blues and Fox' (1928).  
 '10 Preludios' (1937).  
 'Fuga' (1948).  
 '3 Etudes' (1950).

## SONGS

- '4 Poemas' (1921).  
 '3 Exágonos' (1923).  
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 '3 Poemas' (1937).  
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Chazet, A. R. P. Aliouan de. See Boisdieu (2 libs.).  
 Checickski, Jan. See Moniuszko (4 libs.).

**CHECK** (Fr. *attrape* or *chasse*; Ger. *Fanger*, Ital. *ribatto* or *paramartello*). An important member in the action of a grand pianoforte, consisting of an upright of thick wire, bearing an almost spade-shaped head of leather or some light wood covered with leather. It is fixed in the back part of the key behind the hammer, and its function is to catch the hammer when it falls a certain distance away from the string, and hold it until it is released by the finger of the player allowing the key to rise. In upright pianofortes, which now are always made with check actions, the check is placed before the hammer, and a stud project-

ing from the butt of the hammer comes in contact with the check. A. J. H.

**CHÉDEVILLE**. French *musette* (bagpipe) players and composers, two brothers.

(1) **Esprit Philippe Chédeville (l'aîné)** (b. ?; d. Paris, 1782).

(2) **Nicolas Chédeville (le jeune, le cadet)** (b. ?; d. ?).

They were the greatest players of their instrument at the time. Esprit was also oboist in the royal chamber music. They wrote a large number of compositions for *musette*. Nicolas also wrote 6 sonatas for flute, oboe or violin and continuo, Op. 7. A Tutor for the *galoubet* published by Decombe (Paris) bears the name of Chédeville. H. Expert edited a selection from their works

E. v. d. s.

BIBL.—THOINAN, E. DE, 'Les Hotteterre et les Chédeville' (Paris, 1894)

**CHEF** (Fr.=chief, head). In music the word is used in such connections as

**Chef d'orchestre**=conductor, and

**Chef de la maîtrise**=chapel-master or choirmaster, the musician taking charge of the music in a church—the exact equivalent of the Italian *maestro di cappella*. E. B.

**CHEF D'ATTAQUE** (Fr.). See ATTACK. LEADER.

**CHEKKER**. This name, assuming various forms (*eschaquier, eschequier, eschquier, exaquier, exaquir, escaque*, etc.), stands in the 14th–16th centuries for a keyboard instrument popular in England, France, Burgundy and Spain. The form *eschaqueuil*, given by Kastner as from Machaut's 'Prise d'Alexandrie' (1377), is a mistake, the reading of the manuscripts being *eschaquier* or *eschquier*. Purro in 'Les Clavecinistes' (1924) supplies a useful list of references to this instrument. One of the earliest relates to the gift of an *eschequier* from King Edward III in 1360 to his prisoner, King John of France, made by a certain Jehan Perrot; and in 1390 Bishop Braybroke of London gave ius. iud. to one who played "super le chekker" at Stepney. In fact the evident popularity and, perhaps, the invention of this instrument in England seem to be emphasized by the allusions of the French poet-musician Machaut, who in his 'Prise d'Alexandrie' speaks of it as "l'eschaquier d'Engleterre", a title also given in the chanson 'Le Chevalier au cygne'. It appears to have come into use about the middle of the 14th century, unless the *shaqra*, mentioned by a 17th-century Spanish writer, Maguari, and attributed by him to the 13th century, is identical with it (Farmer). Machaut, however, in his 'Li Temps pascour' (1340) does not include it in a very full list of musical instruments, and in 1385 its name seems to have remained novel in Burgundy. It continues to be mentioned by writers of the first half of the 16th century,



sometimes as the *archiquer* or the *exacherium*, and its final disappearance may be attributed to the fuller development of the spinet, virginal and harpsichord type of instrument.

The nature of the chekker has been open to much discussion and attempts have been made to explain its name in connection with the word *échiquier*, a chess-board, either from its black-and-white keys (an anachronism for so early a date) or from the similarity and decoration of its case. That it was a stringed instrument is certain; also that it was very like the manicordion or clavichord, though not identical with it, as they are mentioned together. Moreover it was not of the spinet type, for in 1511 the Duke of Lorraine bought an instrument "faisant eschicquier, orgues, espinettes et flutes" — a combination of distinct wind and string tones produced by reeds, flue-pipes, plucked strings and the *eschicquier*, on which the strings, if not bowed (and its comparison to the clavichord forbids that) must have been hammered. Fortunately the publication in annotated facsimile of a work by the scientist and musician Henri Arnaut of Zwolle in the Netherlands, and now preserved in the Louvre (Le Cerf and Labande, Paris, 1933), explains its true character and, we believe, the origin of its name. This Latin manuscript was noticed by Bottée de Toulmin in his 'Dissertation sur les instruments de musique', p. 123 (1840), and by Fétis ('Histoire de la musique', V, 201), but their assertion that it revealed an early pianoforte action was ridiculed. The Arnaut manuscript treats of the keyboard instruments of the day (early 15th century), figuring and describing the clavicymbalum, clavicordium, dulce melos and organ, with notes on the harp and lute. The dulce melos or dulcimer, the author says, took three forms, the simplest being struck "vulgariter et ruraliter cum baculo"; the two others were constructed, after the manner of a clavichord, with keys, and differed from one another only in the arrangement of the bridges for the strings. The key action is described in connection with the clavicymbalum; for after he has explained three ways of plucking the strings, as usual on the harpsichord, he adds that

there is yet a fourth way of producing the sound—each key has at its upper [or farther] end a piece [of wood] applied to it, weighted with lead, so that, when the key is struck and it hits an obstacle above it near the strings, this piece jumps [salta] in the direction of the strings and, having touched them, falls away [cadit], the key being still held in *suspensio*. And this piece has a metal cramp [crampum], as in the clavicordium. On this system one can make a clavisimbalum, a clavicordium or a dulce melos and all will sound as a dulce melos;

that is, as a percussion instrument struck with a free hammer. He adds moreover that, when used in the clavisimbalum, the metal cramp would be placed horizontally and not on the top, as in the clavichord. This, of which he

gives an illustration, would enable the existing jackrack (*penu*) to be employed for holding in position the new form of action, the slots being used for the free passage of the hammers. Here, then, we have an early instance of the "check" necessary for jerking the little tangent or hammer upon the string and its action gives its name to the chekker, which naturally appears in French as *eschequer*, from *eschec* (*échec*), a check, stop or repulse, while in Cerne's 'Rules for Minnesingers' (1404) it is mentioned, together with the clavicordium and the clavicymbalum, under the title *Schachtbret* or *Schachbret*, with which we may compare the word *Hackbrett* for the hand-hammer action of the ordinary dulcimer.

We find "bons eschequiers et les doucelles" frequently alluded to together; this implies a difference, and Arnaut explains it. It did not lie in the action but in difference of stringing. Only 12 strings were required for the nearly three-octave compass of the dulce melos (B $\sharp$ -a $\flat$ ), for each string was divided by transverse bridges into the proportional lengths required for the unison, octave and super-octave pitches as on the ordinary dulcimer. The chekker in clavichord shape, on the other hand, had a string for each note in chromatic order, 35 strings in all for the same compass. No dampers are mentioned for either instrument. The writer of this article constructed a full-sized specimen (36 ins.  $\times$  12 ins.  $\times$  6 ins.) of this early pianoforte type according to Arnaut's description. The tone is pleasing and, owing to the metal-tipped tangents, bell-like, in volume equal to that of the spinet; for such simple mechanism the repetition is remarkable; as on the clavichord, expression and accentuation can be effected by the player's touch, but with greater resonance.

The principle of the chekker anticipated by more than four centuries the "invention" of the pianoforte in the early years of the 18th century. In fact, Cuisinié's *clavecin à maillets* (1708) was inferior to it, as the striking hammer did not leave the string unless the key was released, a similar fault in Marus's *clavecin* (1716). In the same century other "tangent pianos" were produced with more elaborate mechanism; excellent diagrams of them will be found in Rosamund Harding's 'The Pianoforte' (1933).

F. W. G.

BIBL.—FLOOD, W. H. GRATTAN, 'The Eschequier Virginal' (M. & L., VI, 1925, p. 151).

CHELARD, Hippolyte (André Jean Baptiste) (b. Paris, 1 Feb. 1789; d. Weimar, 12 Feb. 1861).

French composer. He was the son of a clarinet player at the Paris Opéra and a pupil of Fétis, Dourlen and Gossec. Having won the Grand Prix de Rome in 1811, he went to Italy and studied church music under Bainsi and

Zingarelli in Rome, and dramatic music under Paisiello and Fioravanti at Naples. He produced his first work, a comic opera, 'La casa da vendere', at Naples in 1815.

After his return to Paris Chelard became a violinist at the Opéra in 1816 and gave lessons, composing diligently at the same time. After much trouble his tragic opera of 'Macbeth' (libretto by Rouget de Lisle) was produced at the Opéra (29 June 1827), but it was soon removed from the boards, and Chelard left Paris for Munich, where the success of 'Macbeth' was so decided that the King of Bavaria made him his *Kapellmeister*. He returned to Paris in 1829, produced an unsuccessful opera, 'La Table et le logement', established a music business, and remained there till the Revolution of 1830 drove him back to Munich. There he produced a new opera, 'Mitternacht' (19 June 1831) and a German version of 'La Table et le logement' under the title of 'Der Student' (19 Feb. 1832).<sup>1</sup>

In 1831 Chelard led the Thuringian Festival at Erfurt. In 1832 and 1833 he was in London conducting the German opera company of which Schröder-Devrient and Haitzinger were members.<sup>2</sup> In 1835 his best work, 'Die Hermannschlacht', a solid and carefully written opera, based on Kleist, was given at Munich; in 1836 he was employed as theatre and concert director at Augsburg, and became court *Kapellmeister* at Weimar. There he wrote music for 'Scheibentoni', a play by Charlotte Birch-Pfeiffer (1842) and a comic opera 'Die Seekadetten' (1844). There, too, he met Berlioz in 1843.<sup>3</sup> He was succeeded by Liszt in 1848, and for two years went to live in Paris, returning to Weimar in 1854. A posthumous opera, 'Le aigle romane', was given at Milan in 1864.

A. M., adds. A. L.

**CHELIUS, Oskar von** (b. Mannheim, 28 July 1859; d. Munich, 12 June 1923).

German composer. He studied at Mannheim, Heidelberg, Cassel and Leipzig. In his military career he attained the rank of major-general in 1911, and when war broke out in 1914 he was attaché to the German Embassy at St. Petersburg.

Chelius's chief works include: opera, 'Haschisch' (produced Dresden, 1897, under the pseudonym of S. Berger), a one-act piece which was very successful on German stages; opera 'Die vernarrte Prinzess' (Wiesbaden, 1905); opera 'Magda Maria' (libretto by Max Treutler) (Dessau, 1920); Requiem and Psalm CXXI for chorus and orchestra; symphonic poem 'Und Pippa tanzt' (from Gerhart Hauptmann's drama), 1922; pianoforte pieces, songs, etc.

A. L.

<sup>1</sup> Given at Drury Lane, London, 4 June 1833, as 'The Students of Jena'.

<sup>2</sup> Chelard's own 'Macbeth' was included in the repertory of that season (4 July 1832).

<sup>3</sup> See Berlioz, 'Voyage musical', Letter iv.

**CHELLE, William** (b. ? , 1498; d. ?).

English musician. He was a secular chaplain at Oxford, where he supplicated for the B.Mus. degree on 14 Dec. 1524, and was admitted on 3 Apr. 1525.<sup>4</sup> In 1525 he copied a theoretical treatise by John Tucke, written c. 1500 (B.M. Add. MSS 10,336) in New College, Oxford, and in 1526 another collection (Lambeth MSS 466). In the latter year he was appointed lay-vicar of Hereford Cathedral, and in 1532 he was promoted to be prebendary. Owing to his musical attainments he was made precentor under Queen Mary in 1554, continuing in office till 1564, when he was deprived for recusancy by Bishop Scory.

W. H. G. F.

**CHELLERI (Keller, Kelléri), Fortunato** (b. Milan, June 1690; d. Cassel, Dec. 1757<sup>5</sup>).

Italian composer of German descent. He was the son of a German named Keller and the pupil of his mother's brother, Francesco Maria Bazzani, *maestro di cappella* at Piacenza Cathedral. According to Gerber his first opera, 'Griselda', was produced at Piacenza in the Carnival of 1707-8, but the libretto of that 'Griselda' (in the Bologna Liceo) mentions Albinoni as the composer. Chelleri's name appears for the first time in 1715, in the librettos of two operas produced at Ferrara ('La caccia in Etolia') and Venice ('Alessandro fra le Amazoni') respectively. These were followed by about six or seven other operas, given in northern Italy, chiefly at Venice, until 1721 or 1722. In the latter year he left for Germany and seems to have first gone to Heidelberg, as two librettos suggest, the one undated but bearing his name (oratorio 'Il cuore umano'), the other dated 1722, not mentioning his name, but identical with his 'La caccia in Etolia' of 1715. In May or June of the same year (1722) he was appointed conductor at the prince-bishop's court at Würzburg, where he stayed for two years and a half. He gave up this post on 20 Nov. 1724, and from 1725 until his death he was court conductor to the Landgrave Frederick I of Hesse-Cassel, succeeding Ruggerio Fedeli.

Chelleri's journey to London took place in 1726, according to Gerber, and he stayed for ten months, publishing before his return to Cassel a volume of 'Cantate e arie', which he dedicated to the 3rd Duke of Queensberry (Charles Douglas). In 1731-34 he visited Stockholm (Landgrave Frederick had since 1720 also been King of Sweden), but held no official appointment there; some instrumental

<sup>4</sup> Oxf. Reg. i, 136.

<sup>5</sup> Gerber, followed by other lexicographers, says that he was born at Parma in 1688; but he is called 'Milanese' by the editors of Allacci's 'Dramaturgia', by Quadrio and in several librettos, and according to the church registers at Cassel he was buried on 14 Dec. 1757 aged 67 years and six months.

music preserved at Uppsala is no doubt a relic of that period. Other symphonies and overtures, some cantatas and duets, and various pieces of church music are to be found at Brussels, Munich, Dresden, also in the B.M. and in the Count Schonborn collection at Wiesenheid in Franconia. An oratorio for 5 voices, 'Dio sul Sinai', dated 24 Mar. 1731, is extant at Dresden.

Most of Chelleri's operas have disappeared; the first act of 'L' innocenza difesa' (first produced probably at Florence in 1721<sup>1</sup>), which he revived at Cassel on 23 Jan. 1726, is in the library of that town, and the Berlin score of an opera 'Judith, Gemahlin Ludewigs des Frommen', performed at Hamburg in 1732, contains, besides recitatives and 3 German airs by Telemann and 3 Italian airs from Handel's 'Lotario', 25 numbers by Chelleri, from 'L' innocenza difesa'. Seven airs from his 'Arsacide' (Venice, 1721) are at Munich.

**CHELTENHAM FESTIVAL.** A festival of orchestral music promoted by the Corporation of Cheltenham. It began with three concerts given by the London Philharmonic Orchestra at Cheltenham Town Hall in June 1945 and five talks by Arthur Bliss, Mosco Carner, Scott Goddard and Ralph Hill. Modern British music was a special feature, and Arthur Bliss, William Walton and Benjamin Britten conducted works of their own.

This first venture was in the nature of an experiment, and it was only its success which decided the Corporation to make the Festival an annual event. In July 1946 the L.P.O. was conducted by Malcolm Sargent and Edmund Rubbra, E. J. Moeran and Michael Tippett were newly invited to conduct their works, a critics' forum was held under the chairmanship of Arthur Bliss, and a new lecturer was Alec Robertson. A revised version of Britten's piano Concerto received its first performance. In June-July 1947 the Hallé Orchestra of Manchester played under John Barbirolli, Alan Rawsthorne and Ian Whyte were added to the composer-conductors and Frank Howes to the lecturers, C. B. Rees presiding over the critics' forum.

The Festival's scope was further enlarged in 1948 (28 June-10 July), when three concerts were given by the Hallé Orchestra and both chamber music and stage performances were added to the programme. There were four chamber concerts of old and modern music, one of music for chamber orchestra and seven performances by the English Opera Group, which gave Britten's version of 'The Beggar's Opera' and his own 'Albert Herring'. At the orchestral concert first world performances were given of Arthur Benjamin's

Symphony No. 1 and Alan Rawsthorne's violin Concerto. At one of the chamber concerts William Wordsworth's third string Quartet was heard for the first time anywhere. Stanley Baylis, James Denny, Granville Hill and Dymley Hussey newly joined the critics' forum. Excursions into the Cotswolds and the Wye Valley were arranged.

The Festival has since continued on similar lines.

**CHEMINEAU, LE** (Opera). See LEROUX. Chenevière, Jacques. See Aubert (L., 'Forêt bleue', lib.).

**CHÈNG.** See SHÈNG.

**Chénier, André.** See Giordano ('Andrea Chénier', opera). Koechlin (2 songs) Martelli ('Chrestomathie', choral work) Méhul (choruses for 2 tragedies).

**Chénier, Joseph Marie.** See Chant du départ (words). Gossec ('Triomphe de la République', lib.).

**CHENNEVIÈRE, Daniel de.** See RUDHYAR, DANE.

**CHENU, P.** See PIETAIN (3).

**CHERBULIEZ, Antoine-Élisée** (b. Mulhouse, Alsace, 22 Aug. 1888).

Swiss musicologist. He comes of a French-Swiss family, but settled in eastern Switzerland and does nearly all his work in German. He first studied engineering, taking a diploma in 1911 and doctorate in 1914. His musical training he received at the Conservatories of Zurich and Strasbourg. From 1913 to 1916 he studied under Reger at Meiningen and Jena, and during 1916 he worked in Berlin with Siegfried Ochs. In 1921, back in Switzerland, he became musical director at Chur. The University of Zurich appointed him lecturer in 1923 and honorary professor and director of the Musicological Seminary in 1932. In 1938-48 he was president of the Schweizerischer Musikpädagogischer Verband. In 1950 he was nominated Professor-extraordinary.

The fruits of Cherbuliez's activities are to be found in the important contributions he has made to musical scholarship in general and to Swiss musicology in particular. His book 'Die Schweiz in der deutschen Musikgeschichte' (1932) is the first comprehensive account of Swiss musical history, and a later one, 'Geschichte der Musikpädagogik in der Schweiz' (1944) offers an historical survey of Swiss music-teaching from its beginnings to the present day. He also wrote a number of biographies of composers, including J. S. and C. P. E. Bach, Handel, Chopin, Grieg, Verdi and Tchaikovsky, and translated W. H. Reed's book on Elgar and Alec Robertson's on Dvořák into German. Apart from the two works already named, the following important writings may be mentioned:

'Gedankliche Grundlagen der Musikbetrachtung', dissertation (1925).

'Das schweizerische Festspiel mit Musik' (1925).

'Zwilling, Zwick und der Kirchengesang' (1926).

'Schweizer Landschaft im Spiegel der schweizerischen Musik' (1928).

<sup>1</sup> Not at Milan in 1711, as was formerly assumed.

- 'Deutsche und romanische Schweiz', in Adler's 'Handbuch der Musikgeschichte' (1890).  
 'Pestalozzi's Anregungen auf dem Gebiet der Musikpädagogik und der Volksmusik' (1933).  
 'Zur Kontroverse über die Herkunft von Ludwig Senfl' (1933).  
 'Das Gesangbuch Ambrosius Blaurers und die Chronologie der Gesangbücher des 16. Jahrhunderts' (1933).  
 'Calvin's erster Psalter' (1934).  
 'La canción popular en la Suiza Rética' (1936).  
 'Quellen und Materialien zur Musikgeschichte in Graubünden' (1937).  
 'Bibliographie de la chanson et de la musique populaire en Suisse' (in 'Le Folklore', 1949).  
 Studies of Mozart, Beethoven, Brahms, Peter Cornelius and Swiss folk music; articles and concert notices in musical periodicals and the daily press.

H. E., adds.

**CHEREPNIN.** See TCHEREPNIN.

**CHERKASSKAYA, Marianna Borisovna.** See TCHERKASSKAYA.

**CHERN JENDOR.** See CHINESE MUSIC (MODERN).

**CHERNG MAWYEUN.** See CHINESE MUSIC (MODERN).

**CHERNIAVSKY, Mishel** (b. Uman, Prov. of Kiev, 2 Nov. 1893).

Russian violoncellist. He is known largely through the trio formed with his brothers. He studied with Vershilovich in St. Petersburg, with Sulzer in Vienna and in London with Popper and Herbert Walenn. When only seven years old he played before Nicholas II; in his boyhood also he received the praise of Saint-Saëns. In 1901, with his brothers Leo (b. Uman, 30 Aug. 1890) and Jan (b. Uman, 26 June 1892), he formed the Cherniavsky Trio and toured the world. He has played with success in five continents. T. W. G.

**CHERRY RIPE** (Song). See HORN (C. E.).

**CHÉRUBIN** (Opera). See MASSENET.

**CHERUBINI, (Maria) Luigi** (Carlo Zenobio Salvatore) (b. Florence, 14 Sept. 1760; d. Paris, 15 Mar. 1842).

Italian composer belonging mainly to the French school. He was the son of a Florentine musician attached to the Teatro della Pergola. In the Preface to his autograph Catalogue<sup>1</sup> he says that he began to learn music at six, and composition at nine; the first from his father, the second from Bartolommeo and Alessandro Felici, and after their death from Bizzarri and J. Castrucci. His first work was a Mass and Credo in D major for four voices and accompaniment, and by the time he was sixteen he had composed 3 Masses, 2 Dixits, a Magnificat, a Miserere and a Te Deum, besides an oratorio, 3 cantatas and other smaller

works. In 1777 or 1778 the Grand Duke of Tuscany, afterwards Emperor Leopold II, granted him an allowance to study under Sartu at Venice. There Cherubini remained for four years, thoroughly acquiring the old Italian contrapuntal style and gaining proficiency in polyphonic writing. The compositions given in the Catalogue under 1778 and 1779 are all antiphons written on *canti fermi, alla Palestrina*. With the early part of 1780, however, this stops. His first opera, 'Quinto Fabio', was written during that summer and produced at Alessandria, and for the next eight years operas and other dramatic music seem to have engaged almost his entire attention, as the list at the end of this article shows.

In 1784 he was invited to London and wrote four Italian operas for the King's Theatre, but without success. He also added six airs, including "For tenderness formed", to Paisiello's 'Marchese Tulipano', and treated similarly other operas then on the stage in London. He was much noticed by the Prince of Wales and held the post of Composer to the King for one year. In July 1786 he left London for Paris, where he seems to have remained for the whole of the next year, very much feasted and liked. In Feb. 1788 he brought out his thirteenth opera, 'Ifigenia in Aulide', at Turin.

PARIS.—After that he took up permanent residence in Paris. His first work produced at the Opéra was 'Démophon', to Marmontel's libretto, 5 Dec. 1788. In this opera he broke loose from the light vein of the Neapolitan school and laid the foundation of the grand style which he afterwards developed. Meanwhile he was fully employed. Léonard, Marie Antoinette's hairdresser, had obtained permission to found an Italian Opera, and Cherubini received the entire musical direction of it. During the years 1789–92 he conducted the so-called "Bouffons" at the Théâtre de Monsieur in the Tuileries, the operas being by Anfossi, Paisiello, Cimarosa and other Italians, besides writing a great number of separate pieces in the same style for insertion into these works. At the same time he was eagerly pushing on in the path opened by 'Démophon'. A first act of 'Marguerite d'Anjou' was written in 1790 and the rest remained unfinished; but on 18 July 1791 he brought out 'Lodoïska'. The effect produced by his new style, with its unusual harmonic combinations and instrumental effects, was both startling and brilliant. 'Lodoïska' was followed by a series of operas in which he advanced still farther, the first being 'Médée' and 'Les Deux Journées' (known as 'The Water-Carrier' from its German title of 'Der Wasserträger'). But though he was successful with the public, his pecuniary position was anything but satisfactory. When the Conservatoire de Musique

<sup>1</sup> The Catalogue referred to here and elsewhere in this article was compiled by Cherubini himself, with an interesting Preface, and published after his death by Botté de Toulmon under the title of 'Notice des manuscrits autographes de la musique composée par feu M. L. C. Z. S. Cherubini, Paris, chez les principaux éditeurs de musique', 1843. It has been reprinted by Bellas in his 'Memorials'. A still more complete catalogue is in Q-L.

was founded in 1795 he was appointed one of the three Inspecteurs des Études, an appointment by no means commensurate with his genius and artistic position, chiefly no doubt because of Napoleon's dislike of him, a dislike which the emperor took no pains to conceal. Cherubini's nature, at all times grave, not to say gloomy, became visibly depressed under these circumstances, and he began to lose all pleasure in his profession. In 1795 he married Mlle Cécile Tourette, a step not likely to diminish his financial embarrassments. He therefore willingly accepted an offer to write an opera for the imperial theatre in Vienna.

VISIT TO VIENNA.—He arrived in the Austrian capital early in July 1805 and there made acquaintance with Beethoven, who esteemed Cherubini above all the writers for the stage then living, and whose vocal music was much influenced by him. What Cherubini thought of Beethoven's music at that time is not so clear, though there is evidence that he much admired him later. He was present at the first performances of 'Fidelio', but beyond his remarks that no one could tell what key the overture was in, and that Beethoven had not sufficiently studied writing for the voice, nothing is known. "Il était toujours brusque", was his one answer to inquiries as to Beethoven's personal characteristics.<sup>1</sup> The 'Wassertrager' was performed shortly after Cherubini's arrival and 'Faniska' produced on 25 Feb. 1806. But it was a poor time for operas in Vienna. The war between Austria and France broke out immediately after his arrival; Vienna was taken on 13 Nov., and Cherubini was soon called upon to organize and conduct Napoleon's *soirées* at Schonbrunn.

THE LATER PHASE.—On his return to France his mind became so much embittered as to affect his health. While he was living in retirement at the *château* of the Prince de Chimay, his friends entreated him to write some sacred music for the consecration of a church there; for a long time he refused, but at last set to work secretly, and surprised them with the Mass in F for three voices and orchestra (1809). With this work a new period opens. It is true that both in 1809 and 1810 we find operas, that in 1813 he wrote 'Les Abencérages' and even so late as 1833 'Ali Baba', but the fact remains that after 1809 sacred music was Cherubini's main occupation. Besides a number of smaller sacred pieces for one, two, three or more voices, with orchestra, organ or quartet, the Catalogue contains:

<sup>1</sup> 4 masses, in F ma., D mi., A♭ ma., and the 'Messe solennelle' in C ma. (14 Mar. 1816); 'Messe des morts' (Requiem) in C mi. (1817); the 'Messe solennelle' in E ma. (1818); that in G ma., and a Kyrie (both 1819);

that in B♭ ma. (Nov. 1821); a Kyrie in C mi. (13 Sept. 1823); the Coronation Mass for 3 v. (29 Apr. 1825); and lastly the Requiem in D ma. for men's voices (24 Sept. 1836).

During the hundred days Napoleon made him Chevalier of the Legion of Honour, shortly after, under Louis XVIII, he was elected member of the Institut, and in 1816 was appointed jointly with Lesueur "musician and superintendent of the King's Chapel", with a salary of 3000 francs. Thus almost at once did honour, position and income all fall upon him. In 1822 he became director of the Conservatoire, and instructional works, the 'Solfèges pour l'examen de l'école', fill the Catalogue during the next few years. The 'Cours de contrepoint et de la fugue', which was published in 1835, was largely the work of Halévy. Nor are these years barren in instrumental works. In 1815 the Philharmonic Society of London, then recently formed, offered him the sum of £200 for a symphony, an overture and a vocal piece, and at their invitation he paid a fifth visit to England. He arrived in Mar.; the Symphony (in D major) was finished on 24 Apr. and played on 1 May. It was afterwards (in 1829) scored as a Quartet. The overture was performed at the concert of 3 Apr. and another manuscript overture on 29 May. In addition to these the Catalogue shows.

A Funeral March for full orchestra (Mar. 1820); a march for 'Faniska' (15 May 1831); 6 string Quartets, viz. in E♭ ma. (1814), in G ma., from the Symphony, with a new Adagio (1829), in D ma. (31 July 1834), in E ma. (12 Feb. 1835), in F ma. (28 June 1836), in A mi. (22 July 1837); and a string Quintet in E mi. (28 Oct. 1837). In addition to the works mentioned above he wrote two operas in conjunction with other composers: 'Bayard à Mézières', with Boieldieu, Catel and Isouard, in 1814, and 'Blanche de Provence' in 1821, to celebrate the baptism of the Duc de Bordeaux, with Boieldieu, Paer, Berton and Kreutzer; also a great number of canons for two, three or more voices. The catalogue contains in all 305 numbers, some of them very voluminous, besides a supplementary list of 30 works omitted by Cherubini, as well as 18 volumes (some of them of more than 400 pages) of music by various Italian writers, copied out by the great composer himself, a practice which he admits having learned from his old master Sarti.

THREE PERIODS OF COMPOSITION.—Cherubini's artistic career may be divided into three periods. The first, 1780-91, when he was writing motets and masses in a *cappella* style and operas in the light Neapolitan vein, may be called his Italian period. The second operatic period opens with 'Lodoïska', though the beginning of the change is apparent in 'Démophon' (1788) in the form of the concerted pieces, in the entrances of the chorus and the expressive treatment of the

<sup>2</sup> See Schindler's 'Beethoven', I, 118.

orchestra. 'Lodoïska', however, shows an advance both in inspiration and expression. 'Médée' and 'Les Deux Journées' form the climax of the operatic period. In the former the sternness of the characters, the mythological background and above all the passion of Medea herself, must have seized his imagination and inspired him with those poignant accents of grief, jealousy and hatred in which 'Médée' abounds. But it is impossible not to feel that the interest rests mainly in Medea, that there is a monotony in the sentiment and that the soliloquies are tedious; in a word, that in spite of all its force and truth the opera will never command the wide appreciation which the music as such deserves. The 'Deux Journées' forms a strong contrast to 'Médée' and is a brilliant example of Cherubini's versatility. Here the sphere of action is purely human, simple, even plebeian, and it is impossible not to admire the art with which Cherubini has laid aside his severe style and adapted himself to the minor forms of the arietta and *couplet*, which are in keeping with the idyllic situations. The finales and other large movements are more concise, and therefore more within the range of the general public, and there is an ease about the melodies and a warmth of feeling not to be found elsewhere in Cherubini. Cherubini's influence on Beethoven's 'Fidelio' is evident in this work, which is a "rescue opera" of the same type and indeed by the same librettist (Bouilly) as its direct French literary model, Gaveaux's 'Léonore'.

The third period, that of his sacred compositions, dates, properly speaking, from his appointment to the Chapelle Royale in 1816, though it may be said to have begun with the F major Mass (1809), which is important as being the first sacred work of his mature life, though it is inferior to that in A major and especially to the Requiem in D minor. The three-part writing in the Mass in F seems scarcely in keeping with the broad outlines of the work, and the fugues are dry and formal. That in A, also for three voices, is concise, vocal and eminently melodious. The Requiem in C minor is at once his greatest and most famous work. The Credo for eight voices a *cappella* is an astonishing instance of command of counterpoint, and shows how perfectly he could adapt it to his own individual thoughts. It is probable that he intended it to be considered as a study, for only two numbers were published during his lifetime, the concluding fugue "Et vitam", and an elaborately developed *ricercar* in eight parts with one chief subject and three counter-subjects, in which all imaginable devices of counterpoint are employed.

THE MUSIC.—Cherubini's pure idealism resisted the faintest concession to beauty of

sound as such and subjugated the whole apparatus of musical representation to the idea; the serious, not to say dry, character of his melody, his epic calmness—never overpowered by circumstances, and even in the most passionate moments never exceeding the bounds of artistic moderation—these characteristics were hardly likely to make him popular, especially at a time of revolution. His dramatic style was attractive from the novelty of the combinations, the truth of the dramatic expression, the rich harmony, the peculiar modulations and brilliant instrumentation, much of which he had in common with Gluck; but his influence on French opera was only temporary. No sooner did Boieldieu and Auber appear than Cherubini's severer muse, dwelling in a realm of purer thought, dropped her hold on the public. His closest tie with the French school arose from the external accident of his connection with the Conservatoire, where he formed practically all the important French composers of the first half of the 19th century. In Germany his works met with more enduring appreciation. One of the first things Mendelssohn did after he felt himself safe in the saddle at Düsseldorf was to revive 'Les Deux Journées' and to introduce the C major Mass in the church. Six months later he brought forward one of the Requiems, and when he had to conduct the Cologne Festival in 1835 it was to Cherubini's manuscript works that he turned for something new and good. A reference to the Index of the Leipzig A.M.Z. will show how widely and frequently his works were once performed in Germany.

Cherubini's portrait by Ingres is in the gallery of the Louvre, Paris. He left one son and two daughters, the younger of whom was married to Hippolyte Rossellini of Florence.

A Cherubini Society was formed in London in Nov. 1948, with Willem Mengelberg as President, with the object of making private gramophone recordings of works by that master. The founder and director is Michael G. Thomas. A.M., adds.

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LIST OF OPERAS

<i>Title</i>	<i>Libretto</i>	<i>Production</i>	<i>Notes</i>
'Quinto Fabio' 'Armida abbandonata.' 'Adriano in Siria' 'Meseuzio re d' Etruria' 'Lo sposo di tre, marito di nessuna.' 'Idalide.' 'Alessandro nell' Indie.' 'Demetrio'	Apostolo Zeno. Jacopo Durandi. Pietro Metastasio. Ferdinando Casori. Filippo Livigni.  Ferdinando Moretti. Metastasio. Metastasio	Alessandria, autumn 1780. Florence, 21 Jan 1782. Leghorn, Apr. 1782. Florence, 8 Sept. 1782. Venice, Nov. 1783  Florence, 13 Feb. 1784. Mantua, spring 1784 London, 8 Jan. 1785.	Revived Rome, 1783.  Revived Dresden, 1926.  Pasticcio under the direction of C., who contributed an overture and at least 5 numbers.  Pasticcio under the direction of C., who contributed an overture and at least 3 numbers.
'La finta principessa.' 'Artaserse.'	Livigni Metastasio.	London, 2 Apr. 1785 London, 16 Apr 1785.	Also given in London, 1789.
'Giulio Sabino' 'Didone abbandonata.' 'Ifigenia in Aulide'	Pietro Giovannini Metastasio. Moretti.	London, 30 Mar 1786. Brescia, 26 Dec 1786 Turin, Feb. 1788.	
'Démophon.' 'Lodoïska.'	Jean François Marmontel Claude François Fillette Loroux. Jacques Antoine de Révéroni Saint-Cyr François Benoit Hoffman.	Paris, Opéra, 5 Dec. 1788 Paris, Théâtre Feydeau, 18 July 1791. Paris, Théâtre Feydeau, 13 Dec 1794. Paris, Théâtre Feydeau, 13 Mar. 1797. Paris, Théâtre Feydeau, 25 July 1798. Paris, Théâtre Feydeau, 23 Feb 1799.	Given in London, 1865, revived at Erfurt, 1925. Revived at Magdeburg, 1917.
'L'Hôtellerie portugaise.' 'La Puniton.' 'La Prisonnière.'	Étienne Aignan.  Jean Louis Brousse Desfaucherets Victor Joseph Étienne Jouy, Charles de Longchamps & Claude Godard d'Aucourt de Saint-Just.		With Boieldieu.
'Les Deux Journées' 'Épiqueur.'	Jean Nicolas Bouilly  Charles Albert Demoustier R. Mendouze.	Paris, Théâtre Feydeau, 16 Jan. 1800 Paris, Théâtre Favart, 14 Mar. 1800. Paris, Opéra, 4 Oct. 1803	In English ('The Water Carrier'), London, 1801. With Méhul.
'Anacréon, ou L'Amour fugitif' 'Faniska.'	Josef Sonnleithner.	Vienna, Kärntnerthor Theatre, 25 Feb. 1806 Paris, Tuileries, 30 Nov. 1809.	German text.
'Pimmallione.' 'Le Crescendo.'	Stefano Vestris, from Sografi's Italian version of Rousseau's 'Pygmalion' Charles Augustin Sevrin	Paris, Opéra-Comique, 1 Sept. 1810 Paris, Opéra, 6 Apr. 1813.	Written for Napoleon's private theatre
'Les Abencérages, ou L'Étendard de Grenade.' 'Bayard à Mézières'	Jouy, on Florian's novel 'Gonzalve de Cordove' Emanuel Mercier Dupaty & A. R. P. Aissan de Chazet	Paris, Opéra-Comique, 12 Feb. 1814.	With Boieldieu, Catel & Isouard.
'Blanche de Provence, ou La Cour des fées'	Emanuel Guillaume Théaulon de Lambert & de Rancé	Paris, Opéra, 3 May 1821	With Berton, Boieldieu, Kreutzer & Paer.
'Ali Baba, ou Les Quarante Voleurs.'	Augustin Eugène Scribe & Anne Honoré Joseph Mélesville.	Paris, Opéra, 22 July 1833.	Music partly taken from the unfinished opera 'Koukourgi' (see below).

Two Intermezzi for private theatres at Florence, 1773 and 1775 ('Il giuocatore').

'Marquise d'Anjou' (libretto by ?), written for the Théâtre Feydeau, Paris, in 1790, but not performed; first act only finished.

'Mirabeau à son lit de mort', 1-act drama by Jean-Baptiste Pujolux, with 3 choruses by C.; Paris, Théâtre Feydeau, 24 May 1791.

'Koukourgi' (libretto by Honoré Marie Nicolas Duveyrier), written for the Théâtre Feydeau, Paris, 1793; unfinished (see 'Ali Baba' above).

'Sélio' (libretto by ?), 1794, fragments only.

'Achille à Scyros', ballet-pantomime (choreography by Pierre Gardel), Paris, Opéra, 18 Dec. 1804.

A. L.

See also Arnaga y Balrola (judgment of). Attwood (adapt.). Auber (collab.), p. 254. Boieldieu (collab. in 'Bayard'). Catel (do.). Clementi (ded. of 3 sonatas). Du Puy (ballet m. for 'Lodoïska'). Ebert (ded of

sonata). Hérold (collab.) Isouard (collab. in 'Bayard'). Hummel (J. N., Vars. on March in 'Deux Journées' for pf.). Mayr (S. Ital. resetting of 'Élisa' lib.). Méhul (collab. in 'Épiqueur'). Paer (2 collabs.). Polonaise (Eisner's use of themes by C.). Sequences (treatment of, mus. ex.). Sonnleithner (2, 'Faniska', lib.). Storace (S., adapt. of 'Lodoïska'). Weber (12, adds. to do.).

CHERUBINI SOCIETY. See p. 200, ii.

CHEST OF VIOLS. A set of six viols, properly matched in size, power and colour, used for chamber performance particularly in 16th- and 17th-century England. It usually consisted of two trebles, two tenors and two basses; occasionally of two trebles, three tenors and one bass, the bass being



properly twice as long in the string as the treble. These sets of viols, thus duly proportioned, were often made by the old English makers. They were carefully fitted into a "chest", which seems to have been a shallow vertical press with double doors. Tudway, in a letter addressed to his son, printed in Hawkins (ch. 144), describes it as

a large hutch, with several apartments and partitions in it, each partition was lined with green bays to keep the instruments from being injured by the weather.

Hawkins quotes an advertisement, dated 1667, of two "chests of viols" for sale, one made by John Rose in 1598, the other by Henry Smith in 1633. "Both chests", says the advertiser, probably referring to the instruments, but possibly to the hutches, "are very curious works." In a well-known passage in 'Musick's Monument' (p. 245) Mace says of the "Press for Instruments", which forms a conspicuous part of the furniture of his elaborately designed music room:

First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lynn'd through with bayes, etc., by which means your instruments will speak lively, brisk and clear. . . . Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited. . . . Suppose you cannot procure an entire chest of viols, suitable, etc., then thus endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.

Mace's press for instruments includes, besides the "chest of viols", a pair of violins, a pair of "lusty full-sized theorboes" and three "lusty smart-speaking" lyra-viols, the whole constituting "a ready entertainment for the greatest prince in the world". The principle of the "chest of viols" is found in the quartets and quintets of violins which were occasionally made by the Cremona makers. E. J. P.

The chest of viols remains of practical importance for its own music<sup>1</sup> and has been revived in modern times for that purpose, the pioneer in this field being Arnold Dolmetsch and his family circle from the 1890s. The differences between the viols and the violins are not necessarily visible at a casual glance, since the outline of the viols varies considerably and sometimes actually resembles that of the violins in external appearance. Even where this is the case, however, the tone remains perfectly distinct, provided that the essential characteristics are preserved. These are thinner wood, lighter construction, thinner strings, lighter tension. Fundamentally a violin is neither more nor less than a heavier, tenser viol; but this distinction is musically of the utmost importance, for the light viol produces free vibrations where the heavy violin produces intense vibrations.

To draw the best tone from a good viol is

just as hard as to draw the best tone from a good violin, and it is unfair to judge either except in the hands of a fine master, equipped with an authentic technique. But when heard, the true tone of the viol will be found, in comparison with violin tone, more limited in dynamic range, neither more nor less expressive and more edgy.

The most typical chamber music of the viols is elaborately contrapuntal. In order to bring out the counterpoint naturally and distinctly a tone is needed neither too assertive nor too ready to blend. The tone of the complete chest of viols is rich, warm and homogeneous throughout its entire compass; but it is also transparent and unusually distinct in its several elements. Where on a string quartet the melodic lines will be somewhat inclined to merge into chords, on a chest of viols each part will remain outlined apart from its fellows. That is because the tone of the viol is sufficiently edgy to stand out individually. For its own music this is a virtue with which we cannot dispense.

The same virtue is associated with a further feature common to much of the chamber music of the viols. This is the texture resulting from distributing the parts comparatively evenly throughout the total available compass. The modern string quartet consists of two treble instruments, one alto and one bass, the true tenor violin having become obsolete at an early date. The scoring most typical of the violin family corresponds with this fact, of which it was presumably the cause. The upper parts lie mostly high and close together; the bass is separated from them by an interval which tends to be disproportionately wide. Such scoring makes for clarity and brilliance; but it is not typical of the viol family, where the true tenor register is usually filled as fully as the treble and alto registers. The constant crossing of the treble parts makes for brilliance of another kind; but the total effect would be heavy in the extreme were it not that the transparency of the true viol tone lightens and clarifies the thick scoring of the lower registers.

An important detail contributing to this transparency is the presence on all members of the viol family of adjustable gut frets. Since the hard gut is interposed between the soft finger end and the fingerboard, stopped notes acquire much of the sharpness and clarity of open strings, without sacrificing the additional expressiveness gained from the *vibrato*, as described by Mace, Jean Rousseau and other early authorities. Properly fitted, the frets are no impediment to technique.

The general technique of the viol conforms to the same musical characteristics as have been described. The position on the knee of the smaller sizes and between the legs in the

<sup>1</sup> See CONSORT OF VIOLS.

case of the bass combines with the underhand bowing to encourage an even disposition of accent at all parts of the bow, as opposed to the regular alternation of accented and unaccented beats most natural to the violins. There is no gravitational reinforcement of down bows, and there is no muscular differentiation at either end. Since contrapuntal music tends notoriously to irregular accentuation almost entirely independent of metre, these technical considerations contribute still further to the aptness of the chest of viols for its own musical purposes, and to its indispensability now that these purposes are once again in question.

It is worth remarking that the true soloist of the family of viols is less the treble than the bass member, the viola da gamba, which owing to its typical lightness of construction and stringing possesses a more flexible and reposeful tone in its uppermost register than the cello, just as, for the converse reason, the treble violin possesses a more singing and substantial tone in its uppermost register than the treble viol.

R. D.

*See also Viol.*

**CHEST VOICE.** *See VOICE-TRAINING.*

**CHESTER, J. & W., LTD.** English music-publishing firm, established as a music shop and lending library at Brighton in 1860. In 1915, not long after the outbreak of the first world war, the firm was bought by Otto Marius Kling, a son of the Genevan band-master and teacher Henri Kling, who had been manager of the London branch of Breitkopf & Härtel, which, as the property of enemy aliens, had to be closed down. Before long the firm established its London headquarters at 11 Great Marlborough Street, W.1, the Brighton house becoming a mere branch that was eventually sold. As a retail house the firm at first specialized in Russian publications, for which it held a general agency, and in modern French music, and it gradually established a reputation by the distribution of foreign music in general. The lending library was greatly enlarged and, except in the department of orchestral and chamber music, circulated an exclusively modern stock.

Publishing was at once started on as large a scale as war-time conditions would allow and in a spirit of international enterprise. Among the composers then eminent or later to become so with whom the firm entered into contracts were Stravinsky, Falla, Bantock, Malipiero, Goossens, Palmgren, Ireland, Jongen, Lord Berners, Poldowski, Bax, Casella and others. A small periodical, 'The Chesterian', was started in Nov. 1915, mainly as a publishing bulletin; but in 1919 G. Jean-Aubry was appointed editor and the magazine, while continuing to work in the interest of the Chester editions, began to publish articles by a distin-

guished international team of writers. The second world war interrupted its run in 1940, but it was revived as a quarterly in June 1947.

J. & W. Chester became a limited company in 1920. Otto Kling remained managing director until his death in 1924. He was succeeded by his son Harry, who died in 1936, when the directorship fell to W. A. Chenery, who had been the firm's devoted secretary and adviser ever since its establishment in London. On Chenery's death in 1937 he was succeeded by the present managing director, R. D. Gibson, who had been a partner almost from the first. Under Gibson's management the house turned greater attention to British composers than it had done before. Among the more recent are E. J. Moeran, Lennox Berkeley, York Bowen and Antony Hopkins.

E. B.

**CHESTER MUSICAL FESTIVAL.** The first festival was held on 16, 17, 18 and 19 June 1772, under the management of Orme, the cathedral organist, with Dr. William Hayes as conductor. The 'Chester Courant' for 23 June of that year says:

On Tuesday, Thursday & Friday last, were performed in the Broad Isle of the Cathedral, the celebrated Oratorios of 'MESSIAH', 'SAMSON', and 'JUDAS MACCHABAEUS', before a most polite and numerous audience. The several performers filled their respective Departments with spirit and execution, and the amazing powers of the two Miss Linleys conspired to render the Entertainment so great and excellent as can be expected, or ever was produced from the human voice.

On Wednesday Evening a Concert of Select Musick was performed in the Exchange Hall, where amongst other very capital pieces, Mr. Linley, Junr., distinguished himself as one of the greatest masters of the Violin which this nation has produced.

A masked ball was held at the Exchange, on the Thursday night, and was conducted "with the greatest elegance and decorum". Although apparently successful, it is remarkable that this festival of 1772 is not mentioned in any work on Chester, and so completely had the memory of it died out, that a correspondent writing to the 'Chester Chronicle' on 5 Oct. 1821 states that from all the information he had been able to collect "the First General Festival of Oratorio Music was held in 1783". This, as we have seen, is erroneous, and the festival of 16 to 19 Sept. 1783 was the second held at Chester. The committee, encouraged by past experience, extended the festivities, and the following exhausting programme was gone through: 'Messiah', 'Jephthah', 'Judas Maccabeus' (in the Cathedral), 'Acis and Galatea' and a miscellaneous concert in the County Hall, as well as assembly balls on Tuesday, Thursday and Friday evenings; a fancy dress ball on Wednesday evening; a public breakfast (with catches and glees) on Saturday morning. The musical portion was directed by Knyvett and led by Cramer. Among the performers were Koczwara (the composer of 'The Battle of Prague'), John

Ashley (the celebrated bassoon player) and Crosdill, the cellist

Some idea of making the festival triennial now began to manifest itself, and the third meeting was held Sept. 1786, with the same number of concerts, cathedral performances, public balls, etc. The oratorios given were 'Messiah' and 'Joshua', and the Handel Festival Selection, as performed in Westminster Abbey at the Commemoration of 1784, was reproduced. Handel's 'L' Allegro' was also given at the evening concerts. The singers included Mrs. Billington and Rubinelli, and Mrs. Siddons acted during the week at the Theatre Royal. For the first time the organ and orchestra were erected at the west end of the Cathedral nave — an arrangement which was continued until 1829 and reverted to again in 1891.

The triennial arrangement, however, fell to the ground, and 1791 saw the fourth Chester festival — one important feature being the substitution for the morning concert of a fourth day's performance in the Cathedral, where 'Messiah', 'Samson' and two Handel selections were given. The vocalists comprised Mara, Mrs. Crouch (Miss Phillips), Michael Kelly and Harrison. Owing to the disturbed state of affairs at home and abroad it is scarcely surprising that no other festival was held until 1806 — when the usual week's festivities took place. The Cathedral performances included 'Messiah' (with Mozart's additional accompaniments for the first time) and, as a complete novelty, Haydn's 'Creation'. The vocalists included Mrs. Billington, Mrs. Dickens, Harrison and Bartleman. The orchestra consisted of most of the leading players of the day, including Lindley and Dragonetti. Greateorex, the organist of Westminster Abbey, presided at the pianoforte and organ, and conducted the festival, which was under the patronage of the Duke of Gloucester.

1814 saw the sixth festival, beginning on 27 Sept., and the performance contained a curiosity:

A new occasional Oratorio, compiled chiefly from 'JUDAS MACCABEUS', in which will be produced 'THE BATTLE', by Raymond.

The vocalists included Angelica Catalani, Mrs. Salmon, Braham, Kellner and Bartleman. Greateorex conducted and Cramer led the orchestra, which again included Dragonetti and Lindley. Of such importance was the festival that it caused the postponement of the Oswestry races.

The seventh festival took place in 1821, 'Messiah' being given on the first day and selections from 'The Creation', 'Judas Maccabeus', 'Joshua' and Mozart's 'Requiem' later. The vocalists included Mrs. Salmon, Miss Stephens, Signora Camporese,

Braham, Swift, Rolle and Kellner. The orchestra was led by Cramer.

The eighth festival was held in 1829. The works performed included 'Messiah' and selections from 'Judas Maccabeus', 'Joshua', 'Jephthah', 'Solomon', 'Israel in Egypt' and 'The Creation'. The principal vocalists were Malibran, Miss Paton, Mrs. Knvyett, Braham and Phillips. The orchestra was led by F. Cramer and Mori, and Greateorex again conducted. This was the last of the old series of Chester festivals.

Fifty years later they were revived by a two-days' festival (the ninth) held in the Cathedral on 23 and 24 July 1879, under the management of the Rev. C. Hylton-Stewart, Cathedral precentor, and Dr. J. C. Bridge, the Cathedral organist, the latter of whom conducted. This was so successful that the festival was expanded to three days for the tenth meeting in 1882 and was held triennially up to 1900, the sixteenth and last.

Among the works specially written for these festivals are several by the conductor, J. C. Bridge; a Psalm, 'By the Waters', Oliver King; Cantata, 'The Soul's Forgiveness', Sawyer; and overtures by E. H. Thorne and Sir Frederick Bridge.

In addition to the standard works of the great composers many of their lesser-known works were included, such as

Organ Concerto and 'Concertante' for stringed instruments, Handel; the 'Funeral and Triumphal Symphony' and selection from 'Childhood of Christ', Berlioz; 'Journey to Emmaus', Jensen, Symphony 'The Earthly and the Divine', Spohr, Oratorio 'The Deluge', Saint-Saëns, etc., while many works such as Verdi's Requiem, Tchaikovsky's 'Pathetic' Symphony and selections from Wagner's 'Parsifal' were performed for the first time in an English cathedral

H. C. G.

**Chesterton, G. K.** See Halaki (song). Wordsworth (Hymn of Dedication).

**Chetwood.** See Clarke (songs in 2 ballad operas)

**CHEUTE** (Old Fr.). See ORNAMENTS, A

(i), (i) (a), (i) (b); D (i) (c).

**CHEVAL DE BRONZE, LE** (Opera). See AUBER.

**CHEVALIER, ?** (b. ?; d. ?).

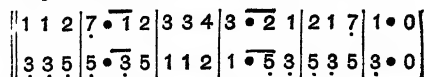
French 16th-17th-century violist and composer. He belonged to the "Grande Bande des Vingt-quatre Violons" under Henri IV and Louis XIII and played the "quinte de viole". His name appears most frequently at the beginning of the 17th century as that of a composer of ballets. Between the years 1587 and 1617 he composed no less than 33, according to a list drawn up by Michel Henry, one of Louis XIII's 24 violins, and now in the Bibliothèque Nationale, Paris.

M. C. G., adds. M. L. F.

BIBL. — PRUNIÈRES, HENRY, 'Le Ballet de cour en France avant Benesrade et Lully' (Paris, 1914).

**CHEVÉ (or Galin-Paris-Chevé) SYSTEM.** A method of teaching part-singing and sight-reading, much used in France, is thus called, from the names of its founder and chief

promoters. Its essential features are two: first, the use of the principle of "tonic relationship", the learner being taught to refer every sound to the tonic, and secondly, the use of a numeral notation, the figures 1, 2, 3, etc., serving as the written symbols for the several sounds of the scale. *Do* (*ut*) = 1, *Re* = 2, etc. The following is an example of 'God save the King' thus written in two parts:



A dot under a figure shows that it is in a lower octave, a dot above a figure in a higher. The zero shows a rest; a thick dot, as in the second bar above, continues the preceding sound. The varying lengths of sound are shown by a stroke or strokes above the figures, as in the second and fourth bars. The numerals are treated only as visual signs; the names sung are the old sol-fa syllables. The use of the numerals is to keep the positions of the sounds in the scale impressed on the learner's mind, and thus help him to recognize and sing the sounds.

This figure notation is used only as introductory to the ordinary musical notation. The system has been the subject of much controversy in France, but it has made considerable way and was first authorized by ministerial resolution for use in the Écoles Publiques of France on 23 July 1883, though only in the elementary course. In 1905 it was adopted in the programmes of the Écoles Normales. But the programmes of 1922 pass this system over in silence. The instructions ('Journal Officiel' 22 June 1923) only recommend the usage of a simplified notation as a means of aural training. The system was adapted for English use by M. Andrade and G. W. Bullen.

The idea of using numerals in the way above shown is best known to the general world through the advocacy of Jean Jacques Rousseau. Pierre Galin (1786-1821), who first developed the plan practically, was a teacher of mathematics at Bordeaux. Aimé Paris (1798-1866), one of his most energetic disciples, was educated to be a barrister, but devoted his life to musical propaganda. He added to this system a special nomenclature, since adopted into the Tonic Sol-fa system, for teaching time.

Émile Chev  (1804-64) was a doctor and married a sister of Paris. His 'M thode  l mentaire de la musique vocale', a complete exposition of the system, has a curious title-page. The title is followed by the words "ouvrage repouss  [in large capitals]   l'unanimit  9 avril, 1850, par la Commission du Chant de la ville de Paris, MM. Auber, Adam, etc. etc.", and below this is a picture of a medal "D cern e Juin 1853   la Soci t  Chorale Galin-Paris-Chev " for "lecture  

premi re vue" and other things, by a jury composed of Hector Berlioz and other musicians (6th ed., 1856). R. B. L., adds.

See also Tonic Sol-fa.

**CHEVILLARD, (Paul Alexandre)**  
**Camille** (b. Paris, 14 Oct. 1859; d. Chatou, Seine-et-Oise, 30 May 1923).

French conductor and composer. He was the son of the distinguished cellist (Pierre) Alexandre Chevillard (b. Antwerp, 15 Jan. 1811; d. Paris, 29 Dec. 1877), who became famous for the brilliance and accuracy of his execution, for his teaching at the Paris Conservatoire (from 1860) and for the foundation, in 1835, of the Soci t  des Derniers Quatuors de Beethoven, one of the oldest institutions of the kind in France and one of the most important. Camille was at first a pianoforte pupil of Georges Mathias at the Conservatoire (2nd prize, 1880) and afterwards followed his own instincts as a composer, without definite teaching. Chevillard's works are remarkable for a style at once personal, solid and refined; they include orchestral and chamber music, pianoforte pieces and songs, as well as a set of incidental music in manuscript.

In 1887 he assisted Lamoureux in the first performances of Wagner's 'Lohengrin' in Paris, and was his substitute in 1897-99, and on many other occasions. On Lamoureux's death in 1899 Chevillard succeeded him in conducting the concerts given under his name and soon earned a high reputation as a conductor of the classics, especially Beethoven, Schumann, Wagner and Liszt. Rolland ('Musiciens d'aujourd'hui') gives him the credit of having first drawn the attention of the Paris public to Russian music, while he complains of Chevillard's lack of sympathy with the native modern school. His manner of conducting was strong, precise and careful, with more communicative warmth than that of his predecessor. He also did much for chamber music by founding the Trio Chevillard-Hayot-Salmon in 1895.

Madame Chevillard, a daughter of Lamoureux, translated Weingartner's pamphlet on the symphony since Beethoven.

G. F., adds. M. L. P., rev.

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7. 'Le Ch ne et le roseau', symph. poem (1890).  
10. 'Fantaisie symphonique' (1893).

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2. Quartet for vn., viola, cello & pf. (1883).

- Op.*  
3. Trio for vn, cello & pf. (1887).  
16. String Quartet (1897-98)

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4. 4 Pieces for viola (1887).  
6. Vn. Sonata (1892).  
11. 'Quatre Petites Pièces' for cello (1893).  
15. Cello Sonata (1896).  
18. Allegro for horn (1905).

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5. 'Thème et variations' (1888).  
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14. 'Impromptu' (1896).  
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— 'Thème varié' (1905, for 'Manuscripts-Auto-graphes').

## SONGS

12. 'L'Attente' (Marie de Moriana)  
(1895)  
13. 'Chemins d'amour' (C. Fuster) (also orchestrated).  
(1896)

**CHEVREUILLE, Raymond** (b. Watermael, 17 Nov. 1901).

Belgian composer. He studied under Gabriel Minet and François Rasse at the Brussels Conservatoire and then taught himself. He became professor at the school of music of St.-Josse-ten-Noode and was also engaged for balance and control by the I.N.R. His works include:

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'Le Fléau', scène lyrique, for chorus & orch. (1930)  
'Le Cantique du soleil' for chorus & orch. (1940).  
'L'Éléphant et le papillon' for chorus & orch. (1941).  
'La Dispute des orgues' for chorus & orch. (1941).  
'Petite Suite' for orch. (1931)  
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Cello Concerto (1940).  
Vn. Concerto (1941).  
Concerto for 3 woodwind insts (1943).  
'Jean et les Amgays' for voice & orch. (1934).  
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Pf. Quartet.  
'Musique liliputienne' for 4 flutes (1942)  
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2 Songs with stig. 4tes (1933).  
'Ballade' for cello & pf. (1941).  
Sonatina for pf. (1943).  
Suite for pf.

E B

**Chéry, Helmina (Wilhelmine) von.** *See* Euryanthe (Weber, lib.). Loewe (2 songs). Mendelssohn (part-song). Rosamunde (Schubert, incid. m.). Schubert (do.; 1 song). Weber (12, 'Euryanthe', lib.).

**CHI DURA VINCE** (Opera). *See* RICCI (L.).

**CHIABRAN.** *See* CHABRAN.

**CHIABRANO, family.** *See* CHABRAN.

**Chiabrera, Gabriele.** *See* Caccini (G., 'Rapimento di Cefalo', lib.). Calzanti ('Dammigella', song). Gagliano (M., prologue for Guarini's 'Idropica'). Monteverdi ('Idropica', lib.; 13 madrigals). Orlandi Santi ('Amore d'Acide di Galatea', lib.).

**Chiari, Pietro.** *See* Tracitta ('Serve rivali', lib.).

**CHIARINI, Pietro** (b. Brescia, c. 1715; d. Cremona, ?).

Italian composer. He lived at Venice at least until 1744 and then became *maestro di*

*cappella* at Cremona. He wrote 5 serious operas, all but one of them for Venice ('Argenide', 1738; 'Achille in Sciro', 1739; 'Statira', 1741; 'Artaserse', Verona, 1742; and 'Mende e Selinunte', 1744) and several intermezzi of which two deserve special mention, as they have often been erroneously attributed to Pergolesi: they are 'Amor fa l'uomo cieco', given with Chiarini's 'Artaserse' at Verona and Genoa in 1742, and 'Il geloso schernito' (Venice, 1746, given with Michieli's serious opera 'Zenobia').

Chiarini was a friend of Goldoni, who wrote for him in 1741 the libretto of 'Statira' and at the same time revised for him the text of Tommaso Mariani's intermezzo 'La contadina astuta', set to music by Pergolesi in 1734. To this revision, called 'Il finto pazzo' and performed with 'Statira', new arias were added, most of which were almost certainly set by Chiarini. Then later in the same year Goldoni undertook a further, more thoroughgoing revision of 'Il finto pazzo', retaining almost all the arias but giving them a new setting of his own invention. This was 'Amor fa l'uomo cieco', the musical content of which consisted of three numbers by Pergolesi, one by Latilla and (probably) four by Chiarini. New recitatives must have been provided by Chiarini, who may thus be regarded as the principal composer. While the music written by Chiarini for 'Amor fa l'uomo cieco' is lost, that of 'Il geloso schernito' is extant in two scores bearing Pergolesi's name (Berlin and Hamburg) and one bearing Chiarini's (Paris Conservatoire). It has been included in Pergolesi's 'Opera Omnia' (1940-1942), revived under his name (1944) and republished separately in vocal score (1947) in New York. That the intermezzo was wrongly attributed to Pergolesi and is in fact Chiarini's work has been proved by Frank Walker.<sup>2</sup>

Apart from the operas and intermezzi Chiarini wrote a Christmas oratorio at Venice (1744). His last known work is a further intermezzo, which was produced at Cremona in 1754 ('La donna dottoressa'). A. L.

**CHIAVETTE** (Ital. = little keys or clefs). A device, now obsolete, by which the notes could be kept within the limits of the stave by moving the clefs up or down. In notating music written for unaccompanied voices there is no obligation to indicate the exact pitch; and as pre-17th-century musicians were restricted as to the number of key-signatures at their disposal, and were, moreover, hampered by a prejudice against transposing the modes, the range of their voice parts was sometimes compelled into an appearance of being abnormally

<sup>1</sup> Libretto printed in Goldoni's 'Opere teatrali', 1794.

<sup>2</sup> *See* M. & L., Vol. XXX, No. 4, Oct. 1949, pp. 312-315

high or low. In order to accommodate these unusual ranges to the eye, and to avoid using leger-lines, the clefs of the voice parts were, if the range were high, moved down from their normal position on the staff; if low, moved up.

The ordinary position of the clefs was called the *chiavi naturali*; and both the acute and grave positions were called the *chiavi trasportati*, but the term *chiavette* (called by Morley in the 'Plaine and Easie Introduction' "the high key") was generally taken to mean the high-range transposition of the clefs.



Transpositions of a fifth could also be made. It should be observed that the transpositions affect *each* voice part, and affect it systematically; a single clef in the acute or grave position, while the others are in their normal places on the staff, merely has reference to the range of that particular voice part.

It has been suggested that the system of the *chiavi* was connected with the plagal or authentic character of the modes or their transpositions, but there is considerable evidence against this theory. Palestrina's 'Missa Papae Marcelli' in mode XIV (plagal), and his 'Missa Dies Sanctificatus' in mode VII (authentic), are both written in the *chiavette*, and though the clef transpositions of a fifth might indicate that the mode was transposed, the clef transpositions — equally common — of a third would be of no use for such a purpose.

There is no reason to suppose that the pitch at which the music was sung corresponded with the pitch of the *chiavi*. Indeed, in many works written in the *chiavette*, for example the Taverner-Tye motet 'O Splendor' (Bodl. MSS Mus. Sch. c. 1-5), this would be practically impossible.

s T. W.

**CHICA.** See CALINDA.

**CHICAGO.** As a centre of musical life Chicago is one of the most important cities in the U.S.A.

**CHICAGO SYMPHONY ORCHESTRA.**—This orchestra, the third oldest symphonic body in the United States, has been in the forefront of the nation's major orchestras since 1891 and made an international reputation for first performances as well as the presentation of classical works. Only the New York Philharmonic and the Boston Symphony Orchestras are older in years of continuous existence.

The orchestra owes its origin to Theodore Thomas, who gave a series of concerts at Chicago when he was still leader of a New York orchestra which made annual tours. The first Thomas concert at Chicago was given in 1869, when the city was only 34 years old as a municipal corporation. Leaving New York in 1890, Thomas in 1891 founded the Chicago Orchestra, so called for 15 years. It then became the Theodore Thomas Orchestra until 1912, when the present name, Chicago Symphony Orchestra, was adopted.

Thomas was conductor until his death on 4 Jan. 1905, and Frederick A. Stock, who was then his assistant, became musical director and conductor. He too died in harness on 20 Oct. 1942. Désiré Defauw followed Stock and served for four seasons. After Defauw's resignation in 1947, Artur Rodzinski was appointed fourth musical director and conductor. At the beginning of the 1947-48 season, moreover, Tauno Hannikainen, formerly conductor of the Helsingfors and Duluth, Minn., orchestras, joined the Chicago Symphony Orchestra as assistant conductor. Like Rodzinski in his position as the fourth musical director and conductor, Hannikainen is the fourth assistant conductor in the orchestra's history. His predecessors were Stock, Eric DeLamarter and Hans Lange.

The orchestra is maintained by the (Chicago) Orchestral Association, a non-profit-making corporation also formed in 1891 and now consisting of 60 members from whom 15 trustees are elected. Officers are nominated by the trustees. The association owns the Orchestra Hall, facing Lake Michigan, in which the home concerts are given. This hall, with a seating capacity of 2,582, was built in 1904 with funds raised by public subscription.

The functions of the Chicago Symphony Orchestra are on a scale not surpassed by those of any similar organization. In addition to Tuesday, Thursday and Friday subscription concerts, it gives two annual series of concerts for young people, popular concerts on Saturday evenings, furnishes Milwaukee, Wis., with a concert season of 10 Monday evenings, makes extensive annual tours to various cities in the United States and Canada, gives weekly programmes over the radio and maintains the Civic Orchestra, a student training-organization for players for its own and other comparable orchestras.

A rich heritage was stored up for the Orchestra by Thomas and Stock during its formative years. It was sometimes said of Thomas that he made the works of modern European composers known at Chicago before they were known in Europe. Stock followed the Thomas policy and also presented many new works by American composers. He originated the concerts for young people in 1920 and in the same

year organized the Civic Orchestra, both then being innovations in the musical world.

The Civic Orchestra, the only institution of its kind maintained by a major orchestra, gives only three or four public concerts each season, but has trained players who are now members of symphony or comparable orchestras in cities throughout the country. Upwards of 60 members of the present Chicago Symphony Orchestra came from its ranks, including John Weicher, the Orchestra's leader.

An immense musical library, enlarged from one assembled by Thomas before he founded the Orchestra and added to year by year, is owned by the Orchestral Association.

On taking over the direction of the Orchestra, Rodzinski immediately completed plans for symphony seasons interspersed with opera on a broader scale, while conforming with the previous policy of noted guest conductors and distinguished soloists, both vocal and instrumental. A youthful soloist, selected by audition, is a feature of most of the concerts for young people.

Each summer the Orchestra, under guest conductors, fills a six-weeks' engagement known as the Ravinia Festival, at Ravinia Park, a semi-outdoor pavilion north of Chicago, usually starting about 1 July and sponsored by the Ravinia Association founded in 1936. The Orchestra has a large pension fund built up by benefit concerts and gifts.

**CHICAGO CIVIC OPERA COMPANY.**—Formed in 1910 as the Chicago Grand Opera Company, chiefly from the forces previously drawn together by Oscar Hammerstein, this organization was given its present name in 1910. Andreas Dippel was its first manager (1910-1913), with Cleofonte Campanini as chief conductor. Campanini carried on the management until 1915, when, the original organization having become bankrupt, a new one was formed with the name of Chicago Opera Association, Campanini remaining as general director and with Herbert M. Johnson as business manager. Until his death, in 1919, Campanini was the most influential factor in the enterprise. In 1920 he was succeeded as executive director by Herbert M. Johnson, with Gino Marinuzzi as artistic director. Mary Garden was general director for the season 1922-23. Giorgio Polacco followed as artistic director with Herbert M. Johnson as manager. Except for a break in 1914-15, regular seasons have been presented at Chicago and performances have been given in other cities. The Company owes much to the benefactions of Mr. and Mrs. Harold McCormick. Its seasons have included a large number of new works which have become celebrated.

**THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION** of Evanston, Illinois, was organized in 1908 to consolidate work previously

undertaken by the musical clubs of Evanston and Ravenswood and the school of music in North Western University. It gives a series annually of excellent concerts, usually six in number, in which choral music is prominent. A festival choir, varying in size from 600 to 1100 voices, and a children's choir of 1500 voices drawn from schools are among the forces conducted by P. C. Lutkin. Many large choral works, including modern French, English and American ones, have been given. A competition for a prize of 1000 dollars for the best symphonic composition by an American composer is held annually by the Association.

**THE CHICAGO MUSICAL UNION**, though not the first, was perhaps the most important of the early choral societies of Chicago. It began its activities with a performance of 'The Creation' in 1857. It was first conducted by C. M. Cady; then, from 1860, by A. L. Coe, and in 1863 by Hans Balatka. It flourished till 1865.

**THE APOLLO MUSICAL CLUB** was organized in 1872 through the efforts of Silas G. Pratt and George P. Upton. Originally a male choir after the model of the Apollo Club of Boston, it was expanded into a mixed choir in 1875. Its early conductors were A. W. Dohn (1872-74) and Carl Bernstein (1874-75), but its development to a position of leadership is primarily due to its third conductor, William L. Tomlins (1875-98) and to Harrison M. Wild, who succeeded him. Under these the highly efficient choir of some 250 singers has given a large repertory of the greater choral works. Among many others it gave the first performance in America of Elgar's 'Dream of Gerontius' (1903).

**THE CHICAGO MENDELSSOHN CLUB**, founded in 1894, is a male-voice choir directed by Harrison Wild.

**THE CIVIC MUSIC ASSOCIATION OF CHICAGO** was founded in 1913 with the object of encouraging the study and understanding of music throughout the community. It has accomplished excellent work in providing music for the people by giving concerts in the small parks, playgrounds and other civic centres of the city; but its most notable accomplishment has been the organization in 1920 of the Civic Orchestra, discussed above. The Association has been active, too, in the training of children's choruses and in the fostering of community singing.

**THE CHICAGO MUSICAL COLLEGE** was founded in 1867 by Florenz Ziegfeld and was incorporated in 1877. Ziegfeld remained its active head for nearly 50 years. In 1916 Felix Borowski became president and Carl D. Kinsey manager. The teaching staff numbers over 100 and the annual enrolment of students is over 4000. The college occupies its own building at 64 E. Van Buren Street; its



faculty has always been notable for ability, and from time to time guest-instructors have been engaged. (See also LIBRARIES)

THE AMERICAN CONSERVATORY was founded in 1886 by John J. Hattstaedt.

H. C. C., rev.

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**CHICKERING.** The firm of Chickering & Sons claims to be the oldest house of pianoforte makers in the U.S.A. still existing and the first to have obtained any prominence. According to information supplied by Chickering, the first pianoforte made in America was upon an English model, probably one of Broadwood's. It was made by Benjamin Crehorne, of Milton, U.S.A., before the year 1803. From that year the construction of American pianofortes was persistently carried on, but without any material development, until a Scotsman named James Stewart, afterwards known in London through his connection with Collard & Collard, gave an impetus to the American home manufacture. Stewart induced Jonas Chickering (1798-1853) to join him, but two years later Stewart returned to Europe, when Chickering was left upon his own account.

The year given as that of the actual establishment of the Chickering firm is 1823. Two years after this, Alpheus Babcock, who had served his time with Crehorne, contrived an iron frame for a square pianoforte, with the intention to compensate for changes of temperature affecting the strings, for which he took out a patent. Whether this was suggested by an improvement with the same object patented in London in 1820 by James Thom and William Allen or was an independent idea is not known, but Babcock's plan met with no immediate success. However, this attempt at compensation laid the foundation of the modern equipoise to the tension in America as Allen's did in England. Jonas Chickering produced a square pianoforte with an iron frame complete, except the wrest-pin block, in 1837. From 1840 this principle was fostered by the house of Chickering and applied to grand pianofortes as well as square, and it has since been generally adopted everywhere. In 1908 the firm was absorbed into the American Pianoforte Company.

A. J. H.

**CHIERISY, ?** (b. ?; d. ?).

French (?) 15th-century composer. His 'Patrem omnipotentem', preserved at Oxford (Bodl. Can. misc. 213) is published by van den Borren (see BIBL.). It is remarkable as a liturgical composition set in two parts throughout. Its "Amen" is a canon in three parts.

E. D. (ii).

BIBL.—BORREN, C. VAN DEN, 'Polyphonia Sacra' (Nashdom Abbey, 1932).

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**CHIH CHENG, Lao.** See CHINESE MUSIC (piece quoted), p. 246.

**CHILCOT, Thomas** (b. ?; d. Bath, Nov 1766).

English organist and composer. He was organist of the Abbey Church at Bath from 1733 until his death and was the first master of Thomas Linley. He produced 'Twelve English Songs, the words by Shakespeare and other celebrated poets' (1745), two sets of harpsichord concertos (1756) and other works.

W. H. H.

**Child, Harold.** See Vaughan Williams ('Hugh the Drover', lib.; 1 part song).

**CHILD, William** (b. Bristol, 1606, d. Windsor, 23 Mar. 1697).

English organist and composer. He received his musical education as a chorister of Bristol Cathedral under Elway Bevin, the organist. He is usually said to have taken the degree of B Mus. at Oxford in 1631, but the date on his exercise (see below) is 1639. In 1632 he was appointed one of the organists of St. George's Chapel, Windsor, jointly with Nathaniel Giles, in place of John Mundy, and in the same year one of the organists of the Chapel Royal in London.

In 1643, when the whole establishment was expelled, Child is said to have retired to a small farm and to have devoted himself to composition, the anthem 'O Lord, grant the King a long life' dating from this time. On the Restoration, probably in its very year, 1660, he was appointed Gentleman of the Chapel Royal and one of the king's private musicians. He was present at Charles II's coronation on 23 Apr. 1661. On 8 July 1663 he proceeded D.Mus. at Oxford, his exercise being an anthem which was performed in St. Mary's Church on 13 July. He died at Windsor in the ninety-first year of his age and was interred in St. George's Chapel. His gravestone is near the present entrance to the organ loft.<sup>1</sup>

Child published in 1639, in separate parts, engraved on small oblong copper plates, a work entitled

The first set of Psalmes of in voyces, fitt for private chappells, or other private meetings with a continuall Base, either for the Organ or Theorbo, newly composed after the Italian way.

It consists of twenty short anthems for 2 trebles and a bass, the words selected from the Psalms. This work was reprinted with the same title in 1650 and was again reproduced, from the same plates, in 1656, but with the title changed to

Choise Musick to the Psalmes of David for Three Voices, with a Continuall Base either for the Organ or Theorbo.

His other published works consist of 'Divine Anthems and vocal compositions to several pieces of Poetry', Catches in Hilton's 'Catch

<sup>1</sup> The inscription on this stone is given in West's 'Cathedral Organists'.

that Catch can' (1652) and Playford's 'Musical Companion' (1672) and some compositions in 'Court Ayres'. There is also a catch by Child, 'Let poets ne'er puzzle' (B.M. Add. MSS 29291/9b), which is described as "an epitaph on Ralph Amner", a Dance Suite in E minor for 3 viols and consisting of Prelude, Pavan, Air and Courante (Add. MSS 31423), and another for 3 viols with a continuo part for the harpsichord, written when he was organist of Windsor and including Allemande, Courante, Air and Sarabande (Add. MSS 18940-4).

Child gave £20 towards building the Town Hall at Windsor and bequeathed £50 to the corporation to be applied in charitable purposes. His portrait, painted in 1663 shortly after taking his doctor's degree, was presented by him to the Music School at Oxford. An amusing story of a bargain made by Child is thus told in the Chapter Records:

Dr. Child having been organist for some years to the king's chapel in K. Ch. ands time had great arrears of his salary due to him, to the value of about £500, which he and some of our canons discoursing of, Dr. C. sited [sic], and said he would be glad if anybody would give him £5 and some bottles of wine for; which the canons accepted of, and accordingly had articles made with hand and seal. After thus King James a coming to the crown, paid off his Brs. arrears; wch. much affecting Dr. Child, and he repining at, the canons generously released his bargain, on condition of his paving the body of the choir wth. marble, wch. was accordingly done, as is commemorated on his gravestone.

The 20 Psalms published in 1639 (also contained in Add. MSS 34289) are as follows:

'Blessed is the man.'  
'Heare me, when I call'  
'Helpe me, Lord.'  
'How long wilt thou forget me.'  
'I will give thanks.'  
'In the Lord put I my trust.'  
'Lord, how are they increased.'  
'Lord, who shall dwell.'  
'O Lord, my God.'  
'O Lord, our Governour.'  
'O Lord, rebuke me not.'  
'O that the salvation were given.'  
'O that my wayes.'  
'Praise the Lord, O my soule.'  
'Ponder my words, O Lord.'  
'Preserve me, O God.'  
'Save me, O God.'  
'The fooles hath said'  
'Why doth the Heathen.'  
'Why standest thou so far off'

Besides these, the following compositions by Child exist in various manuscripts:

#### SERVICES, ETC.

Whole Service in D major ("Sharp Service") (including V., T.D., J., K., C., M., N.D.). P.H.; Add. MSS 30478-9 (Tenor cantors part only); Harl. 7338 (score).

Whole Service in C major (V., Bcte, J., C., Sanctus, Gloria, M., N.D., Cantate, Misereatur). Add. MSS 17784/176b (Bass part only).

Whole Service in A minor. Add. MSS 17784/168 (Bass part only).

Whole Service in E♭ major. Add. MSS 17784/148 (Bass part only).

Whole Service "in E sharpe" major. Add. MSS 17784/144b (Bass part only).

Whole Service "in C fa ut" major (T.D., J., K., C., Sanctus, Cantate, Misereatur). Add. MSS 17784/141 (Bass part only).

Whole Service "in F fa ut" major (T.D., J., K., C., Cantate, Misereatur). Add. MSS 30933/42 (score); Add. MSS 31404/10b (organ score).

Whole Verse Service in E major Harl. 7338/76-85 (score).

Evening Service in C minor, "Flat service for Verses" (M., N.D.). Ch. Ch. 1227 (organ score); Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).

Service in E minor (T.D., J., K., C., M., N.D.). Ch. Ch. 523, 1002 (scores).

Second Service in G major (Bcte, J., K., C., M., N.D., Cantate, Deus Misereatur). Ch. Ch. 1002 (score).

Verse Evening Service in A major Add. MSS 17784/163 (Bass part only); Harl. 7338 (score).

Verse Evening Service in B♭ major. Add. MSS 17784/162 (Bass part only); Harl. 7338 (score).

Verse Evening Service "in E la mi" major. Add. MSS 30933/26 (score).

Verse Evening Service in D minor. Harl. 7338/42 (score).

Verse Evening Service in A minor (M., N.D.) Ch. Ch. 1227 (organ score), Ch. Ch. 1012 (Bass part only).

Morning and Evening Service in F major (T.D., J., Sanctus, Cantate, Misereatur). Harl. 7338/30b (score).

Morning and Evening Service, "in Gamut". Add. MSS 31404/38b (organ score).

Evening Service in F major. Harl. 7338/87-89b (score).

"Flat Service in C fa ut" major. Add. MSS 17784/161 (Bass part only).

Short Service "in D sol re" major (J., Sanctus, Gloria). Add. MSS 17784/160 (Bass part only); Add. MSS 30933/26 (score).

Kyrie and Creed "for Morley's Service". Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).

Sanctus in B♭ major. Add. MSS 6324/149b (score).

Magnificat in Gamut. Add. MSS 30933/93 (score).

Sanctus and Gloria. PH.

Latin Te Deum and Jubilate ("made for the Right wor. Dr. Cosin") PH.

#### ANTHEMS

'Allmighty God, which hast knitt.' Harl. 4142/1b (words only).

'Behold how good and joyfull.' Add. MSS 17784/19b (Bass part only).

'Blessed be.' Durh.; Add. MSS 17784/36b (Bass part only).

'Bow down thine ear.' PH.

'Give the King thy judgments.' PH.; Add. MSS 17784/23b (Bass part only).

'Glory be to God on high' (a 8). Add. MSS 30478-9 (Tenor part only); Add. MSS 33293/112 (score).

'Hear me, O God.' Tenb. O.B./250.

'Heare, O my people.' Durh., PH.

'Holbe, Holbe, Holbe' Harl. 4142/9 (words only).

'I am the resurrection.' PH.

'If the Lord himself had not been on our side.' "An anthem of thanksgiving to God for having put an end to the great Rebellion in 1641 by the restoration of the Royal family." Harl. 7338 (organ score); Add. MSS 17784/31b (Bass part only).

'I heard a voice.' St. G. Ch.

'I will be glad and rejoice' (verse anthem). Add. MSS 17784/11b (Bass part only).

'Let God arise' (verse anthem). Add. MSS 17784/20b (Bass part only).

'Lord, who shall dwell' (verse anthem). Ch. Ch. 1220-4 (Alto, Tenor and Bass parts only).

'My Heart is fixed' (verse anthem). Add. MSS 17784/53b (Bass part only).

'My soule trulie waiteth.' Harl. 4142/15b (words only).

'O Almighty God' (collect for All Saints' Day). PH.

'O clap your hands.' Durh.; Add. MSS 30478-9 (Tenor part only); Add. MSS 17784/36b (Bass part only).

'O clap your hands' (verse anthem). Add. MSS 17784/32b (Bass part only).

'O God, wherefore art thou absent.' PH.

'O how amiable' (verse anthem). Add. MSS 17784/54b (Bass part only).

'O let my mouth be filled.' PH.; Add. MSS 17784/27 (Bass part only).

'O Lord God, the Heathen are come into thine inheritance' (a 5) ("composed in the year 1644 on the occasion of the abolishing The Common Prayer

- and overthrowing the constitution both in Church and State"). Harl. 7338 (score); Add. MSS 17784/61 (Bass part only).
- \* O Lord, grant the King a long life' ('at the Restauration'). Harl. 7338 (score); Add. MSS 17784/33b (Bass part only); Durh. G 17/103
- \* O Lord, grant the King a long life' (verse anthem). Add. MSS 17784/50b (Bass part only); Durh. C 2/198
- \* O Lord, how long.' Add. MSS 17784/61 (Bass part only).
- \* O Lord, thou hast searched me out' PH. 37/G 9 (Bass cantoris part only).
- \* O praise the Lord of Heaven.' Tenb. O.B., Add. MSS 17784/28b (Bass part only).
- \* O praise yee the Lord' (a 5) ('... upon the Restauration of the Church and Royal Family in 1660'). Harl. 7338 (score).
- \* O pray for the peace.' Durh., Add. MSS 17784/32 (Bass part only).
- \* O sing unto the Lord' Add. MSS 17784/21b (Bass part only); Add. MSS 30478-9 (Tenor part only).
- \* O worship the Lord' Harl. 4142/21b (words only)
- \* Praise the Lord, O my soul' (full anthem). Harl. 7338 (score); Add. MSS 17784/32b (Bass part only)
- \* Praise the Lord, O my soul' (verse anthem). Add. MSS 17784/56 (Bass part only).
- \* Sing unto God, O ye kingdoms.' Harl. 4142/25 (words only).
- \* Sing we merrily' (a 8) ('... being part of his Exercise at Oxford for the Batchelour's degree in Musick in the year 1639') PH., Harl. 7338 (score), Add. MSS 17784/29b (2 parts only).
- \* The Earth is the Lord's' (for 3 basses). Add. MSS 17820/82 (score); Add. MSS 17784/16b (Bass part only).
- \* The King shall rejoyce.' Add. MSS 17784/51b (Bass part only)
- \* The Lord is onlie my support.' Add. MSS 17784/27b (Bass part only)
- \* The Spirit of Grace grant us.' Harl. 4142/28b (words only).
- \* Thou art my King, O God.' Add. MSS 30478-9 (Tenor part only); Add. MSS 17784/22b (Bass part only).
- \* Turn thou us.' PH.; Add. MSS 17784/53 (Bass part only).
- \* What shall I render.' PH.; Harl. 4142/31b (words only).
- \* Ye sons of Sion' (Xmas hymn a 2). Ch. Ch. 365 (score).

## MOTET

- \* O bone Jesu' (a 4). Add. MSS 33235/100b (score); Ch. Ch. 14 (score).

## CHANTS

- Dr. Child's 'Windsor Chant' in foure parts for the Psalms of David. Add. MSS 17784/177b (Bass part only).
- Chants also in Add. MSS 17841/45 and Add. MSS 37027.

W. H. H. & J. M. (ii).

See also Amner (R., epitaph on C). Hudson (R., do.).

## CHILDREN OF DON, THE (Opera).

See HOLBROOKE.

**CHILDREN'S CONCERTS.** Orchestral concerts for children were introduced into England in 1922 by Robert (now Sir Robert) Mayer, a man of business, who, together with his wife (Dorothy Moulton), financed the scheme as an experiment in musical education. Similar concerts in America had long passed out of the stage of experiment, and Mr. Mayer acknowledged his indebtedness to the American example by inviting Dr. Walter Damrosch to conduct the second of the three concerts of his initial season held in London, the first being conducted by Dr. (now Sir) Adrian Boult. The new departure was to give a pro-

gramme lasting only about 1½ hours, of first-rate though not necessarily simple works lending themselves to musical explanation, which the conductor offered to the young audience during the various items.

The Mayer concerts were started at the Central Hall, Westminster, and were gradually extended to additional centres in greater London as well as principal towns in Yorkshire and at Newcastle-on-Tyne. By 1938 twenty-seven centres had been formed, and the movement had reached over a million boys and girls. This expansion has been principally due to the efforts and financial support of the founders. Sir Robert Mayer received his knighthood in 1939.

From 1923 until war broke out Dr. (now Sir) Malcolm Sargent became prominently associated with the movement, his particularly successful way of talking to the children being most helpful to the cause. The expansion brought in other well-known conductors, so that by 1938-39 seven conductors with six different orchestras were engaged. Meanwhile similar concerts were organized by Birmingham on an impressive scale and by other municipalities. After being suspended during the second world war the concerts were resumed in 1945 by Sir Robert and Lady Mayer, who also edit for their youthful audiences the periodical 'Crescendo' and hold both teachers' and young people's conferences.

Stimulated in part by their example and in part by that general increase in musical interest which was so marked a feature of the war years, local authorities in different parts of the country, headed by the L.G.C., Middlesex, Birmingham, Bournemouth, Middlesbrough, Nottingham and many others, now provide concerts in schools or during school hours, with free admission for school children. Similar concerts were also started in London in 1943 by Ernest Read, the pioneer of the Senior and Junior London Orchestras. While the Mayer, Read and other concerts are orchestral and given in public, many others are on a smaller scale and given in schools. The latest available statistics of children's concerts given during one year give the following picture:

Full orchestral	281
Chamber and similar orchestras	521
Chamber-music combinations	2001.

To co-ordinate these individual and public efforts, an Advisory Council for the Encouragement of Music for the Young was formed in conjunction with the Ministry of Education, under the chairmanship of Sir Robert Mayer and the vice-chairmanship of the Chief Music Inspector to the Ministry. It is the aim of those concerned to develop not only intelligent listening, but active

participation in the making of music, and this attack on our modern malady of passivity may prove one of the most valuable contributions the movement has to make. The fruits of an early introduction to the profoundest joys which music has to offer are already evident in many members of the present adult generation, and will be more so as the movement progresses still further.

R. D

**CHILE.** The following are the chief musical institutions in Chile, all at Santiago.

**FACULTAD DE BELLAS ARTES.**—Founded on 31 Dec. 1929, as a result of the law which reformed the Universidad de Chile, giving it autonomy and incorporating the study of the arts with university degrees. The Facultad de Bellas Artes replaced the old Dirección General de Educación Artística which was dependent on the Ministerio de Educación. In this way the control of Chilean artistic activities passed to the autonomous University, and although still coming officially under the State, became technically and administratively independent. These circumstances have brought about a rapid and remarkable development of the arts in the Chilean republic, thanks to the self-governing status of the University. The Facultad de Bellas Artes includes music and the plastic arts, and directs the schools of art and music as well as the institutes for spreading the knowledge of these arts.

The Facultad is composed of an assembly of those professors who hold official university professorships in the various dependent schools, and they are obliged by law to elect a Dean by secret vote every three years to represent them on the governing council of the University. There have been the following Deans so far: Ricardo Latcham (1930-31), Armando Carvajal (1931-32) and Domingo Santa Cruz (1932-33-36-39-42-45), who is also the present Dean (1954). Further to the Dean, a Secretary from among the professors is also elected for a period of three years.

Dependent on the Facultad de Bellas Artes are: the Conservatorio Nacional de Música with its two sections, one for the study of musicology and composition and the other for instrumental and vocal studies; the Instituto de Investigaciones Musicales; and the Instituto de Extensión Musical which organizes the symphony concerts, chamber music concerts, ballet, etc., as a branch of its musical activities. In its branch of the plastic arts are: the Escuela de Bellas Artes; the Escuela de Artes Aplicadas; and the Instituto de Extensión de Artes Plásticas which organizes the exhibitions of the Salón Oficial and other similar activities.

The Facultad de Bellas Artes, like many other analogous corporations of the University was divided in 1948 into two faculties: Ciencias y Artes Plásticas and Ciencias y Artes

Musicales. These carry on separately the same activities that were in the hands of the corresponding sections of the united Facultad.

**INSTITUTO DE INVESTIGACIONES MUSICALES.** (See Facultad de Bellas Artes and Facultad de Ciencias y Artes Musicales).—This organization, founded in Jan 1947, has as its object the development of musical investigation in all its fields: musicology, musical pedagogy, research into musical history and folk music, and to promote the study and performance of little-known music, etc. The Instituto is directed by the musicologist Vicente Salas Viu and is dependent on the Facultad de Ciencias y Artes Musicales of the Universidad de Chile. Address: Agustinas 620, Santiago de Chile.

**ESCUELA DE DANZAS.** (See Instituto de Extensión Musical).—Founded in 1941 by the Instituto de Extensión of the Universidad de Chile with the object of promoting the study of dancing and choreography. The Escuela de Danzas was organized by three ex-members of the Ballet Jooss: Ernst Uthoff as Director, and Lola Botka and Rudolph Pescht as instructors. The school has formed a ballet whose best successes so far have been 'Coppélia', 'Drosselbart' and 'Josephslegende'.

**ASOCIACIÓN NACIONAL DE COMPOSITORES, CHILE.**—Founded at Santiago on 8 Aug 1936, with the object of "drawing all Chilean composers together, stimulating their artistic production and making known their works, and to contribute to the development of musical interchange with other countries especially those of the Americas". The composers who took part in the creation of the Asociación formed the musical vanguard of Chile, and many of them had taken part either directly or indirectly in the reform of the Conservatorio Nacional de Música in 1928. The first directorate was composed of Pedro Humberto Allende (President), Domingo Santa Cruz (Secretary) and Samuel Negrete (Treasurer). These were followed by Carlos Isamitt, René Amengual and Alfonso Letelier, who remained till 1947. Since then the President has been Alfonso Leng, the Secretary Juan Orrego-Salas, the Treasurer Pedro Núñez, and the directors are Enrique Soro and Domingo Santa Cruz. At the end of 1947 the Asociación Nacional de Compositores, Chile, was recognized as a branch of the I.S.C.M., and its members were invited to participate in the Festival of the following year at Amsterdam.

**ASOCIACIÓN DE EDUCACIÓN MUSICAL.**—Founded at Santiago in 1945 as a branch of the "Music Educators' National Conferences". The principal purpose of the Chilean Asociación is the study of problems inherent in musical education with the object of finding a national solution for them. It is an independent organization which works for the improvement of artistic culture in general and

for a greater spiritual solidarity through the sharing of teaching experiences and ideas. It unites practically the whole of the music-teaching field in the country, and in its directorate are to be found representatives of the principal branches of education in which musical activities participate: kindergartens; primary schools, both state and private; secondary schools, both state and private; teacher's training-colleges; university colleges (Conservatorio Nacional de Música), private conservatories; popular schools for artistic education; technical and administrative institutes related to musical activities; private instrumental teachers, composers; critics and journalists, etc. It publishes, as an organ for interchange, the monthly informative pedagogical bulletin 'Educación Musical'. It maintains regional committees for musical activities in all the main provincial centres, and has working contacts with institutes and professors in all the neighbouring countries (Peru, Bolivia, Uruguay, and Argentina).

**INSTITUTO DE EXTENSIÓN MUSICAL**—Established by law No 6696 of the Republic of Chile on 2 Oct. 1940, this State Institute, dependent on the Universidad de Chile, controls all the nationalized musical activities of the country. The Instituto is financed by a portion of the general entertainment tax, and is destined to maintain regular symphony concerts, chamber music, choirs, ballet and opera, as well as to encourage music-making and composition all over the country. The vast programme assigned by law to the Instituto has been carried out to a great extent during the first eight years of its existence. On being established the Instituto founded the Orquesta Sinfónica de Chile (conductors Armando Carvajal and Victor Tevah) after public auditions throughout the country. In 1941 it founded the Escuela de Danza and its Ballet with professors brought to Chile from the Ballet Jooss; and soon after were created the Cuarteto Chile and the Sección Música de Cámara. Together with these it established a Departamento para la Extensión Musical Educacional y Popular. It also founded the 'Revista Musical Chilena' (1945), and in 1947 started the encouragement of musical composition by a system of prizes for works and annual festivals of Chilean music.

The law which established the Instituto in 1940 made it a self-governing corporation in spite of its having been generated within the Universidad de Chile. A further law (26 Aug. 1942) incorporated it in the Universidad del Estado and it became one of the services of the Facultad de Bellas Artes, and now of the Facultad de Ciencias y Artes Musicales.

The work which the Instituto de Extensión Musical has achieved so far constitutes a very important step in the musical history of Chile,

not only because its musical activities have received the generous support of the state, but also because its government was placed in the hands of the musicians themselves, and with sufficient independence to enable them to undertake a systematic cultural work without having to conform to the imperative exigencies of commercial concert agencies. At the head of the Instituto is a directive committee composed of eleven musicians, of whom six are composers. The work of the Instituto consists in organizing, each year, the complete season of symphony concerts (May-Aug.), the opera season (Sept.-Oct.), the Chilean music festivals and popular concerts, both indoors and out (Nov.-Jan.) and provincial tours (Mar.-Apr.). During these seasons the symphonic activities include chamber music, ballet and choral concerts, engaging such outside bodies as the Coro Polifónico de Concepción (conductor Arturo Medina). The Instituto has engaged such conductors as Fritz Busch, Erich Kleiber, Eugene Ormandy, Hans Kindler, Juan José Castro, Jascha Horenstein, Hermann Scherchen, Paul Paray, Gregor Fitelberg, Jean Martmon, etc.; such composers as Oscar Lorenzo Fernández, Aaron Copland, Manuel Ponce, Heitor Villalobos, Camargo Guarnieri, Héctor Tosar, etc., such soloists as the Chileans Claudio Arrau, Rosita Renard, Herminia Raccagni, Hugo Fernández, and others like Segovia, Menuhin, Uninsky, Malcuszensky, Adolfo and Ricardo Odnoposoff, Bernard Michelin, etc. The present director of the Instituto is Domingo Santa Cruz.

**SOCIEDAD BACH**—This started as a choral society founded by a group of students from the various faculties of the Universidad de Chile in 1918 (Domingo Santa Cruz, Guillermo Echenique, Luis Vergara, Ricardo Canales, Carlos Humeres, José Ovalle and Wenceslao Vial), who dedicated themselves to the performance of a *cappella* polyphonic music. The Sociedad Bach was converted, in 1923, into a large body which formed a mixed choir, started the music magazine 'Marsyas' and opened a conservatory. It then launched out on a large-scale plan designed to transform the musical atmosphere in Chile by means of polemics in the press, representations to the authorities and concerts of all sorts dedicated to old choral music, the works by J. S. Bach and contemporary music. As the Sociedad Bach started its activities at a moment when politically, socially and culturally Chile was ripe for all kinds of reforms, its influence increased rapidly until soon it found itself established at the head of Chilean musical life, having left even the official authorities behind. The Sociedad Bach gave first performances in Chile of a large number of Bach's works, performances which, like that on 12 Dec. 1925

of the 'Christmas Oratorio', had an extraordinary effect on the public. The Sociedad Bach not only made known medieval music and the polyphony of the Renaissance, but its lectures, courses and publications mark the real beginning, in Chile, of the study of musical history as well as the appreciation of modern music. The Sociedad lasted till 1933, when it was considered that it had fulfilled its purpose and that the State should take over its work. It was thanks to the proposals made by the Sociedad Bach that the study of the arts was incorporated in the University, that the State decided to encourage and support music, that the Conservatorio was completely reformed in 1928 when the directors of the Sociedad took charge of it, that the Facultad de Bellas Artes was founded in 1929 and that the Asociación Nacional de Concursos Sinfónicos was founded, in which, in its turn, originated the Instituto de Extensión Musical. The founder and prime mover of the Sociedad Bach was Domingo Santa Cruz.

**CONSERVATORIO NACIONAL DE MÚSICA.**—This was founded by the President of the Republic of Chile, Manuel Bulnes, on 26 Oct. 1849. Its first director was Adolphe Desjardins. This school of music, at first attached to the Cofradía del Santo Sepulcro, was intended to train instrumentalists and singers both for the church and for the stage. The Conservatorio rapidly took shape under the direction of one of the outstanding musicians of the early Chilean Republic, José Zapiola, an instrumentalist, composer and fearless musical critic of his time. During the 19th century the Conservatorio was mainly a school for instrumentalists, with elocution classes for those wishing to take up a theatrical career. It went through many vicissitudes and had many directors, among whom those worthy to be remembered are Moisés Alcalde Spano and Johann Harthan. In 1892 the educational reforms inspired by the Chilean historian Diego Barros Arana resulted in the conversion of the Conservatorio into an institute with university status. Now the best Chilean musicians, together with foreigners — mostly Italians who had come to Chile with opera companies — combined to form an instrumental tradition of great value to the country. During the present century the Conservatorio has been directed by such eminent Chilean musicians as Celerino Pereira, Enrique Soro (1918–29), Armando Carvajal (1928–42), Samuel Negrete (acting 1940, actual 1942–47) and the present director René Amengual (1954). The Conservatorio Nacional de Música was dependent on the Ministry of Education till 1929 when, as one of the university schools for higher education, it passed under the Facultad de Bellas Artes of the Universidad de Chile. At present it comes

under the Facultad de Ciencias y Artes Musicales. Most of Chile's leading musicians have passed through the Conservatorio.

**ASOCIACIÓN NACIONAL DE CONCIERTOS SINFÓNICOS.**—Founded in 1931 as an entity, collateral to the Universidad de Chile, destined to the work of providing Santiago with symphony concerts, the Asociación organized the seasons from 1931 to 1938. It formed its own orchestra, most of whose players later became members of the Orquesta Sinfónica de Chile, once the Asociación had become the Instituto de Extensión Musical. The Asociación's concerts were conducted by Armando Carvajal, who introduced a large number of works of all kinds and periods — as well as Chilean music — to an ever-increasing public. Theo Buchwald, Victor Tevah and others also conducted concerts. The Asociación was dissolved in 1938 when the Instituto de Extensión Musical came into being. N. F.

**BIBL.**—PEREIRA SALAS, EUGENIO, 'Las orígenes del arte musical en Chile' (Santiago, 1941).

SALAS VIV, VICENTE, 'La creación musical en Chile' (Santiago, 1951).

**CHILESOTTI, Oscar** (b. Bassano, 12 July 1848; d. Bassano, 20 June 1916).

Italian musical antiquary. He was at the University of Padua, where he graduated in law, subsequently attaining high rank as an amateur cellist and flute player, and a musical theorist. His life was devoted to the revival of old music, and he edited a valuable 'Biblioteca di rarità musicali', containing:

- Vol.*  
 I. Dances from books of the 16th century.  
 II. Pichi's 'Balli d'arpicordo' (1621).  
 III. G. Stefani's 'Affetti amorosi' (1624).  
 IV. Marcello's 'Arianna'.  
 V. Orazio Vecchi's 'Arie, canzonette e balli' (1590).  
 VI. G. Frescobaldi's 'Partite'.  
 VII. J. B. Besard's 'Arie "de court" del Thesaurus Harmonicus'.  
 VIII. 'Musica del passato', lute dances, 16th–18th centuries.  
 IX. 'Madrigali, . . . del cinquecento dalle opere di J. B. Besard'.

Mention must also be made of his edition (1881) of L. Roncalli's 'Capricci armonici' (1692), of his translations of various collections of lute music from the tablature and of such historical and critical work as 'I nostri maestri del passato' (1882); 'Di G. B. Besardo . . .' (1886); 'Sulla lettera critica di B. Marcello contro A. Lotti' (1885); 'Sulla melodia popolare nel secolo xvi'; and some Italian translations from Schopenhauer. He was a regular contributor to the 'Gazzetta musicale di Milano'.

J. A. F.-M.

**CHILPÉRIC** (Opera). See HERVÉ.

**CHILSTON, ?** (b. ?; d. ?).

English 15th-century theorist. He was the author of a short treatise "of musical proportions and of there naturis and denominations", written in English about the middle of the 15th century and included in the famous



manuscript from the monastery of the Holy Cross at Waltham, which once belonged to Thomas Tallis and is now among the treasures of the B.M.<sup>1</sup>

Nearly the whole of this treatise is printed in Hawkins's 'History of Music', II, 229. The writer, in common with all medieval theorists, treats the science of music as a branch of applied mathematics:

Numbers may be referred to length and breadth of earth or of other measure that belongeth to Geometry, or they may be considered as they be number in themselves and so they belong to Arithmetic, or they may be referred to length and shortness and measure of musical instruments, the which cause highness and lowness of voice, and so they belong to harmony and to craft of music.

Harmonic progression is illustrated by the ratio of the fifth and the octave:

Diapason, *i.e.* proportio dupla is the most perfect accord after the unison. Between the extremities of the Diapason, *sc.* the treble and the tenor, will be given a middle that is called the Mean, the which is called Diapente, *i.e.* sesquialtera to the tenor and Diatessaron, *i.e.* sesquitercia to the treble. Therefore that manner of middle is called Medietas Armonica. Sequitur exemplum: a pipe of six foot long with his competent breadth is a tenor in diapason to a pipe of 3 foot with his competent breadth: then is a pipe of 4 foot the mean to them twain, diatessaron to the one and diapente to the other, as thou shalt find more plainly in the making of the Monochord that is called the Instrument of Plain-song

Immediately preceding this treatise in the manuscript is:

a lull tretise according to the first tretise of the sight of the Descant, and also for the sight of Counter and for the sight of the Countertenor and of Faburdon.

The first treatise referred to is that of Lionel Power, which is fully described by Burney and Hawkins. We are left in doubt whether the supplementary treatise is the work of Power or of Chilton. The earlier portion of it appears in almost identical language in MS Bodl. 842, where it is headed "Opinio Ricardi Cutelle de London". J. F. R. S.

See also Descant. Faburdon.

**CHIME.** See CHANGE-RINGING.

**CHIME-BELLS** (Lat. *cymbala*; Old Eng. *cymbals*, *chymme-bells*, *clokarde*). Small bells, either of the usual shape or like hemispherical gongs, arranged in order and suspended in a frame over the performer's head or placed on a stand in front of him. They were sounded by being struck with a single hammer or with two, one in each hand. The number of bells varies from 4 to 9 in a single set; in the larger sets, requiring two performers, there are as many as 13 or 15. Illustrations are frequent in English manuscripts from the 11th to the 15th centuries (see PLATE 48, Vol. VI, p. 538); a continental 13th-century illustration ('Cantigas de Santa Maria', Madrid) shows seven bells in a low frame with cords, bearing notelabels attached to their clappers and pulled by a seated musician (see PLATE 33, Vol. IV, p. 496, No. 3).

Dunstan, who died in 988, excelled on the psaltery, lyre and in "touching the cymbals".

<sup>1</sup> MS Lansdowne, 763.

He is said to have made a set of chimes for Canterbury. These chimes were frequently used with the organ, and Aelred, Abbot of Rievaulx in the 12th century, strongly denounces not only the groaning of the bellows and the roar of the organ pipes, but "the noise of the cymbals". "Why", he asks, "such organs and so many cymbals in the church?" Probably the mixture-stop known as the cimball (*Zimbel*) found in later days in the organ was an attempt to reproduce the brilliancy of the bell-chimes.

A treatise by Theophilus, a monk of the 11th century, is printed by Rimbault in his 'History of the Pianoforte', which minutely describes the casting and tuning of these little bells. Probably owing to its bell-like effect the name cymbal was in later times applied to the psaltery and then to the dulcimer; from the psaltery it passed to the keyed psaltery, the clavicymbal or harpsichord. F. W. G.

See also Glockenspiel

**CHIMES.** The origin of this word is obscure but is connected with the Latin *cymbalum* and the German *Zimbel* — a small bell struck with a hammer. "A chime" may mean either (1) a diatonic set of bells, sometimes including the augmented 4th and the minor 7th, and so making it possible to modulate into the dominant and sub-dominant of the key, respectively; or (2) a series of musical sounds or tunes played mechanically or otherwise on such a set of bells. From the point of view of construction a chime and a carillon are essentially the same thing. The difference lies in the number of bells — anything less than two octaves being reckoned a chime.

Chimes were first played by hand. The different hours of the day were originally announced in the same way. Chime mechanism was invented soon after the advent of weight clocks. When these clocks were first made mechanical figures were used to strike the quarter-hours on bells. Representations of men clad in suits of mail were commonly used; they were called "jacks", a name derived from the Latin *jaccomarchiadus* — a man in a suit of armour. Probably the quarters were first sounded by a "jack" on a single bell and later by two "jacks" on two bells, the notes of which were a 2nd, 3rd, 4th or 5th apart. Such quarters are known as "ding-dong" or "ting-tang", and from their introduction to the present time have been more extensively used than any others.

Ancient chime mechanism was very simple, consisting of a weight-driven barrel, generally made of wood, into which pins were driven as they are into the barrel of a musical box. The pins in the chime barrel pulled down levers; the levers were connected by wires to hammers which they lifted and released; and, in falling, the hammers struck the bell from the outside.



In such a mechanism the barrel had to do all the work. In England it was used to play melody only. It was satisfactory so long as no more than a regular succession of notes of equal length played at a moderate speed, such as a hymn-tune, was required. When more elaborate airs, consisting of notes of different time-values, were set on the chime barrel, their unequal demands made the speed of the barrel irregular, with the result that one bar was played at a quicker or slower rate than another, producing a most unmusical effect.

The first important improvement made on the old mechanism was by Messrs. Lund & Blockley. The general principles were good, but certain parts were too weak to bear the strain of the heavy driving-weight used. Further improvements were made by Messrs. Gillett, of Croydon, who installed their first machine at Boston Parish Church in 1868. Its particular advantage was in the division of the mechanical operations. The mechanism was still weight-driven, but the barrel released the action of the hammer levers by means of spring triggers, so that the demand on it was reduced to a minimum. Messrs. Smith & Sons of Derby also designed a chime machine which differed from Messrs. Gillett's principally in the subdivision of the driving power, each hammer or set of hammers being driven by an independent weight which could be adjusted to secure accurate time in the playing.

In 1923 Messrs. Gillett & Johnston introduced an electro-pneumatic system of tune playing for chimes and carillons. In this a small motor-driven compressor supplies air at a pressure of about 30 lbs. per sq. in. Simple units comprising cylinder, piston and lever are mounted on a common air-receiver base and the levers are attached to the vertical wires from the crank action in the belfry, this being connected, in turn, to the clappers *inside* the bells. The air flows into each cylinder through a valve controlled by an electro-magnet and a powerful blow is struck on the corresponding bell each time a low tension electric circuit is closed. This ensures quicker striking and a far greater volume of sound from each bell than can be obtained by action with the hand or foot, especially where heavy bells are concerned. In playing these, human effort is frequently assisted by some such system as that described above.

About 1923 an automatic apparatus for tune playing, operating on electro-pneumatic principles, was also perfected in the Loughborough bell-foundry of John Taylor & Co. The pioneer work of this firm in tuning bells on a harmonic basis is mentioned in the article *CHANGE-RINGING* and it found a natural development in the construction of carillons and so in the mechanism for chimes. Their automatic device for the playing of

tunes employs negative pressure, *i.e.* a vacuum system, and instead of the compressors and pistons of Gillett & Johnston's system a vacuum pump is used in conjunction with electro-magnets and pneumatic valves which control "pull units" operating the bell wires.

With the adoption of these methods of striking, the tune-playing mechanism is much smaller and more compact than the old-fashioned weight-driven tambour (pin-barrel) with which this account began. In Gillett & Johnston's later instruments electrical contacts are closed by pins projecting from a motor-driven brass barrel. These pins are easily adjusted, and the barrels, each of which represents a tune, are made readily interchangeable to give a variety of programmes. In Taylor's system the playing mechanism is controlled by music rolls like those used with the standard player-piano and, being operated through the vacuum system, the rolls do not wear.

It is also possible by either method to play the bells through contacts added to the keys of an ivory keyboard and in some cases they are played from one of the manuals of an organ console by drawing a stop.

Gradual developments have also been taking place in the purely mechanical chiming of bells. The old tambour or pin-barrel continues to be used, but its use has become practically confined to the mechanical playing of changes.

The tone of a stationary bell is considerably improved if it is struck on the inside by a clapper and not on the outside by a hammer, the reason being that gravity acts against a quick recoil by the hammer but tends to help the recoil of the clapper. In clocks chiming on bells hung to swing, the old-fashioned outside striking cannot be avoided, but where the bells are fixed it is the practice of both the firms whose systems have been described to employ methods of striking by the clapper in clock chimes.

**CONTINENTAL METHOD.**—The chime mechanism generally used on the Continent is the same in principle as that originally used in England; but it is constructed on a much larger scale, having so much more to do in playing long pieces of music in three or more parts. The music for the automatic carillon is just as elaborate as that played by the carillonist, and requires much the same consideration as to its most effective arrangement. The melody is often played throughout in octaves to give greater definition to the most important part; but this result is achieved at the price of some dissonances due to clashes between the upper partial tones.

**QUARTER CHIMES.**—In England the uniform plan of the music for quarter chimes is to increase the length of the chime as the hour proceeds, *e.g.* Westminster Quarters, 4, 8, 12 and

16 notes. This is not followed to any great extent on the Continent, however.

**CHIME TUNES**—The earliest mention of any tune played by chimes is in the will of John Baret (1463), who in addition to leaving money to repair the chimes of the Parish Church of Bury, Suffolk, expressed a wish that they should play "Requiem aeternam" at stated times to his memory. In Abbot Parker's Register there is a copy of an agreement between the Abbot of Gloucester and Thomas Loveday, dated 1572, in which the latter

hath covenanted and Bargaynd with the Abbot to repayre the Chyme gonge upon eight belles and upon two ymynes that is to say "Christe Redemptor Omnium" and "Chorus horre Jerusalem", well-tunablen and wokemanly by the Feast of All Saynts next ensueing for which the said Abbot promyseth to pay the said Thomas Loveday four marcs sterlinge at the fynnisshment of his said repayre.

In 1553 an indenture between the king's four "missioners" and the Bishop of Worcester and Gloucester shows that "the said Communion have redelyvered unto the Dean and Chapter one Great Bell whereon the Clock stryktue and eight other bells whereupon the Chyme goithe". Chime tunes gradually increased in popularity until in the 18th century every church of importance possessed a clock with quarter chimes and chime tunes.

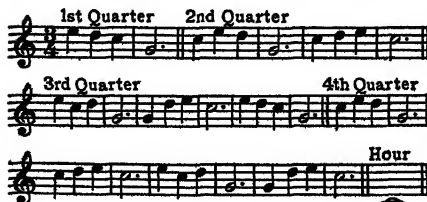
No tune should ever be selected for chimes which requires, for its rendering in correct form, more bells than are available. The mutilation of well-known melodies is greatly to be deprecated; and it is difficult to understand how people will listen a whole lifetime to such distortions without complaint. The British national anthem has been burlesqued more than any other well-known tune.

The following are the best-known English quarter chimes:

(1) **CAMBRIDGE QUARTERS** (commonly called Westminster Quarters).—The mechanism for playing these quarters was first erected in St. Mary's Church (the Great), Cambridge, 1793-94.

In their proper form (a ring of 10 bells would provide the requisite notes) the hour bell should be the octave of the third bell of the quarter chimes. They are frequently played on 6- or 8-bell rings; but musically these are very unsatisfactory, as in both the hour bell—Nos. 6 and 8 respectively—leaves an incomplete effect on the ear.

The notes of the quarter chimes are:



The history of these quarter chimes is interesting, although the statements regarding it are the hearsay evidence of Amps of Cambridge, who related the particulars in his correspondence with Dr. Raven in 1861. Raven's 'Church Bells of Cambridgeshire', pp. 105 and 106, states:

About the time of these improvements Dr Jowett was Regius Professor of Laws and Dr. Randall Regius Professor of Music, and Crotch and Pratt, then mere lads, were his pupils. Dr Jowett was an expert mechanic... He appears to have been consulted by the authorities of the University and to have taken Crotch into his counsels. The latter may be credited with the idea of taking the phrase of four notes from the fifth bar of the opening symphony of Handel's "I know that my Redeemer liveth" and, by a system of variations not unworthy of Fabian Stedman, expanding it "into this musical chime". It was said by Pratt that when the chimes were first heard they were thought so strange that they were nicknamed "Jowett's Hornpipe". Very few except those who had known Crotch were aware that he had anything to do with their composition.

It is doubtful whether the initial phrase was borrowed from Handel, but although Crotch had left Cambridge some five years before the chimes were put up, it is highly probable that he was responsible for the arrangement and variation of the notes that constitute the now famous quarter chimes, which were in use for over half a century before they attracted any attention.

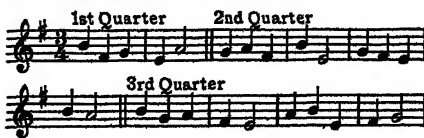
They were first copied at the Royal Exchange, London, in 1845. The groups of four notes were not changed, but the sequence was altered, and the arrangement was no improvement on the original. In 1859-60 they were copied correctly at the Houses of Parliament, and it was after this that they became popularly known as "Westminster Quarters".

"Cambridge Chimes", so called, on domestic clocks are frequently met with. They are merely ringers' changes on 8 bells, and are often exactly the same as those which do duty for "Whittington Chimes".

(2) **MAGDALEN CHIMES**, Oxford, erected in 1713, unique and fascinating on account of their indefinite rhythmic progression:



(3) **CARFAX CHIMES**, Oxford, arranged by John Smith, clockmaker, Derby. They were first erected at Freshwater in 1895 and called Tennyson Chimes; copied at Oxford, 1898; also at Uppingham and Maralin; and now known as Carfax Chimes:





(4) WHITTINGTON CHIMES.—In their oldest form these chimes were played on six bells and based on the ancient tune, 'Turn again, Whittington', to be found in Durfey's 'Wit and Mirth; or Pills to Purge Melancholy':

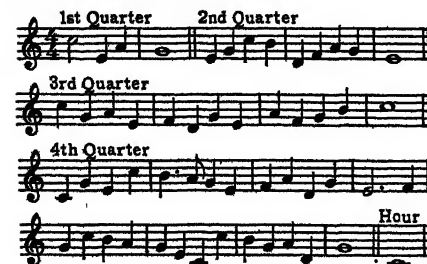


The earliest reference to the tune is in Shirley's 'Constant Maid', Act II, Scene ii. "Six bells in every steeple, And let them all go to the city tune, 'Turn again, Whittington'" (1640). It is with Bow Church that the Whittington tradition is connected. If the chime was played by the clock, it must have been in existence before the great fire of 1666, as the six-bell tune has not been played since that date. In 1905 Stanford wrote a new set of quarter chimes based on the old tune and using the *twelve* bells then in the tower.



Whittington Chimes, commonly so called, are to be found exclusively on domestic clocks and vary considerably as to the notes played. The different "runs" are merely ringers' changes on a specified number of bells.

(5) GUILDFORD CHIMES, composed by George Wilkins, organist of St. Nicholas Church, Guildford, were first set up in Holy Trinity Church, Guildford, 1843; copied at Chard, Bournville, Irthlingborough, Macclesfield, Northleach and Stratton:



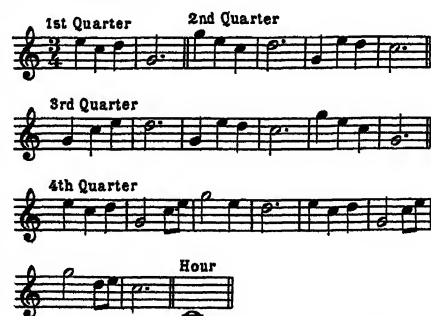
(6) BEVERLEY MINSTER CHIMES, arranged by Rev. Canon Nolloth, D.D., in such a way that the different length and ending of each

strain should make it easy to distinguish the particular quarter it indicates. The full compass of the ten bells is employed and anything like a tune avoided. They are the longest quarter chimes in the British Isles and were put up in 1902:



To this list of six well-known chime-tunes, one modern example may be added, viz.:

(7) COBH CHIMES, composed in 1948 for the clock of St. Colman's Cathedral, Cobh (Queenstown), Eire, by Staf Gebruers, the Cathedral organist and carillonneur, and here reproduced by his permission. These chimes, based on a hymn-tune well known in Ireland to the words, "Jesus, my Lord, my God, my All, how can I love Thee as I ought?", show how modern chime mechanism facilitates the use of notes of unequal lengths. The hymn-tune is played for the fourth quarter:



W. W. S., rev. & adds.

BIBL.—NICHOLS, J. R., 'Bells through the Ages' (London, 1928).

STARMER, WILLIAM W., 'Chimes' (English) (Proc. Mus. Ass., Vol. XXXIV, 1907-8).

'Chimes and Chime Tunes' (Continental) (*ibid.*, Vol. XXXVI, 1909-10).

See also Carillon. Change-Ringing.

**CHIMNEY FLUTE.** See ORGAN STOPS.

**CHIN-REST.**—In the 18th century the violin was generally held on the right side of the tailpiece, a method to which Tartini himself is believed to have adhered. Geminiani (1687-1762), however, already recommended the modern method of laying the chin against the left side of the tailpiece, and as early as 1803 we find Spohr heartily disapproving of the old method. Writing of the then best violinist in St Petersburg, Franzel junior, who descended from the conservative Mannheim school of violin playing with its Tartinian principles, Spohr observes: "His posture displeased me. . . . He still holds the violin in the old manner, on the right side of the tailpiece, and must therefore play with his head bent. . . ." It was Spohr who introduced the chin-rest for the violin and viola.

The modern method of holding the instrument<sup>2</sup> on the left side has made possible our high standards of left-hand technique, and no doubt the chin-rest has had a share in the emancipation of the left hand, strengthening as it does the lower jaw's and collar bone's grip on the instrument, thus giving the left hand the greatest possible freedom for its changes of position. Without the chin-rest, moreover, the part of the instrument which is in touch with the lower jaw is not only damaged by friction and perspiration (as can be easily seen on old violins), but also debarred from vibration in tone-production; thus a violin or viola sounds more powerful with a chin-rest than without. At the same time, it must not be assumed that the chin-rest is without disadvantages; many violinists, including Carl Flesch and Norbert Brainin (the leader of the Amadeus Quartet who has grown from the Flesch school) have deplored the loss of direct contact between head and instrument.

Another implement whose purpose, advantages and disadvantages resemble the chin-rest's is the cushion which the long-necked player is obliged to place between the back of his instrument and his body in order to avoid drawing up the left shoulder and hence impairing his left-hand technique. Again,

<sup>1</sup> This quotation slightly improves upon the only existing English translation of Spohr's Autobiography.

<sup>2</sup> According to an interesting and highly plausible hypothesis of Carl Flesch, the modern method may also have played a decisive part in the development of right-hand technique: "When we try to-day . . . [to hold our chin against the right side of the violin] we find that we play more lightly on the high strings and more heavily on the low ones; furthermore, that the power of the tone is doubled for our own ear and becomes unendurable in the long run. How were our predecessors able to support such a condition? In all probability by producing a minimum of tone. This explains the fact that the small, sweet-toned Amati models were preferred to the larger-form Stradivarius and Guarnerius types up to the beginning of the nineteenth century."

however, intimate contact between body and violin is thereby impeded, and in order to make the cushion unnecessary, the so-called "Prague" chin-rest — a raised chin-rest — is used by some violinists, while others, among them Flesch himself, have not found it possible to accustom themselves to it. Though various chin-rests and cushions have been designed, the ideal solution has yet to be found; meanwhile many a player, Fritz Kreisler for instance, leaves his jacket unbuttoned and turns back its left lapel, thus creating an artificial cushion.

H. K. (11).

**BIBL.** — ABERT, HERMANN (ed.), 'Illustriertes Musik-Lexikon', entry 'Kinnhalter' (Stuttgart, 1927).  
FLESCHE, CARL, 'The Art of Violin Playing' (trans. Frederick H. Martens), Vol. I: 'Technique in General, Applied Technique' (New York, 1939).

See also Violin Playing.

**CHINESE MUSIC.**<sup>3</sup> **TRADITION.**—In the western world Chinese music is little known and its principles are little understood. Modern culture is much at variance with the atmosphere in which the Chinese musical system emerged and finds itself defective when confronted with a study of its problems. The ancient Chinese writer Lu Pu-We expressed himself<sup>4</sup> "able to speak of music only with a man who has grasped the meaning of the world". Why was this? It was because the Chinese regarded music as an image of the universe. "Music expresses the accord of Heaven and Earth"<sup>5</sup> and "produces the harmony between men and spirits".<sup>6</sup> Its object was not to please the senses, but to convey eternal truths and help to prepare man to receive those truths. For it was firmly founded on the principles of that natural philosophy which underlies the great native religions of China.

Western writers on Oriental music generally confine themselves to what they regard as strictly musical considerations. It cannot be too strongly emphasized that no western student can hope to understand the foundations of Oriental music by adopting this course. To understand the limb, he must look at the body. And here also we shall study the deeper foundations of Chinese music as the Chinese themselves have done. We shall attempt to reconstruct their traditional attitude.

Seeking, then, more precisely the nature of the cosmic harmony referred to in the above quotation, we learn that "between Heaven and Earth there is perfect harmony, and since 3 is the symbolic numeral of Heaven

<sup>3</sup> Acknowledgments are due to the following for help of various kinds: Mr. J. Davies (Music Librarian of the B.B.C.), Mr. Colin Lucas and Miss D. M. B. Riggall.

<sup>4</sup> Lu Pu-We (3rd cent. B.C.), 'Shi Ch'un Ts'iu', ed. Richard Wilhelm, V, 2.

<sup>5</sup> 'Yo Ki' (Memorial of Music), being part of the 'Li Chi' ('Record of Rites').

<sup>6</sup> 'Shu Ching' ('Book of History').

and 2 that of the Earth, sounds in the ratio  $3/2$  will harmonize as Heaven and Earth".<sup>1</sup> As in other Oriental traditions, number plays an important part in the Chinese world picture. We are further told that "Music stems from measure"<sup>2</sup> Number, as the underlying basis of weights and measures, intimately linked the latter with musical science. The tube giving the foundation-tone of Chinese music was indeed used as the standard of capacity and length, and of all weights and measures.<sup>3</sup> So close was the connection that the Imperial Office of Music (Yue fu) became affiliated to the Office of Weights and Measures.

Music was also considered to be the foundation of government which, since all things were one, had similarly to be an image of the laws of Heaven. It was, above all, important to achieve harmony and order in the material world. "Under the effect of music, the five social duties are without admixture, the eyes and the ears are clear, the blood and the vital spirits are balanced, habits are reformed, customs are improved, the empire is at complete peace"<sup>4</sup> The political influence of music has had a lasting effect on far-eastern thought. Transmitted to Japan during the T'ang dynasty, we find the idea still reflected in the work of a 17th-century Japanese teacher.<sup>5</sup> The conception was by no means confined to the Far East, and it shows remarkable points of similarity with that found among the Egyptians and put forward by Plato<sup>6</sup> in Greece. Chinese musical tradition reflected many views that were once widely held in the ancient world.

Thus far it is with the order of heaven and with government upon earth. But archetypal man was also an effigy of the cosmos. "He who sings becomes straight and displays his moral influence and, when he himself comes into motion, Heaven and Earth respond, the four seasons are in Harmony, stars and planets are orderly, life is sustained in all beings."<sup>7</sup> Confucius prescribed ritual and ceremonial to regulate man's outward behaviour, music to order his inner spirit. The music of the noble-minded man he distinguished from that of the vulgar-minded man, and the ritual music *Shao* he found so beautiful that "for three months he was unconscious of the taste of meat".<sup>8</sup> This music, beautiful in form and good in influence,

Confucius contrasted with that of *Wu*, which was beautiful in form but not good in influence.<sup>9</sup> In Chinese thought the moral effect of music was no small part of its achievement; it was the primary test of its stature. It may be significant that the Chinese word for music (*Wu*) has the same graphic symbol as the word for serenity (*do*).

Chinese legends are full of descriptions of music which has magical effects on nature and man. The modes, themselves being images of various aspects of nature, were believed to have real effects. One music, invented by demons and spirits, after raising a tempest destroyed the terrace of the palace of Prince Ping Kung and led to his illness and death<sup>10</sup>, while another was powerful enough to cause the "descent of the ancestors".<sup>11</sup> By means of his zither (*ch'in*), the music master Wen of Cheng was able to control the elements and the course of the seasons.<sup>12</sup> But Wen could not play the *ch'in* thus until he had reached the music in his own heart.

From the foregoing we can see that the Chinese have not philosophized about their music as we do in the West to-day: rather have they evolved their musical system to enshrine and illustrate their natural philosophy and give permanent embodiment to its principles. In the best traditional Chinese music nothing is arbitrary, nothing accidental: in detail, as in principle, all is subordinated to image and symbol.

Western writings frequently assert that Chinese music has developed within a relatively narrow field. The question immediately arises: from what standpoint can it be said to be narrow? From the somewhat partial standpoint of modern western music this might actually appear to be so; but the epithet "narrow" pales before the majestic conception of a music built as an image of the universe, an image, moreover, to which the best efforts of a great civilization have been continuously directed for several thousands of years. It is further asserted that, because of its link with symbolism, Chinese music has made little progress. Even overlooking that western opinion constantly mistakes change for progress, in a world where change is the law it is surely the more remarkable that for such long aeons of time China has been able to hold to those principles which have a permanent place in nature. Despite the vicissitudes of time, destruction, wars, foreign influences and independent experi-

<sup>1</sup> 'Li Chi', ch. xvi. <sup>2</sup> Lü Pu-Wu, *op. cit.*, V, 2.

<sup>3</sup> Shu Ching ('Book of History'), Pt. II, Bk. 1, ch. iii.

<sup>4</sup> 'Yo Ki' ('Memorial of Music').

<sup>5</sup> Dazai Juoz, 'Keizai Roku' ('Political Economy').

<sup>6</sup> Plato, 'Laws', Bk. II.

<sup>7</sup> 'Yo Ki' ('Memorial of Music'). For references

see Courant, 'Chine et Corée', 'Encyclopédie de la musique et dictionnaire du Conservatoire' (ed. Lavignac, Paris, 1924), Histoire, I, 207.

<sup>8</sup> 'The Analects of Confucius', VII, xiii. See ed. by W. E. Soothill (ed. Lady Hesse, Oxford U P., 1937), p. 63 and note on p. 227.

<sup>9</sup> 'Analects', III, xcv.

<sup>10</sup> F. H. Martens, 'Music in Chinese Fairy-tale and Legend' (M.Q., VIII, No. 4, Oct. 1922).

<sup>11</sup> See, for instance, 'Shi Ching' ('Book of Odes'), Pt. IV, Bk. iii, Ode 1.

<sup>12</sup> See Sachs, 'The Rise of Music in the Ancient World' (London, 1944), p. 107.

ment, all has been assimilated or rejected and guided back by her persistent natural philosophy as by a hidden hand.

**HISTORY.**—The Chinese ascribe the origins of their music to the mysterious legendary era (3rd millennium B.C.) whose emperors are represented as having founded each a musical system and an empire. The names of the "emperors", in reality signifying not persons but whole periods in Chinese history<sup>1</sup>, refer also to the metaphysical principles on which these empires and musical systems were founded.<sup>2</sup> The Chinese word *Fu*, found both in the name of the Emperor *Fu Hsi* and in that of his musical system *fu-lai*, has been equated with the root *Bod* or *Boud* which, since remote antiquity, is found in Asiatic terms referring to divinity and wisdom, as in *Buddha*.<sup>3</sup> Thus in legendary times we already find that close connection between divine order, musical harmony and government which has been so important throughout Chinese history.

**Period of Fu Hsi** (from c. 2852 B.C.).—The legendary era begins with the Emperor *Fu Hsi*, first of the Wu Ti or Five (Divine) Rulers, founder of the monarchy and "inventor" of music. His music was variously called either *fu-lai*<sup>4</sup> (to "help to occur") or *li-pen* (to "establish the foundation")<sup>5</sup>. He was the reputed first author of the source-book of Chinese philosophy and traditional metaphysics whose principles have guided the Chinese musical theorists throughout the centuries.<sup>7</sup> He is said to have introduced the first Chinese zithers (*ch'in* and *se*) and the globular flute (*hsüan*); and to the mythical female sovereign *Nu Wa*, in some way related to him, is attributed the ancient reed mouth-organ (*shêng*). *Fu Hsi* was followed by *Shên-nung* (the second divine ruler, c. 2737 B.C.), whose music was known<sup>8</sup> as *fu-t'o*<sup>9</sup> or *hsia-mou*.

**Period of Huang Ti** (from c. 2697 B.C.).—Chinese music found its first definitive basis under *Huang Ti*, "the Yellow Emperor" and third divine ruler. *Huang Ti*'s music was known as *Hsien-Chih*<sup>10</sup> ("all pervading

influence"<sup>11</sup> or "universal kindness"<sup>12</sup>). His system of the *Huang Chung* (foundation tone) and the 12 *lu* (cycle of fifths for transposing) has remained fundamental in Chinese music until the 20th century. A legend describing its origin (*see below*, Theory) suggests that it came from a western people. The locality *Ta-Hia* has recently been identified<sup>13</sup> as the country of the Tochars, a people who had lived on the south-eastern border of the Gobi desert at least since the 13th century B.C., acting as agents between eastern and western civilizations. The name of the ancient Chinese flute, *ti*, connected with the *Ch'iang* people, a tribe who lived west of the Chinese border, is also found in the Sumerian vertical flute, *ti-gi*.<sup>14</sup>

There are further some remarkable parallels between music in ancient China and ancient Greece (*see above*, Tradition; *see below*, Theory).<sup>15</sup> The system of *Huang Ti* stems from the same root as the (much later) Pythagorean cycle of fifths (*see below*, Theory). From many considerations it is tempting to anticipate the early home of the principles of Chinese music as lying somewhere in the Persian and Mesopotamian region.

Of the music of the next two emperors (*Shao-Hao*, fourth divine ruler, c. 2597 B.C., and *Chuan-Hsiü*, fifth and last divine ruler, c. 2573 B.C.) little is known, but the music of the Emperor *Yao* (2357–2256 B.C.) was known as *Ta-tchang*<sup>16</sup> ("great splendour"<sup>17</sup>).

**Period of Shun** (2255–2206 B.C.).—Ideas attributed to the legendary Emperor *Shun* concerning the psychology of music, its moral value and function in the ideal state<sup>18</sup>, have exerted a profound and continuous influence on Chinese thought. *Shun* fixed the symbolic correspondences of the five notes of the scale, which, as it were, acquired social values (*see below*, Theory, Table II). He divided musical instruments into eight classes in accordance with the natural philosophy of *Fu Hsi* (*see below*, Instruments). He invented the "pan-pipes" (*p'ai hsiao*) and introduced the 5-stringed zither (*ch'in*).<sup>19</sup> His music was known as *Ta-Shao*<sup>20</sup> ("great harmony" or "the succession to the dynasty"<sup>21</sup>). The saying is attributed to him that "poetry is the expression of earnest thought, singing is the prolonged utterance of that expres-

<sup>1</sup> René Guenon, 'Orient et Occident' ('Voile d'Isis', Paris, No. 143, Nov. 1931).

<sup>2</sup> For some interesting data *see* Fabre d'Olivet, 'La Musique' (Paris, 1928 ed.), p. 73 ff., and Soulié, 'La Musique en Chine' (Paris, 1911), pp. 6–7.

<sup>3</sup> *See* Soulié, *op. cit.*, p. 6–7.

<sup>4</sup> Chronologies differ somewhat in the matter of pre-dynastic dates (some authentic place *Fu Hsi* in the fifth millennium B.C.). Here we shall follow the chronology given in Batsford, 'Chinese Art' (London, 1935), p. 81.

<sup>5</sup> *Tu Yu*, 'T'ung T'ien' (Complete Dictionary).

<sup>6</sup> The translations of these terms are those of *Ma Hiao ts'ün*, 'La Musique chinoise' ('La Musique des origines à nos jours' [Larousse], Paris, 1946), p. 438.

<sup>7</sup> *See* 'The I Ching, or Book of Changes', the Richard Wilhelm translation rendered into English by Cary F. Baynes, 2 vols. (London, 1951).

<sup>8</sup> *Tu Yu*, *op. cit.*

<sup>9</sup> *Bod-ho* (Soulié, *op. cit.*), p. 7.

<sup>10</sup> *Tu Yu*, *op. cit.*

<sup>11</sup> J. A. van Aalst, 'Chinese Music' (Shanghai, 1884), p. 4.

<sup>12</sup> *Ma Hiao ts'ün*, *op. cit.*, p. 438.

<sup>13</sup> Otto Francke, 'Das alte Ta-Hia der Chinesen' ('Ostasiatische Zeitschrift', VIII, 1920), pp. 117–36.

<sup>14</sup> *See* Galpin, 'The Music of the Sumerians' (Cambridge, 1937), pp. 39–40.

<sup>15</sup> For some data *see* E. Chavannes, 'Les Mémoires historiques de Se-ma Ts'ien' (Paris, 1895), III, ii, App. 1 & 2.

<sup>16</sup> *Ma Hiao ts'ün*, *op. cit.*, p. 438.

<sup>17</sup> Set forth in the 'Li Chi' ('Book of Rites') (*see below*, Chou Dynasty).

<sup>18</sup> 'Li Chi' ('Record of Rites'), ch. xvi.

<sup>19</sup> 'Annals of the Bamboo Books', Pt. II, ch. ii.

<sup>20</sup> Soothill, 'Analects', p. 227.

sion . . .".<sup>1</sup> Shun is also said to have first introduced dancing into ceremonial. Shun was the last of the pre-dynastic rulers, and with the end of his period we reach the beginning of the dynastic era and verge upon historical times.

*Hsia Dynasty* (2205-1766 B.C.).—Following tradition, the Emperor Yu (2205-2198), founder of the first dynasty, created a musical system for his dynasty. This he called *Ta-Hsia*. The term has been interpreted<sup>2</sup> "Music of the Dynasty of Hsia", but this cannot be a literal translation, since the word *Ta*, occurring in several other names of musical systems, both dynastic and pre-dynastic, means "great". It is, moreover, interesting to note that *Ta-Hsia* is also the name of the locality whence Ling Lun brought the first definitive Chinese musical system (see above, Period of Huang Ti).

*Shang Dynasty* (1766-1122 B.C.).<sup>3</sup>—A Chinese ode dated 1135 B.C. mentions the drum (*ku*) and bells (*chung*). Another ode written before 1122 B.C.<sup>4</sup> testifies to the use in sacrificial rites of dancing with orchestral accompaniment. The earliest known Chinese instruments to have been excavated and preserved—a bone globular flute (*hsuan*) and sonorous stones—have been dated to this dynasty.<sup>5</sup>

*Chou Dynasty* (1134-249 B.C.).—If surviving evidence concerning the previous dynasties seems scant, we now reach a more fruitful period, the period of the great religious philosophers Lao Tse (c. 604-517 B.C.), founder of Taoism, and Kong Tse ("Confucius", 554-479), founder of Confucianism and an important figure in the history of Chinese music. Confucius is pictured<sup>6</sup> as a skilful musical performer, but his importance lies above all in his exalted conception of the practical part which music could play in the ritual of living—a conception which has had a lasting influence on Chinese music through the ages. Confucius also edited the classics of Chinese literature (philosophy, history and poetry) which are important early sources for information on music. These works are collections and compilations of earlier documents written during the Shang and Chou dynasties, and modern scholarship has not been able to improve upon Confucius's own statement that he was "a transmitter, not a maker, one who knew and loved the ancients".<sup>7</sup> Of these works the 'I Ching' ('Book of Changes') treats of the metaphysical principles behind music and all things; the 'Shi Ching' ('Book

of Odes') contains poems written c. 1600-c. 585 B.C., making numerous references to musical performances; the 'Shu Ching' ('Book of History') goes back as far as the music of the legendary Emperor Shun, and the 'Li Chi' ('Record of Rites'), in an important chapter known as the 'Yo Ki' ('Memorial of Music'), treats specifically of music in philosophy, theory and ritual.

During the latter part of the dynasty the important musical writer Lu Fu-Wei (c. 320 B.C.) produced his 'Shi Ch'un Ts'iu', said to be the earliest actual writing on Chinese music still extant. The imperial court had already gigantic orchestras, and noblemen, according to their influence and importance, maintained considerable bands. References are made to almost all the important Chinese instruments of music found in later times. Poetry, music and dance (or gesture) variously combined in the ritual of the great seasonal festivals where agricultural and marriage rites were celebrated, and which were instituted in remotest antiquity. In such ceremonies we may look for the origins of Chinese drama which, at first instituted for ritual and instructional purposes, only later became diversions at the court and in noble houses.

*Ch'in Dynasty* (221-206 B.C.), *Burning of the Books*.—Ancient music from as early as the 3rd millennium B.C. was still to be heard in the time of the Chou, for Confucius spoke of the ritual music *Shao* (the ancient *Ta Shao* of the Emperor Shun).<sup>8</sup> And the Chou had on its own account been a great period in Chinese history. Music had come to occupy so important a place in life that it led, so it was said, to the neglect of practical affairs. With a desire to redress the balance or, as some authors believe, egotistically desiring that all culture should date from his time, the Emperor Shi Huang Ti ordered in 212 B.C. the destruction of all books, music and instruments. Chinese historians still refer to this fanatic as the "Destroyer of Books" and to his period as the "Burning of the Books".

*Han Dynasty* (206 B.C.-A.D. 220).—The great music master Chi is reported as saying that he "scarcely remembered anything about music but the noise of tinkling bells and dancers' drums". That practical destruction had been great there is little doubt. But the Han was no less a great period of restoration. Concealed books were brought out, monuments examined and instruments excavated. A complete stone-chime was discovered in a pool where it had been thrown, and from this model new chimes were made. Already in 200 B.C. the scholar Tsan-Yen-Shian was expounding a system of 64 notes founded on traditional philosophy (see below, Theory).

<sup>1</sup> 'Shu Ching' ('Book of History'), Pt. II, Bk. I, ch. 24.

<sup>2</sup> Ma Hsiao-ts'un, *op. cit.*

<sup>3</sup> The name of this dynasty was changed to Yin in 1401 B.C.

<sup>4</sup> 'Shi Ching' ('Book of Poetry'), Pt. IV, Bk. III, Ode I.

<sup>5</sup> See Sachs, 'The History of Musical Instruments' (London, 1942), p. 166.

<sup>6</sup> 'Analects', XIV, xli.

<sup>7</sup> *Ibid.*, VII, i.

<sup>8</sup> *Ibid.*, III, xxv.



Under the Emperor Wu (141-87 B.C.) was founded the Imperial Office of Music (*Yue fu*) to establish and preserve correct pitch, supervise ceremonial, foreign, aristocratic and folk music, and keep an archive of national melodies; and there existed some spectacles called *kido-ti-ti* (plays of doubt and concourse). Later, about 40 B.C., the scholar King-Fang expounded his important systems of 53 notes and 60 notes (*see below*, Theory).

When, during the late or eastern Han (A.D. 25-220), the Chinese Empire reached a peak of power, adding to itself much of eastern Turkestan, new instruments came from the West, including a new form of the short lute (*p'i-p'a*).<sup>1</sup> Buddhism, first introduced into China from India A.D. 61-62, brought its own form of chant, and Buddhist monks, who adopted the Chinese zither (*ch'in*), applied to it the Indian *gamakas* (ornaments), which brought a more elusive style into Chinese music.

*The Six Dynasties* (220-589).—After the destruction in 384 of the Turkestan kingdom of Kutch, China imported the Persian harp *cank* under the name of *k'ung hu* and several kinds of drums and cymbals.<sup>2</sup> Theoretical experiment continued: the astronomer Ho-Tcheng-Tien (370-447) essayed a system of equal temperament, and T'sien Yü-che (under the Emperor Sòng Wên-ti, 425-53) expounded a system of 360 notes (*see below*, Theory). Under the Emperor Yung-Ming in 485 dancing became an official part of the Confucian ceremonies, and the Emperor Ou-ti (502-49) developed the early spectacles, which now took the form of *pé-ké* ("hundred diversions"). In the year 586 a Turkish princess, marrying the Chinese Emperor Wu-ti (560-578), took to China with her a musician of Kutch named Su-ch'i-p'o who played the Turkomanian short lute (*barbat*, cf. Chinese *p'i-p'a*) and introduced the 7 modes of his country, which had names of probable Persian origin.<sup>3</sup> In 581 the court was entertaining the "Seven Orchestras", which included ensembles from Kaoli, India, Buchar, and Kutch. The last had twenty performers, mostly of western instruments. The court delighted in foreign national music and maintained foreign orchestras as permanent institutions. In its turn Chinese music in the 5th century found its way to the Korean court and thence, in the 6th century, to Japan.

*Sui Dynasty* (589-618).—Under the Sui Emperors bands and musicians came to the Chinese court from Bukara, Samarkand, Kashgar and Kutch. In China the historian Lieou-Tcho (543-610) made a further but

somewhat unsuccessful experiment towards equal temperament (*see below*, Theory).

*T'ang Dynasty* (618-906).—The orchestras of ancient China appear now to have reached their greatest splendour. Ground-plans survive showing a place for the conductor. In the time of the Emperor Ming Huang (713-756) there were at the court six "standing" and eight "sitting" orchestras (some 500 to 700 members in all) indoors, and a vast outdoor ensemble of 1346 men. An 8th-century painting<sup>4</sup> depicts part of the female court orchestra performing before the emperor. The court musicians (instrumentalists and singers) and dancers were provided by the first Imperial Academy of Music, called *Li Yuên* (Garden of Pear Trees, A.D. 714), which is important in the history of Chinese music, drama and dance. Poets were very productive of music poems and for the composition of descriptive pieces adopted the short lute (*p'i-p'a*). The Chinese Empire, expanding to the borders of Persia and the shores of the Caspian Sea, from now onwards became still more open to cultural influences from Middle Asia. Meanwhile, during the 7th century, Chinese ceremonial music, which had previously reached Japan through Korea, now found its way direct to Japan.

*The Five Dynasties* (907-60).—Wang-Fo (d. 959) propounded a new theory of notes (*see below*, Theory, Temperament).

*Sung Dynasty* (960-1297).—This period, together with the T'ang dynasty (*see above*) is regarded as representing the classical period of Chinese music, which flourished as much in its theory as in its practice. T'sai Yuên-t'ing propounded a theory of 18 notes (*see below*, Theory, *Extensions of the Transposing System*) and important experiments were done on new scales, including 9-note scales (*see below*, Theory, *The Nine-Note Scales*). A more popular "theatre" grew up alongside that of the court, but in this music was rather less important than it had been hitherto.

*Yuan (or Mongol) Dynasty* (1280-1368).—The Mongol conquest enriched the music of China. The Mongol emperors on the whole encouraged native music and musicians, but also introduced new instruments and new scales of their own (*see below*, Theory), with new and simpler notation. Chinese drama took a new lease of life, and the ensemble known as *Yuan-k'ün* (the music of the Mongol dynasty) contained three elements: declamation, song and pantomime. Drama, now rapidly reaching its classical period, settled down into the two styles, northern (which predominated at first) and southern (more important later), which, broadly speaking, remain fundamental to-day (*see below*, Music-Drama).

<sup>1</sup> Farmer, 'Journal of the Royal Asiatic Society', Apr. 1934, p. 323.

<sup>2</sup> Sachs, *Hist. Mus. Inst.*, p. 219.

<sup>3</sup> Farmer, 'Journal of the Royal Asiatic Society', Apr. 1934, p. 329.

<sup>4</sup> Heinz Trefzger, 'Das Musikleben der Tang-Zeit' ('Simca', XIII, 1938), p. 68.

*Ming Dynasty* (1368–1644).—The new influences of the previous dynasty became absorbed and somewhat modified. Music became far more important in drama. Prince Tsai-Yu (1596), who found an exact formula for equal temperament, left valuable works on Chinese musical history and theory. During this dynasty Roman church music found its way into China with the building of churches there, and European missionaries published musical treatises in China. Matteo Ricci's work on the clavicembalo appeared under the reign of the Emperor Chên-tchong (1573–1619).

*Ch'ing Dynasty* (1644–1912).—Under the new emperors western musical influence grew apace. Pereira and Pedrini became professors of music at the imperial court; Pedrini built instruments for the Chinese; Père Amiot published his famous work on Chinese music.<sup>1</sup> In the 18th century the *shêng* (reed mouth-organ) was known in St. Petersburg and may have played some part in the development of the organ in Europe, and more instruments reached China, including a new form of the "foreign" zither (*yang-ch'in*). Towards the middle of the 19th century the classical drama reached a very low ebb and the modern (more popular) drama took origin; Chinese music had for some time been suffering a serious decline. Emperors made various attempts to restore the ancient splendour, but music tended to fall away from its position as a great spiritual and political force into a noisier, cheaper, more imitative and more popular place. Musicians consequently lost their former status. Latterly amateurs are mostly finer musicians than the professionals, who belong chiefly to the unlettered classes. The year 1912 saw the foundation of a republic and the end of the imperial house which had ruled China and fostered her music for several thousand years.

*Modern Trends*.—During the Ch'ing Dynasty western music was still not appreciated in China.<sup>2</sup> From the early 20th century, however, the decline of native music has been greatly accelerated by the acceptance of western music by the Chinese themselves. Many Chinese of the now passing generation obtained their musical education in Europe and returned to China to write and teach there. To-day western orchestras are to be found in China; western artists tour there; westerners are among the teachers of music in universities and schools. There are still composers who see the future of Chinese music in their own instruments, but many of

the younger generation, educated by European musicians in China, are striving to create a national school of music while using so-called "international instruments". Western technique is apparent in their compositions, but from the strictly theoretical point of view they are in many cases trying to combine two different systems of musical sound—the cyclic and the divisive (*see below*, Theory)—which are from their nature incompatible in this way.

Very little of the old music can now be found. Few play the old instruments and still fewer are learned in the theory of their art. The old court ritual music is gone and its traces can be found in living forms only in Japan; the splendid court and temple orchestral music of former days finds an echo only in the *gamelan* (orchestra) of the East Indies; the music of poets and philosophers is almost entirely gone. Chinese music has left its influence throughout the East, but there remains in China herself little more than the popular music and some forms of the music-drama.

During the same recent period the contacts between the Chinese and Western musicians have also influenced the latter, though only superficially. Chinese principles have hardly been absorbed into the West, which for the most part has been more interested in the expression of exotic musical "colour".

It may be that China will, in the long run, as she has many times done before, absorb the new influences without losing her own tradition entirely, but it must be admitted that the change which has overtaken Chinese music in recent times is more radical than any that occurred before. For now there is general acceptance of those musically anarchic ideas which the Chinese resisted for so long (*see below*, Theory, *Temperament*). With the apparent abandonment of the ancient foundations, and, as the old philosophers virtually predicted, the life and form of the ancient civilization has gone and with it the last of the ancient eastern empires, the only one to have survived into modern times.

**THEORY.**—The origin of the Chinese musical system, traditionally assigned to the 3rd millennium B.C. (*see above*, History), is recounted in an important legend which is here given in a version from the 3rd century B.C.

Emperor Huang Ti, so legend says, one day ordered Ling Lun (his minister) to make pitch pipes. Ling Lun went from the west of the Ta-Hsia and came to the north of the Yuan Yu mountain. Here he took bamboos from the valley Hsia Hi, selected those the internodes of which were thick and even, and cut them between two nodes. . . . He blew them and made their tone the starting-note *huang chung* of the scale. He blew them and said: "That's right". Then he made twelve pipes. Since he heard the male and the female bird Phoenix sing at the foot of the Yuan Yu mountain, he accordingly distinguished twelve notes. He made six out of the singing

<sup>1</sup> Joseph Amiot, 'Mémoire sur la musique des Chinois, tant anciens que modernes' ('Mémoires concernant l'histoire, les sciences, les arts . . . des Chinois, par les missionnaires de Pékin', Vol. VI, Paris, 1780).

<sup>2</sup> Cf. Amiot, *op. cit.*; van Aalst, *op. cit.*, p. 6.

of the male Phoenix, and also six out of the singing of the female Phoenix, which all could be derived from the main note *huang chung*.<sup>1</sup>

*The Foundation Tone.*—The *huang chung* ("yellow bell")<sup>2</sup> which emits the note *kung* (ancient) or *ho* (modern) is the starting-note of the scale and the foundation of Chinese music. It is conceived simultaneously as a sacred eternal principle (probably as an image of the divine will) and as a note of definite pitch. The foundation tone was also traditionally regarded as the actual basis of the state. It was vitally important to find the correct foundation tone for each dynasty: "If the *Kung* is disturbed, then there is disorganization, the prince is arrogant".<sup>3</sup>

In addition to its cosmogonic, musical and political functions, the *huang chung* was further regarded as the standard of capacity and length, and indeed of all weights and measures.<sup>4</sup> The traditional length of the "original" *huang chung* was one Chinese foot of 9 ins., a metrical basis which was followed during the Chou dynasty. The inch was equal to 9 lines, so the length of the tube was 81 lines. A line was further the dimension of a large millet grain, and the length, diameter and capacity of the *huang chung* were thus also defined by numbers of millet grains.

The earliest division has, however, not

voice when he spoke without passion.<sup>6</sup> For the last dynasty the note of the principal fixed instruments suggested the *huang chung* as being D of pitch 601.5 c.p.s.<sup>7</sup> F has also been adopted,<sup>8</sup> and, although there is no certain practical foundation for it, it happens to be convenient to use it here.

*The Twelve-Note Transposing System.*—The study of nature had led the Chinese to appreciate the cyclic motion of all natural events: the repeating cycles of the planets, of the earth's seasons, of day and night.<sup>9</sup> Since Chinese philosophy required that music should be an image of natural order, music's fundamental note (and scales based upon it) had itself to move conformably to each month and each hour. In other words the key-note had to be transposed. The basis for the division of the year into a cycle of 12 months and for the division of the day and night into a cycle of 12 hours<sup>10</sup> was the duodenary division of the zodiac.<sup>11</sup> Hence the Chinese instituted a system of 12 related notes, traditionally correlated with the 12 moons and 12 hours, 12 signs of the zodiac<sup>12</sup>, 12 allegorical animals and so on. The ancient Chinese names of these pitch notes (*lu*)<sup>13</sup>, with their English equivalents and some traditional correlations are here shown:

TABLE I  
THE TWELVE *lu* (TRANSPOSING NOTES)

No.	Chinese name of <i>lu</i>	Probable Meaning		Note (Western Convention)	Moon	Hour
		<sup>14</sup>	<sup>15</sup>			
XII	Chung-lu	mean tube	younger <i>lu</i>	A <sup>♯</sup>	4	9
XI	Wu-i	not terminated	imperfect	D <sup>♯</sup>	9	7
X	Chia-chung	pressed bell	fastened bell	G <sup>♯</sup>	2	5
IX	I-tse	equalizing rule	equal rule	C <sup>♯</sup>	7	3
VIII	Ta-lu	greatest tube	great <i>lu</i>	F <sup>♯</sup>	12	1
VII	Tui-pin	luxuriant vegetation	beneficent fecundity	B <sup>♯</sup>	5	11
VI	Yung-chung	answering bell	bell of the echo	E	10	9
V	Ku-hsi	old purified	ancient purification	A	3	7
IV	Nan-lu	southern tube	hi of the south	D	8	5
III	T'ai-t'u	great frame	great tip of the arrow	G	1	3
II	Ling-chung	forest bell	wooden bell	C	6	1
I	Huang-chung	yellow bell	yellow bell	F	11	11

always been followed. During the Han dynasty the division was decimal, and the bamboo was replaced variously by jade and copper, which were more permanent. The official length has in fact varied between approximately 20 (Chou) and 34 centimetres (Ming).

The musical pitch of the original *huang chung* remains unknown, although one version of the Ling Lun legend<sup>5</sup> adds that this pipe reproduced exactly the pitch of Ling Lun's

The 12 *lu* are, in the Ling Lun legend, represented as notes "which all could be derived from the main note *huang chung*".

<sup>6</sup> Having regard to the Chinese connection between *huang chung*, emperor and divine will (which the emperor represents), it is tempting to see in this legend an echo of the doctrine of the *logos* or creative word.

<sup>7</sup> Van Aalst, *op. cit.*, p. 13.

<sup>8</sup> Amiot, *op. cit.*  
<sup>9</sup> Evidence of the Chinese connecting musical sound with natural cyclic motion comes unexpectedly from a Chinese writer (cited by Amiot) who attributes the idea of the first musical sound to the rolling waves of the Yellow River.

<sup>10</sup> The Chinese hour is double the western hour.

<sup>11</sup> For a possible mathematical origin of the zodiacal division itself see below, p. 227, Note 4.

<sup>12</sup> 'Shu Ching' ('Book of History'), Pt. II, Bk. iv, ch. i.

<sup>13</sup> The literal meaning of the word *lu* is discussed below.

<sup>14</sup> Van Aalst, *op. cit.*, pp. 9-10.

<sup>15</sup> From the French of Ma Hiao-t'ien, *op. cit.*, p. 438.

<sup>1</sup> Lu Pu-We, *op. cit.*, p. 478.

<sup>2</sup> Yellow is the Chinese imperial colour.

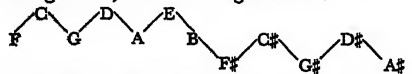
<sup>3</sup> 'Yo Ku' ('Memorial of Music').

<sup>4</sup> 'Shu Ching' ('Book of History'), Pt. II, Bk. i, ch. iii.

<sup>5</sup> Cited by Amiot, p. 68, n.

How were they so derived? According to one account<sup>1</sup> the Emperor Huang Ti is said to have arranged the 12 *lü* according to the *pa-kua* or eight mystical symbols of the earlier legendary Emperor Fu Hsi. The principle behind these symbols is known and their graphic representation survives<sup>2</sup>, but their application to the 12 *lu* is not readily evident. According to another explanation, "Music expresses the harmony of Heaven and Earth"<sup>3</sup> and "since 3 is the symbolical numeral of heaven and 2 that of the earth, sounds in the ratio 3/2 will harmonize as heaven and earth"<sup>4</sup>. That is, starting from the fundamental, the notes were calculated in accordance with the simplest possible interval next the octave (2/1), namely the fifth (3/2), which is early interpreted as a pure fifth.<sup>5</sup> The result is a cycle of 12 notes related by fifths, whose relative vibration ratios may be expressed by the geometrical series: 1, 3/2, (3/2)<sup>2</sup> . . . (3/2)<sup>11</sup>.<sup>6</sup> This series is essentially identical with the Pythagorean cycle of fifths of the Greeks.

It will be seen that this cycle of fifths extends over several octaves. In order to make the 12 notes generated by the fifths commensurable it was necessary to find a means of relating them consecutively within the octave, just as the cycle of the 12 months existed within the greater cycle of the year. An ancient text on the *lü*<sup>7</sup> written by a Chinese historian of the 2nd century B.C. gives the following method: "To the three parts of the generator should be added one part to form the upper generation; from the three parts of the generator should be taken off one part to form the inferior generation". In other words the second pipe is lengthened from the first by 1/3; then since the second pipe in turn becomes a generator, the third is shortened from the second by 1/3, and so on in alternation, i.e., an alternate progression of descending fourths (3/4, "superior generation") and ascending fifths (3/2, "inferior generation").<sup>8</sup> If the first step be taken as an ascending fifth, we get, according to one arrangement, the following scheme:



<sup>1</sup> Cited by van Aalst, *op. cit.*, p. 6.

<sup>2</sup> See below, Instruments.

<sup>3</sup> "Yo Ki" ("Memorial of Music").

<sup>4</sup> "Li Chi" ("Record of Rites"), ch. xvi.

<sup>5</sup> Lü Pu-Wei, *op. cit.*

<sup>6</sup> One source states that the pipes were cut according to the triple progression of numbers: 1, 3, 9, 27, 81 . . . , i.e., a series of 12ths. See P. Perny, "Dictionnaire français-latin-chinois", App. ch. xiv.

<sup>7</sup> By Se-ma Ts'ien, see E. Chavannes, "Les Mémoires historiques de Se-ma Ts'ien" (Paris, 1895), III, 636.

<sup>8</sup> This interpretation is universal; but the above passage would also be consistent with an interpretation meaning a cycle of fifths ascending from F and a cycle of fourths descending from the same F. Cf. below, Instruments, No. 36, p. 236, Note 3.

The six odd-numbered notes were from the beginning called *lü* ("rules"). The six even-numbered notes were at first called *thōng* (companions) or *kyen* (intermediaries), and later *lū* (helpers). The two series so formed were thus in some way, regarded as separate entities. Finally both series—that is all 12 notes—came to be known as *lu*, which we can conveniently call "pitch notes", a designation that comes nearest to their functional meaning.

Arranged within the octave, the *lu* now appear as follows (the numerals indicate the cyclic order of generation):

	8	10	12	2	4	6
F	F#	G	G#	A	A#	B
1	3	5	7	9	11	

The *lü* were further arranged at three different octave levels: (a) acute or "half-*lü*", which were an octave above the (b) middle or ordinary "*lu*", which in their turn were an octave above the (c) grave or "double-*lu*".

The stepwise arrangement gives the appearance of a western chromatic scale, and some writers actually speak of this as the "Chinese chromatic scale". It cannot be too strongly stressed that the 12 *lu* have never constituted a scale in the melodic sense: they form a *transposing* "scale" only, whether for the fundamental note already discussed or for the melodic scales to be described later. This is confirmed by the structure and use of Chinese instruments based on the 12 *lü* (e.g. stone chimes, bell chimes, panpipes). In fine, the hierarchical order of the *lu* remains the cyclic order, the order of their generation.

The arrangement of the *lü* in two series, odd and even, and the way in which this is arrived at by ascent and descent, is directly connected with that portion of the legend which states that, of the 12 notes, Ling Lun "made six out of the singing of the male Phoenix, and also six out of the singing of the female Phoenix". One version of the legend indeed states that the male Phoenix sang his notes in ascending progression and that the female Phoenix sang hers in descending progression. The full significance of this connotation can only be grasped by turning to Chinese cosmogony. According to tradition<sup>9</sup> in the beginning *Wu-chu* (the original-one)<sup>10</sup> begat *T'ai-chi* (the line), which divided the original one into two *yi* (principles) that were supplementary and concordant: the *Tang* (light) and the *Yin* (dark)<sup>11</sup>, from the interplay of which comes everything in the world,

<sup>9</sup> "I Ching" ("Book of Changes").

<sup>10</sup> Corresponding to the undivided "primordial chaos" of many traditions.

<sup>11</sup> The terms *yang* and *yin* mean literally the "light side" and "dark side" of a mountain.

including its music.<sup>1</sup> The chief attributes<sup>2</sup> of these principles are: *Yang*—male, positive, perfect, active, ascending; and *Yin*—female, imperfect, negative, passive, descending. In the system of the 12 *lu* six are known as *yang lu* and the other six which alternate with them as *yin lü*.<sup>3</sup> The two sets of *lu*, male and female, were kept apart on the various musical instruments based upon them: one set lies below the other in the stone chimes and bell chimes; in the panpipes which represent the phoenix the pipes representing the two sets lie to either side of the centre of the instrument; and it is probable that they were also originally separate in that other phoenix instrument, the reed mouth-organ (*shêng*).

This cosmogonic link between note relationships is at the root of the principles of harmony in Chinese music. It explains why, for the most part, only the simplest and most perfect harmony is found. The only harmony permissible in Chinese music is that founded on the combination of opposite cosmogonic principles. Broadly speaking, only the intervals of a fourth and a fifth are used; the intervals of a third and sixth are scarcely found in Chinese religious music (and rarely to be met with in popular music either).

So far we have calculated the *lü* only up to the twelfth, i.e. the cycle has been taken only to the eleventh fifth. If we take the 13th note (12th fifth) we find, as the Chinese found, that measured from F (as fundamental) it is the note E $\sharp$ , that is, a note 7 octaves (or by the above method of inferior and superior generation, one octave) distant from the original generator *plus a slight interval in excess*. Mathematically expressed:  $(\frac{3}{2})^{12} = (2/1)^7$  by 531,441/524,288 (= 81/80 approx.). This slight interval was known to the Greeks and is familiar to us to-day as the "comma of Pythagoras". Musically speaking, the important fact is that the 12th fifth completes the cycle<sup>4</sup> and begins the cycle all over again, but on a slightly higher level. In other

words, it *renews the fundamental note*. Like the cycles of celestial bodies, or of the earth's year, we have not a closed circle, but a spiral moving towards the *ever new*, and on this principle all Chinese music is traditionally based. The progression of the *lu* is in fact itself a cycle. And this may indeed be the key to understanding the phoenix<sup>5</sup> of the legend, for in the mythology of many nations the phoenix is the bird which, after a certain length of time, *arises from its own ashes*.

*The Five-Note Scale*.—Thus far the system of Huang Ti (or Ling Lun), which has always formed the primary framework of Chinese music. The most important application of it has been the gapped pentatonic (five-note) scale which is the most ancient, most significant and most persistent of all Chinese scales. It is referred to in the classics, was clearly in use long before their time and remains fundamental in Chinese music to-day, as well as being found in many other parts of the world, where it may have been diffused at a very early period.

We have the authority of a 2nd-century B.C. historian to the effect that "the five notes (of the pentatonic scale) correspond to the (first) five *lu*"<sup>6</sup>, that is, in our convention, to the notes F G D A. Arranged in step-wise order within the octave, these sounds give the cyclic scale: F G A C D, of which the D and A are sharper than the corresponding degrees of a divisive scale<sup>7</sup> built on the same notes:

Scale:	F	G	A	C	D	(F)
Cyclic intervals:	9/8	9/8	32/27	9/8	32/27	
Divisive intervals:	9/8	10/9	6/5	10/9	6/5	

Although these two degrees of the cyclic scale are higher only by a comma (81/80) than their divisive or harmonic counterparts, the sound and effect of the cyclic scale are in fact absolutely different, and when the two scales are played side by side this difference is easily perceptible by the trained ear. The Chinese scale has an unmistakable sense of that *renewal* referred to in the above section on the 12-note transposing system.

The notes of the pentatonic scale were embodied in tubes of corresponding length. Starting from the standard (Chou dynasty) pipe-length of 81 lines, the five pipes stood in the relationship 81, 54, 72, 48 and 64 (alternate ratios of 2/3 and 4/3). These numbers, like the numbers 2 and 3 of which they are ultimately composed, had cosmological significance in Chinese culture. They went to make up the number of finer threads within

<sup>1</sup> Further concerning the ways in which these principles combine see below, Instruments.

<sup>2</sup> The *yang* and *yin* are probably comparable with the Sanskrit *linga* and *yoni*: respectively male (pertaining to being) and female (pertaining to matter).

<sup>3</sup> The alternation of generation is found also in the Jewish cosmogony of the *Kabbala*. According to this ancient work God created the world in ten *sephiroth* or utterances. The first *sephira*, which was androgynous, begat the nine following *sephiroth* in successive generations, male and female in alternation. See, for instance, J. F. C. Fuller, 'The Secret Wisdom of the Qabalah' (London, 1937).

<sup>4</sup> The natural duodenary division of sound and the duodenary division of the zodiac is too remarkable to pass unnoticed, especially in view of the deliberate connection between the two in the present context. Although the zodiacal division is generally assumed to have been arbitrary, the Chinese (and other ancients) speak of the musical foundation of celestial order and, whatever their conception may have included, there is no reason to rule out the possibility of a quite literal meaning.

<sup>5</sup> Some further legendary material on music and the phoenix is given by F. H. Martens, *op. cit.*, pp. 534-38.

<sup>6</sup> See-ma Ts'ien, see E. Chavannes, *op. cit.*

<sup>7</sup> I.e. the theoretical five-note scale of just intonation which derives from the nearest simple harmonic ratios to the fundamental tone. This is the pentatonic scale which, in its tempered form, is used by western composers.

the strings of some musical instruments<sup>1</sup> and 81, 72 and 54, it is worth noting, are adhered to in the number of flagstones forming the floor of the Altar of Heaven in Peiping.<sup>2</sup> Here we have the suggestion of a cosmo-connection between musical and architectural proportions which has also existed at various times in Europe, even as late as the Renaissance.<sup>3</sup> The number 5 was fundamental in Chinese philosophy, and much symbolism exists behind the five notes of the scale: in the classics these are linked with the 5 virtues — benevolence, righteousness, propriety, knowledge and faith<sup>4</sup> — and with several other categories of 5 which have here been collected from various sources<sup>5</sup>:

based on the cycle of fifths and have seen its connection with the zodiac. We have also discussed the five-note scale which is transposed as it moves in relation to this framework, noticing at the same time its connection with the five (primitive) planets. The musical system of the five-note scale transposing in the natural twelve-note cycle of fifths is strangely reminiscent of the celestial system of the five (primitive) planets moving in the twelve regions of the zodiac. In Chinese philosophy the two ideas are obviously very closely connected. This musical system, backed by natural philosophy, has remained the principal canon of Chinese musical theory through the ages. Upon this basis almost all subse-

TABLE II  
THE FIVE NOTES AND THEIR SYMBOLIC CORRESPONDENCES

Category	Note				
	<i>Kung</i>	<i>Shang</i>	<i>Chiao</i>	<i>Chi</i>	<i>Yu</i>
Political	Emperor or Prince	Ministers	Loyal Subjects	Affairs of State or Public Works	Produce or Material Things
Season	—	Autumn	Spring	Summer	Winter
Element	Earth	Metal	Wood	Fire	Water
Colour	Yellow	White	Blue	Red	Black
Direction	Centre	W.	E.	S.	N.
Planet	Saturn	Venus	Jupiter	Mars	Mercury

The correspondences of notes with seasons is paralleled in many epochs and among many nations, e.g. ancient Irish<sup>6</sup>, ancient Greeks and Babylonians.<sup>7</sup>

The five notes and their symbolic correspondences underlie the form and tuning of various instruments: the legendary Emperor Shun is said<sup>8</sup> to have "invented" a five-stringed *ch'in* (zither), whose five strings he harmonized with the five elements, colours, planets and directions. A remarkable legend testifies to the control of the elements and seasons by the sounds of the strings of the *ch'in*. The sound of the fifth string (*Kung* or tonic) is shown as harmonizing all the other notes; it stands, as it were, on a different dimensional level from these, just as in space the centre is generically different from N., S., E. and W. This same idea finds expression in the single apex lying above the centre of a four-pointed base in the massive pyramids built in ancient times in China, Egypt and Central America alike.

We have now treated the twelve-note transposing system (of Huang Ti or Ling Lun)

qucent Chinese theory has been built, and it will be seen from what follows that other systems which have attained to any degree of importance in China are but extensions of this primary system (the cyclic system) or have preserved close connection with it. Together with the Pythagorean system, which presents other aspects of it, it remains one of the root musical systems of the world. Another great system, the divisive system, found in Indian and other music including western, based on the arithmetic/harmonic relationships (and not primarily on cyclic or geometric relationships) has been little used in China.<sup>9</sup>

*The Seven-Note Scale.*—This scale has never been nearly so important in Chinese music as the five-note scale; the infixed semitone has been regarded as too sensual.<sup>10</sup> A seven-note scale has nonetheless long formed an accepted part of Chinese musical theory. Records disagree as to the period when it was first used.<sup>11</sup> Probably already known in certain Chinese folk music, the seven-note scale was officially adopted in the Chou dynasty, c. 1116 B.C., for the new ritual music of that period. From a notation which sur-

<sup>1</sup> See below, Instruments: *ch'in* (zither), No. 35.

<sup>2</sup> M. Granet, 'La Pensée chinoise'.

<sup>3</sup> See R. Wittkower, 'Architectural Principles in the Age of Humanism' (London, 1949).

<sup>4</sup> 'Shu Ching', Pt. II, Bk. iv, ch. 1.

<sup>5</sup> Including 'Yü Ki' ('Li Chi', ch. xvi).

<sup>6</sup> E. O'Sullivan, 'Manners and Customs of the Ancient Irish' (London, 1873).

<sup>7</sup> Plutarch, 'De anim. proc.' in "Timaeo", 31.

<sup>8</sup> 'Li Chi', ch. xvi.

<sup>9</sup> For its use in juxtaposition with the cyclic system, however, see below, Instruments, No. 35 (*ch'in*).

<sup>10</sup> See C. S. Keh, 'Die koreanische Musik' (Strasbourg, 1935), p. 39.

<sup>11</sup> The usual western assumption is that the 5-note scale evolved out of the 7-note scale. This is unsupported by any evidence.

vived the Burning of the Books it is possible to reconstruct this scale as follows:

## CHOU DYNASTY SCALE



The names and positions of the five original notes are the same as those for the pentatonic scale. The positions of the two new notes (here shown in black as B and E) show them as related to the 6th and 7th *lu* respectively; the seven notes were in fact regarded as deriving from the first seven *lu*. The names of the new notes, *pien-chih* and *pien-kung*, mean "altered" *chih* and "altered" *kung*, or possibly "changing into" *chih* and "changing into" *kung*. The *pien*-notes were thus considered auxiliary, a fact which is frequently emphasized in Chinese writings. In practice they were used as passing notes.

Although it is extremely rare, there are Chinese tunes in which the seven notes are all of primary importance. That the scale was at some period used in this way seems possible, for it had seven modes.

*Metamorphosis of the Five- and Seven-Note Scales*—Notwithstanding various experiments, the five-note scale with two auxiliary degrees, first introduced during the 12th century B.C. during the Chou dynasty, remained the principal scale of Chinese music up to the end of the Sung dynasty (13th cent. A.D.). It thus remained supreme for more than 2000 years. This scale has, as we have seen, an augmented fourth for its fourth degree. After the conquest of China by the Mongols and the foundation of the Yuan dynasty (A.D. 1280), a new seven-note scale was introduced from Central Asia by Kublai Khan. This scale had on the contrary a perfect fourth for its fourth degree. It was, so far as the order of steps went, like the western major scale, but its temperament was cyclic.<sup>1</sup> The Mongol scale was f', g', a', b $\flat$ ', c', d'', e''(f''). The Chinese and Mongol scales thus coincided at all steps except the fourth. The divergence at this step was resolved by combining the two scales into one single eight-note scale<sup>2</sup>, which officially became the new foundation of Chinese music—an event which Chinese authorities regard as important. The Yuan dynasty scale thus was f', g', a', b $\flat$ ', b $\sharp$ ', c'', d'', e''(f'').

The Yuan dynasty had in all probably

seventeen different scales, each with its proper expression, but the above scale is traditionally known as the Yuan scale. Starting from the Yuan scale, the Ming dynasty (1368–1644) omitted the notes causing semitonal steps (in our convention A, B and E), thus arriving at the following five-note scale, which now assumed a central position in the Chinese musical system. The Ming dynasty scale was f', g', b $\flat$ ', c'', d''(f'').

In reality the new scale turns out to be a mode of the original pentatonic, and about this time we find that certain scales which are other modes of the pentatonic were in practical use. The pentatonic scale had in all five modal forms.

At a later period of the Ming dynasty, or according to some authorities in the Ch'ing dynasty (1644–1912), two auxiliary degrees were again introduced. The result resembled the original Mongol scale, except that two of the seven degrees were not full degrees but only auxiliary degrees. The new scale is thus in reality a mode of the original (Chou dynasty) seven-note scale described above. The Ch'ing (or Ming) dynasty scale is f', g', (a'), b $\flat$ ', c'', d'', (e''), (f''). In this form the Chinese scale exists to the present time. The two auxiliary degrees (A and E), theoretically admitted, are used in practice with the greatest discretion. They are found only occasionally in ritual music, somewhat more frequently in the folksongs of some provinces of China<sup>3</sup> and Indo-China.<sup>4</sup>

*The Nine-Note Scales*.—Although the five-note and seven-note scales have occupied the central place in Chinese music, especially the five-note scale, there have been more complex scales in use at various periods. From the notations of the musician Chiang Kuei, still extant in the official history of the Sung dynasty<sup>5</sup>, it is clear that the scale was enlarged to nine notes<sup>6</sup>, in which the two additional notes were auxiliary in relation to the others. Some of the auxiliary notes were chosen from the 12 *lu*, but the exact pitches are not specified.<sup>7</sup> That Chiang Kuei was not alone in using these more complicated scales is indicated by a famous music book of the Ch'ing dynasty.<sup>8</sup> They are probably the most complex scales which Chinese music has ever reached, although they appear to have had little influence in the long run.

*Extensions of the Transposing System*.—Thus far we have seen the cycle of 12 *lü* as a trans-

<sup>1</sup> See J. Yasser, 'A Theory of Evolving Tonality' (New York, 1932), p. 35, n.

<sup>2</sup> J. H. Lewis, 'Foundations of Chinese Musical Art' (Peking, 1936), p. 73.

<sup>3</sup> The perfect fourth may imply a divisive or harmonic element in an otherwise cyclic scale; cf. the Greek 7-note scale of Pythagoras, which is also believed to have come from Central Asia.

<sup>4</sup> See van Aalst, *op. cit.*, p. 15, n. 1, for original reference.

<sup>5</sup> For their occurrence among the Annamites see Gaston Knosp, 'Mercur Musical', III, No. 9, pp. 898–956.

<sup>6</sup> For references see Lewis, *op. cit.*, p. 38.

<sup>7</sup> A fact usually unnoticed and indeed denied by western authorities (but see Lewis, *op. cit.*, pp. 69–71).

<sup>8</sup> Lewis, *op. cit.*, pp. 75–76, makes a partial reconstruction of some nine-note scales.

<sup>9</sup> Sheng Lu T'ung K'ao, see Lewis, *op. cit.*, p. 78.



posing system for the five-note scale and other scales. It is obvious, however, that this system was, both mathematically and musically, imperfect or rather incomplete, because the cycle of the 12 *lu* permits of the transposition of the scale into only eight keys that still preserve all their intervals in perfect proportions. Only the first 8 of the 12 *lǚ* can be taken as tonics. Assuming F to be the first, the last four, namely C#, G#, D# and A#, cannot be so taken. For instance, if C# be taken as tonic for a five-note scale, the other four notes should be G#, D#, A# and E#. While the first three of these exist, and give correct cyclic intervals, the fourth note, E#, does not exist in the scheme of the 12 *lǚ*; the note F has to be used instead, making the interval A#-F a fifth that is too narrow by a comma.

For a time such equivalents were used, but only as a matter of expediency. Realizing the imperfection, however, the Chinese have throughout the ages carried out numerous experiments in an effort to solve the problem. The more important of these will now be discussed.

The system of 64 *lu* (of the scholar Tsian-yen Shiao, c. 200 B.C.) continues the number of sounds related by fifths as far as the sixty-fourth sound (64 sounds within the octave). Using sixty of these as starting-points, it became possible to postulate sixty perfect keys, i.e. sixty different transpositions of the five-note scale for use over a period of five years ( $5 \times 12 \text{ months} = 60$ ).<sup>1</sup>

The system of 53 *lu* (of the scholar King-Fang, c. 40 B.C.) contained 53 notes within the octave. The difference between the first sound and the fifty-fourth being scarcely perceptible to the ear, this cycle permits of the transposition of the pentatonic scale in all 53 keys without noticeable departure from the structure in the last four keys. This system has the virtue of giving a natural division of the octave into 53 commas, a division of sound which is clearly perceptible to the trained ear. In relation to the cycle of 12 *lu*, the cycle of 53 *lǚ* represents the next (or inner) cycle of the division of sound.

The system of 60 *lǚ* (also attributed to King-Fang) divided the octave into 60 parts. This important system was based on analogy with the *pa-kua* or eight mystical trigrams which, united two by two, form 64 distinct combinations.<sup>2</sup> Among the natural analogies of this system is the equation:  $12 \text{ lǚ} \times 5$  (number of elements) = 60 *lǚ*. At first officially adopted, this system was later abandoned as too complicated.<sup>3</sup>

The speculations of King-Fang took cognizance also of the seven-note scale. "Because there are 12 *lu* and 12 scales similar to the standard scale (of 7 notes), there are 84 systems, of which 60 are for the principal modes and 24 for the complementary modes." The 84 systems also receive mention in the report of Wang-Fo (d. 595): "Among the 12 *lǚ*, 7 sounds (degrees) are taken successively which make a scale. . . . For each scale there are 7 systems: in total 84 systems on which are based the melodies, sung or played."<sup>4</sup>

The system of 360 *lǚ* (of T'sien-Yo-che<sup>5</sup>, under the Emperor Sóng Wên-ti, 425-53) expounded the theory of the progression of the *lǚ* as far as the 360th (cf. 360 days), that is, as far as the third cycle of the division of sounds (12 fifths and 53 fifths between the first and second cycles respectively). This system remained purely theoretical.

The system of 18 *lu* (of T'sai Yüên-t'ing, Sung dynasty), replacing the former system of 360 sounds, consisted of the 12 original *lǚ* (of Ling Lun) as principles and 6 altered *lǚ* (from the system of King-Fang).

*Temperament.*—So much for the systems based upon natural laws in their special application as the laws of sound. Parallel with these attempts have been others which, sacrificing an ideal for man's convenience, have contented themselves with compromise. All these attempts have virtually been in the direction of "equal temperament". This temperament is designed to dispense with the comma, i.e. to overcome the slight difference between the F and E#, or first and thirteenth notes in the cycle of fifths. This it seeks to achieve by dividing up the comma among the twelve notes, thus making the scale based on the *lǚ* into an equally tempered chromatic scale.

There are some indications that such a system, now lost, was known long before the Burning of the Books (c. 212 B.C.).<sup>6</sup> This system was probably only theoretical, for there is no evidence of ancient instruments tuned in equal temperament. Later attempts were made by Ho-Tcheng-Tien (A.D. 370-447), who according to Chinese scholars "did violence to figures", Luon-Tcho (543-610) and Wang-Fo (d. 959). But all these attempts ended in slightly inaccurate figures. Finally, in the 16th century, Prince Tsai-Yu<sup>7</sup>, after having "meditated for days and nights before the light of truth was revealed to him", found the exact formula for the

<sup>1</sup> See E. Faber, "The Chinese Theory of Music" ('China Review', 1875), p. 388.

<sup>2</sup> For these symbols see below, Instruments.

<sup>3</sup> The 60 *lǚ* of King-Fang with their names, intervals and relationships are listed by Danielou, 'Introduction to the Study of Musical Scales' (London, 1943), pp. 77-82.

<sup>4</sup> Cf. the "84 circulations" of ancient Persian music.

<sup>5</sup> In his treatise 'Lu-Lü-Sin-chu' ('The New Treatise on the Lü').

<sup>6</sup> Van Aalst, 'Exposé de la musique des Chinois' ('L'Echo musical', Brussels, 12 Oct 1890).

<sup>7</sup> 'Lu-Lü-Ching-I' ('The Precise Meaning of the Lü'), 1596.

equally tempered tuning of the 12 *lü*. In adopting this system he changed the endless spiral of perfect fifths into a closed circle of equal but imperfect intervals, thus precluding any possibility of renewal. Yet it is interesting that no old Chinese instrument has ever been found in this tuning and neither are modern instruments tuned in this way. Despite the place of honour usually accorded to Chinese equal temperament in western commentaries, the system was evidently not very much used

Hsi.<sup>2</sup> These the Chinese believe to be the expression of all the basic permutations and combinations of existence. The eight classes of instruments represent these eight aspects of existence.<sup>3</sup> These classes are, through their materials, correlated not only with the *pa-kua*, but also (through these symbols) with the points of the compass, the seasons and the elements or phenomena of nature. This co-ordination, attributed to the Emperor Shun, is called *pa-yin* and may be collected thus <sup>4</sup>:

TABLE III  
THE EIGHT TRADITIONAL CLASSES OF CHINESE MUSICAL INSTRUMENTS

No.	<i>Kua</i> = (symbol) Name Sign	Substance of Instrument	Example of Instrument <sup>5</sup>	Compass Point	Season	Element or Phenomenon of Nature
1	<i>Ch'ien</i> ≡≡≡	stone	sonorous stone (chime)	NW.	Autumn—Winter	Heaven
2	<i>Tui</i> ≡≡≡	metal	bell (chime)	W.	Autumn	dampness
3	<i>Li</i> ≡≡≡	silk	zither	S.	Summer	fire
4	<i>Chên</i> ≡≡≡	bamboo	panpipes	E	Spring	thunder
5	<i>Sun</i> ≡≡≡	wood	tiger box	SE.	Spring—Summer	wind
6	<i>K'ian</i> ≡≡≡	skin	drum	N	Winter	water
7	<i>Kên</i> ≡≡≡	gourd	reed mouth- organ	NE.	Winter—Spring	mountain
8	<i>K'un</i> ≡≡≡	earth	globular flute	SW.	Summer—Autumn	Earth

in practice. In any case, after the downfall of the Ming dynasty in 1644, the official musical authorities of the new dynasty (Ch'ing) rejected the principle of equal temperament and in 1712 definitely reverted to the original cyclic intonation derived from the twelve natural fifths of Ling Lun. Thus the most ancient canon still formally exists to-day. In practice, however, through the now general acceptance of western music in China (see above, History), the old system is largely forgotten and confused.

INSTRUMENTS. — Chinese civilization has created and preserved a large variety of musical instruments remarkable for their beauty of tone and form. They are traditionally grouped into eight different classes (the "eight sounds").<sup>1</sup> This grouping is, not as in the West according to the form or method of sound-production, but according to the substance from which the instruments are made. The classification rests on a very strange philosophy. As already seen, all things in nature are regarded as combinations of two opposite and complementary principles, *Tang* and *Yin*. These principles, respectively symbolized by an unbroken line — and a broken line — —, are combined in 8 different forms or trigrams, which are known as the *pa-kua* or eight symbols of Fu

Here it is more useful to list the instruments under the familiar western categories, but the traditional Chinese classification<sup>6</sup> can, if desired, be reconstructed from the individual descriptions and with the aid of the following table which, broadly speaking, shows the link between the two classifications:

TABLE IV  
WESTERN CLASSIFICATION OF CHINESE MUSICAL INSTRUMENTS

Western Category	Chinese Category
I. Idiophones	1, 2 (mostly) and 5
II. Membranophones	6
III. Aerophones	4, 7 and 8 (and trumpets from class 2)
IV. Chordophones	3

Only one Chinese class corresponds to chordophones, and these are, in fact, of little

<sup>1</sup> For earliest sources expounding the system of the *pa-kua*, with commentary, see 'The I Ching', the Richard Wilhelm translation, rendered into English by Cary F. Baynes, 2 vols. (London, 1951).

<sup>2</sup> The *pa-kua* are sometimes found depicted on Chinese musical instruments. For illustrations of temple bells see R. W. Marks, 'The Musical Instruments of Ancient China', M.Q., XVIII, No. 4 (Oct. 1932), fig. 6, between pp. 598 and 599.

<sup>3</sup> Data for a fuller co-ordination, including parts of the body, allegorical animals, etc., are contained in Confucius, 'The Ten Strokes of the Wings' (quoted by Matignon, 'La Voie métaphysique', Paris, 1905, new ed., Paris, 1936), p. 168.

<sup>4</sup> The numbers of these instruments in our catalogue below are respectively: 1 (2); 3 (4); 35 and 36; 21, 11; 16-20; 22; 28.

<sup>5</sup> For a traditional classification see van Aalst, 'Chinese Music' (Shanghai, 1884), pp. 47-83.

<sup>6</sup> 'Shu Ching' ('Book of History'), Pt. I, Bk. i, ch. iv and v; Pt. II, Bk. iv. ch. i.

importance in religious and ceremonial music (with the important exception of the zithers), though they are frequently encountered in popular music. Similarly membranophones constitute only one class and are of relatively little importance. The chief place is occupied, as in the Far East generally, by aerophones and idiophones.

Developed instruments undoubtedly existed in China long before those in Europe. Zithers and panpipes, and even lutes, appeared at an early date. But in the history of musical culture the three outstanding Chinese instruments, which no other cultures had at corresponding periods, are the reed mouth-organ, stone chime and bell chime. A great many of these instruments are already mentioned in the Chinese classics, and the ever close link between Chinese philosophy, music theory and practice has meant that they have, in their forms and chief features, changed but little over very long periods of time. Only in the instruments in popular use do we find departures from these principles, and then to a lesser extent than might be supposed.

The instruments remain symbolic of various aspects of Chinese philosophy in their form, dimensions and decorations. Thus the *ch'in* (long zither) being played represents the accord of heaven, earth and man mentioned earlier; and both the *shêng* (reed mouth-organ) and *p'ai-hsiao* (panpipes) represent the phoenix in whose notes Chinese music is said to have originated.

The musical disposition and tuning is traditionally in full accord with the theory (see above, Theory).<sup>1</sup> Some instruments represent the foundation tone (e.g. sonorous stone, No. 1; bell, No. 3); some are founded on the five- (or seven-) note scale (e.g. *ch'in*, zither, No. 35), while others represent the whole system of the 12 *lu* (stone chime, No. 2, bell chime, No. 4; panpipes, No. 21; *shêng*, No. 22). The idiophones, tuned (as rarely in the West) to definite pitches, permit of a timbre having a special charm for the Chinese, whose music lays so much stress on single notes (see below, Ritual Music).

Well over 200 types of instruments found in China have been described in recent times. The following list notices only the more important of these, whether in general use or nearly or wholly obsolete.<sup>2</sup> Traditional measurements are given in Chinese feet and Chinese inches unless otherwise stated or indicated by the context.

<sup>1</sup> Owing to the change of the foundation tone in different dynasties, however, there has been some confusion in practice.

<sup>2</sup> Further measurements, details and variety of forms will be found especially in the works (see Bibl.) of van Aalst, Amiot, Courant, A. C. Moule and Soulié. For further archaeological and historical data see the works of Fernald, Marks and Sachs. For their functions and use see below, Practice.

I. *Idiophones*. (a) *Stones*.—(1) *t'ê-ch'ing*, sonorous stone. A plate of jade or black calcareous stone cut in the shape of an obtuse-angled L and suspended in a frame by a cord which is attached to a hole bored in its apex. Of the two arms (2.25 and 1.8 ft. respectively) the longer is struck with a heavy stick or hammer to produce a clear, deep note, 3 octaves below the *huang-chung*. The last dynasty prescribed 12 *t'ê-ch'ing*, one corresponding to each of the *lu* (hence one for use in each month). Used on all formal occasions, latterly only Confucian

(2) *piên-ch'ing*, stone chime. 16 sonorous stones (of the type of No. 1) of uniform size (long arm 1.8 ft., short arm 1.35 ft.), but differing thickness, suspended each by a yellow silk thread in two equal rows on a large rectangular frame. Tuned to the 12 *lü* and first 4 double *lu*, the upper row of 8 (*yin lu*) forming separate series of notes separated by a tone. Struck by a small felt hammer Confucian (formerly also imperial) ceremonies. It answers the bell chime (No. 4). The number of stones varied under the different dynasties: Han, 19; Liang, 21; Wei, 24; Northern Chou, 14; Ming, 24; Chin, Sung, Ch'ü and Sui, 16. Formerly the relative sizes of the stones varied, and their shape was once curvilinear. The *fang hang* is a metal imitation introduced by a (probably) Turkish orchestra into China in the 7th century A.D.

(b) *Bells*.—(3) *po-chung*, single bell, suspended from a large ornamental frame. Struck with a wooden hammer. Corresponds to the single sonorous stone (No. 1), which answers it at the Confucian ceremonies. There are 12 bells tuned on the 12 *lü*, for use according to the season. The measurements of the first bell (*huang-chung*) are: length 3.6 ft., widest diameter 2.25 ft. The cross-section has been successively quadrangular (ancient—cf. Egypt, Ireland); elliptic (Chou dynasty); circular (16th cent., Ming dynasty) and oval (18th cent., Ch'ing dynasty).

(4) *piên-chung*, bell chime. 16 bells of equal size and diameter, but different thickness and weight, suspended in two rows of 8 in a frame, struck by a small felt hammer. Tuned as No. 2 (stone chime), which answers it. The number and (as described under No. 3) shape of the bells has varied under different dynasties.

(5) *wei-shun*, monkey bell (obsolete). Instrument of the Chou dynasty, almost balloon-shaped, suspended on a frame by a knob shaped like a monkey (*wei*).<sup>3</sup> Height 1.35 ft.,

<sup>3</sup> In rainy weather the monkey hangs from the branches of trees by putting the two tufts of its tail into its nostrils to form a circle, and from this the Chinese are said to have derived the idea of suspending their bells. See van Aalst, 'Chinese Music' (Shanghai, 1884), p. 56.

diameter 1.1 ft. (upper) and 8.3 ins. (lower). Its tongue was an internally suspended cluster of small round bells, the sound being exceedingly shrill. Used at the Temple of Ancestors.

(6) *to*, handbell. Almost cylindrical, with clapper of either (a) wood<sup>1</sup>: to assemble people for the publication of edicts, and used by civil dancers, or (b) metal<sup>2</sup> used by military dancers and in the army as a signal for silence and attention. Important in the Chou dynasty, it is now used only by Buddhist priests in prayer.

(7) *shun* (popularly *ch'ing*), resting-bell. A heavy basin of bronze, of variable size, struck on its thick edge by a wooden hammer to give a full clear tone. Used at religious ceremonies where, with the open side up, it is put into a kind of silk purse richly ornamented with costly fish scales.

(c) Gongs.—(8) *lo*, gong. Flat, bossless, bent-back shallow rim, pierced with two holes through which passes a yellow silk cord for holding the instrument in the hand. Struck with a copper mallet. Chiefly a popular instrument and used as a signal on civil and military occasions. Not used in imperial worship, but employed in Buddhist temples to call the attention of the sleeping gods. The numerous gongs of China, diameter varying from 2 ins to 2 ft., also include the *kan*, similar to No. 15, but larger and with deeper rim, *t'ong-ku*, a small bossed instrument; *t'ong-tyen*, small, with shallow rim; *teheng*, shallow, basin-shaped, held by metal clasps in a circle of wood; *yang*, a disc of shallow bulging form.

(9) *yun-lo* (also *yun-ngao*), gong chime. Nine little gongs or bronze discs, all about 4 ins in diameter but of different thicknesses, each attached by four silk cords to a wooden frame, in which they form three rows. Struck by a felt hammer. Frequently a tenth gong (never played) is present above the middle gong of the top row. To-day it is very difficult to find any gong chimes with an orderly tuning. Used (1) at court, mainly on joyful occasions; (2) in the Confucian temple, but only for the "Guiding March", (3) for form's sake, sometimes in wedding and funeral processions, where hired coolies strike it indiscriminately.

(d) Cymbals.—(10) *po* (or *t'ong-po*), cymbals. Of bronze, with flat (or slightly upward-curving) rim and large central boss, pierced with a central hole where a cord passes to hold the cymbals together. Marriages, burials, theatre. There are both small and large forms, the latter reaching a considerable width (nearly 2 ft.) in the lama temples. Chinese sources attribute the origin of the cymbals to India, Tibet and the Turkish peoples.

(e) Wood Percussion Instruments.—(11) *yu*, tiger (tiger-box). A musical instrument carved out of wood to represent a tiger (3.6 ft long, 1.8 ft. wide, 1 ft. high) crouching on a rectangular pedestal. Twenty-seven teeth (divided into three series) run along its back like a saw. Struck by a bamboo wand of which one half is handle, the other being split into 12 or 24 switches. Used in Confucian ceremonies where, at the end of each strophe, the attendant strikes it three times on the head and rapidly passes his bamboo wand along its dentated back. It is said that in the dying sound of the tiger an initiate experiences the mystery of Tao, the spiritual path of life.

(12) *mu-yi*, wooden fish (cf. Japanese *mo kugyo*). An offshoot of the slit drum, but to-day shaped somewhat like a human skull. Of various sizes up to a foot in diameter, it is carved from a piece of camphor wood and lacquered gold and red. It is hollowed out through a small ventral slit, and the craftsmen carve a small ball, imprisoned, but free to move inside the cavity. Suspended, or placed on a cushion or stand, the "fish" is struck with a heavy pointed stick. Used by priests (Taoist and Buddhist) to mark time in the recitation of prayers. In the 2nd cent. B.C., the *mu yu* is believed to have been used in praying for rain in the autumn. The fish (as a water animal) is connected with prayers for rain, but also with the rites of death and resurrection. The ball moving inside recalls resurrection myths such as the biblical tale of Jonah and the whale. The oldest surviving specimens have a piece of fruit carved in the mouth—the penny for the journey of the dead which still survives in the slice of lemon placed in the mouth of a fish served up at the present day. The "fish" has no eyelids: it symbolizes wakeful attention.<sup>3</sup> The *mu yu*'s near relative, the "Korean temple block", has, under the name of "Chinese temple block", found its way into the western dance band.

(13) *chu* (formerly *k'iang*), trough. Of square form, set up on a base; larger at the top (open) than at the base (closed), hence its side walls slope outward. Length of each side: 2.4 ft. (top) and 1.8 ft. (bottom); height: 1.8 ft. The interior is painted yellow, the sides blue, red, black and white. It is adorned with landscapes and figures of symbolical animals as follows:

Side facing:	E	W	S	N	base
Animal:	dragon	tiger	phoenix	tortoise	serpent-spirit

It is struck by a hammer (*ts'ui*) which, limited to a pivot inside the box on the bottom, is reached by the hand through a large hole in one of the sides. The trough has the form of an ancient grain measure, and traditionally

<sup>1</sup> Soulié, *op cit*, p 98, mentions a bell made of wood, with wooden clapper

<sup>2</sup> See Sachs, *Hist. Mus. Inst.*, pp 175-76.

the hammer is said to strike the bottom of the trough, a practice which seems to link it with ancient agricultural rites.<sup>1</sup> Some descriptions mention the striking of bosses on three or on all four sides. Used in Confucian ritual, where it gives two sounds at<sup>2</sup> or three sounds before<sup>3</sup> the beginning of each strophe.

(14) *shou-pan*, percussion clapper. Made of slabs of the red wood *huai*, 1.35 ft. long, 0.3 in. thick; breadth 2.5 ins. (lower end) and 2 ins. (upper end). The words of the hymn are engraved upon the instrument, and at each word it is struck against the palm of the hand. Confucian. This replaces the obsolete percussion clapper *ch'ung tu* (12 small bamboo strips fastened together by a strap) which was used by temple singers in the singing of sacred poems engraved on the strips. A bunch of bamboo strips was the ordinary form of book and at the sacrifice to heaven the clapper was said to commemorate the invention of writing.

(15) *p'ai-pan* (or *pan*), percussion clapper. A popular instrument consisting of two slabs of the red wood *huai*, attached by a silk cord, on which a third slab is struck to beat time. A form of the *pan* has recently been introduced into western dance bands under the name of "Chinese wooden block".

II. *Membranophones* (drums).—The drum in China is of an extraordinary number of varieties and sizes, varying from a few inches to several feet. These instruments, and the various names which they have possessed at different periods, almost defy classification. They include hourglass drums, kettledrums (probably of Islamic origin), barrel drums (probably ultimately of western Asiatic origin) and other forms. Important drums include:

(16) *ying-ku*, drum, c. 3 ft. high and 2 ft. diameter, richly ornamented, suspended in a frame and beaten on the upper surface by two sticks. Confucian.

(17) *tsu-ku* (or *ying ku*), barrel drum, horizontal, large, but not quite so large as No. 16, supported by a pedestal. Confucian.

(18) *po-fu*, barrel-drum, small, horizontal. Length 1.4 ft., diameter 7 ins. It rests on a table 1 ft. high. Held on the knees of the player, it is beaten with the hands. Confucian. Originally this drum was filled with rice hull and thus was in origin a grain drum (cf. Asia and North American Indians). Probably the earliest drum in China.

(19) *t'ao-ku*, barrel drum, horizontal, 1 ft. long and 1 ft. across, supported by a handle which passes through the barrel. When the drum is twirled, two balls, suspended by strings from the barrel, strike the drumheads.

Confucian (and itinerant vendors). Anciently ritual *t'ao-ku* were composed of two or more drums on a handle or a cluster of small drums hung together on a frame.

(20) *pan-ku*, flat drum, small, skin-covered top (diameter of head, c. 6 ins.) and hollow bottom, resting on a wooden tripod. Popular orchestras, accompaniment of ballads.

III. *Aerophones*. (a) Polycalamous.—(21) *p'ai-hsiao*, "panpipes".<sup>4</sup> A set of 16 vertical flutes (stopped bamboo tubes) arranged in raft form on a wooden frame, more or less carved and ornamented. The tubes are of equal diameters but different lengths. The blowing ends are all level and project above the frame, the other ends being stepped down from each side as they approach the centre of the instrument. At different periods the arrangement has been different—either (a) with the largest pipes in the centre or (b) with the pipes arranged in a single continuously stepped row. The 16 pipes correspond to the 12 *lu* and 4 grave *lü*, giving the same notes as the bell chime and stone chime. The number of pipes has varied<sup>5</sup> and in very early times there were 12 tubes. These corresponded to the 12 *lu* of which this instrument was an obvious outgrowth (a 12-pipe form survives in the *kuan-tsi*), it was thus probably at first a set of pitch-pipes and the forerunner of the holed vertical flute, and possibly also of the *shêng* (reed mouth-organ, No. 22).<sup>6</sup> A theory of origin in a series of pitch pipes (see No. 27) is necessary to explain the fact that the pipes are arranged in two series, male and female, to the left and right of the central point of the frame. This is reminiscent of the two phoenixes of the Ling Lun legend (see above, Theory), male and female<sup>7</sup>; traditionally the sounds of the *p'ai hsiao* represent the voice of the phoenix, and the form of its frame (possibly, however, not introduced until the Mongol dynasty c. 1300) represents this bird with wings outstretched. One of the names of the instrument is *fong hsiao*. Confucian ritual.

(22) *shêng* (Japanese *shô*), free-reed mouth-organ. The character *shêng* is made up of the radicals of "bamboo" and to "produce". Legend says that this instrument was made

<sup>4</sup> An accepted but inappropriate term, for Pan was a Greek god, and the Chinese instrument existed before the Greek syntax.

<sup>5</sup> There are also several varieties. For instruments with 12, 17, 21, 22 and 23 pipes see Soulié, *op. cit.*, p. 66.

<sup>6</sup> Tradition, however, attributes the *shêng* to the female sovereign Nü Wa, who preceded the Emperor Shun, traditional inventor of the *p'ai hsiao*, by some 700 years.

<sup>7</sup> The Cuna Indians of Panama have two sets of panpipes connected by a loose cord and called "man and wife"; when played, these are placed in parallel, so that a male note can be accompanied at the distance of a fifth. A similar instrument is known to-day in Bolivia (cf. ancient Peru), but the associated halves are played by separate players (see Sachs, *Hist. Mus. Inst.*, pp. 197-98).

<sup>1</sup> See Sachs, *Hist. Mus. Inst.*, p. 175.

<sup>2</sup> Van Aalst, *op. cit.*, p. 74.

<sup>3</sup> Soulié, *op. cit.*, p. 86; Sachs, *Hist. Mus. Inst.*, p. 175.

in imitation of the bird Phoenix with its body, head and wings (or tail). Certainly the form of its three main parts—windchest, mouthpiece and pipes—is otherwise unaccountable. The name of the large variety, *fong cheng*<sup>1</sup>, further witnesses the connection (*feng* = phoenix). The instrument is primarily associated with Confucian ceremonies, but *shêng* are carried (and were formerly played) at weddings and funeral processions—occasions connected (like the phoenix) with the idea of rebirth. They never appear in popular orchestras.

One of the most ancient instruments in China, and traditionally attributed to the legendary female sovereign Nu Wa, the *shêng* is first mentioned in the Chinese classics (odes of c. 1100 B.C.); the earliest known picture is on a votive stele of A.D. 551 in the University Museum, Philadelphia<sup>2</sup>; the most beautiful existing specimen is preserved in the Shosoin (museum of 7th-century Chinese art treasures) at Nara in Japan.<sup>3</sup>

Of the three parts of the *shêng* (a) the windchest or air chamber consists of gourd (*p'ao*) or calabash (latterly of lacquered wood hollowed in the same shape); (b) the mouthpiece or neck, formerly long and slender, is to-day short and stubby, and is sometimes tipped with ivory; (c) the pipes are latterly usually 17 in number. The older dictionaries<sup>4</sup> distinguish two types of *shêng*: (a) *ch'ao* (bird's nest), a larger type with 19 pipes, and (b) *ho* (concord), a smaller type with 13 pipes. The number of pipes has varied in different periods. Of the 17 pipes of the present *shêng* 13 speak and 4 are mute. Five different pipe-lengths have been distinguished.<sup>6</sup> The pipes are arranged symmetrically according to height, the two largest (16-20 western ins.) being in the middle (front and back), the others descending like steps to the short ones at the sides. They are bound together at the level of the shortest pipes. At their lower end, closely packed together, the pipes are inserted into holes around the rim of the windchest. Each pipe has two main openings: (a) a sidehole at the lower end inside the windchest; through this passes freely a thin metal reed or tongue ("free reed"), whose tip is slightly loaded with wax; (b) a hole just above the rim of the windchest (*i.e.* outside it), stopped by the player's finger to produce a note. Some of the pipes have a third opening (rectangular slit) near the top end. When present, this last opening determines the effective (sounding) length of the pipe.

<sup>1</sup> See Soulié, *op. cit.*, p. 57; Courant, *op. cit.*, p. 162.

<sup>2</sup> See H. E. Fernald in 'A Harp with a Thousand Strings', ed. Hsiao Ch'ien (London, 1944), p. 417.

<sup>3</sup> Reproduced by Marks, facing p. 598, fig. 2.

<sup>4</sup> 'Erh Ya', written by a pupil of Confucius;

<sup>5</sup> Shuo-wên, A.D. 100.

<sup>6</sup> *Shêng* is in fact a generic name.

<sup>7</sup> Van Aalst, 'Chinese Music', 1884, p. 79.

The *shêng* is tuned according to the *li* (a further link with the phoenix), but latterly there are differences in detail, *e.g.* duplication of notes<sup>7</sup>, there usually being eleven different notes in all.<sup>8</sup> The melodies drawn from this arrangement are pentatonic. The melody is sometimes accompanied by other notes which often lie above it (*cf.* No. 35 below), the simple harmonies (fourths, fifths and octaves) appropriate to any given note being indicated on the pipes by the makers<sup>9</sup>.

In playing, the performer slants the pipes over towards the right shoulder (ancient illustrations suggest a vertical position), holding the bowl of the instrument in the left hand. The playing is by suction as well as by blowing, and players, getting inflammation of the lungs, are said not to live longer than forty years.<sup>10</sup>

(b) Flutes.—(23) *ti* (to-day usually *ti-tzu*), a transverse flute, the common or popular flute of China (theatre orchestras, marriage and funeral processions, etc.). A bamboo tube (bound round with waxed silk, and sometimes ornamented with tassels) pierced with 8 holes (6 fingerholes, 1 blown across and 1 covered with a paper membrane). The *yu-ti* imitates the *ti* in marble. The *lung-ti*, "dragon flute", is a Confucian form of the *ti* adorned with a dragon's head and tail, a form of decoration not permitted to ordinary instruments.

(24) *ch'ih*, transverse flute of bamboo, the oldest in history and the original transverse flute of China, now obsolete. Apparently existed in right-handed and left-handed forms.<sup>11</sup> It was once blown in the middle. Medievally one end was "stopped". Holes: 5 + 1 (medieval) or more (later). Length: 16 ins.<sup>12</sup> Chinese transverse flutes also include: *ch'iang-ti* (shepherd's flute); *hêng-ti* (transverse flute); *ch'ang-ti* (long flute); *tuan-ti* (short flute). In all recent associations the word *ti* refers to transverse flutes, though anciently *ti* referred to vertical forms. A western origin is probable, and the Sumerian vertical flute was called *ti-gi*.

(25) *yo* (formerly *yueh*), short vertical flute, 3-holed (more recently 6-holed in China, though the Korean *yak* is still 3-holed). Its name *yo* means literally "stalk, foot, measure" in reference to the old Chinese foot whose length, corresponding to the *huang chung* or foundation tone, the instrument embodied

<sup>7</sup> *Cf.* Courant, *op. cit.*, pp. 161-63; Eastlake, 'The "Sho" or Chinese Reed Organ' ('China Review', Hong Kong, XI, 1882-83); Hermann Smith, 'The World's Earliest Music' (London, n.d.), pp. 200-6.

<sup>8</sup> Van Aalst, 'Chinese Music' (1884), p. 82, gives the lowest note as being about 902 c.p.s.

<sup>9</sup> See A. C. Moule ('Journal of the North China Branch of the Royal Asiatic Society', 1906); J. Yasser, *op. cit.*, pp. 74-76.

<sup>10</sup> Eastlake ('China Review', Aug. 1882).

<sup>11</sup> Fernald, *op. cit.*, p. 425.

<sup>12</sup> 'Erh Ya', (c. 400 B.C.); Prince Tsai Yü (16th cent.).

(9 $\frac{1}{2}$  English ins.). At one time it was played for dancing<sup>1</sup> but later became a wand which ritual dancers merely carried and waved in the left hand. Musically the *yo* is obsolete.

(26) *hsiao* (or *tung hsiao*)<sup>2</sup>, vertical flute (wrongly trans. "panpipes"). An obsolete bamboo pipe made like No. 25, except that the top is closed by a knot of bamboo in which is cut a notch joining that in the side of the instrument. This makes it intermediate between the whistle flute and the simple vertical flute. The early *hsiao* of the Chou dynasty had this form. About 22 ins. long; 5 plus 1 holes. Confucian. The *yu-hsiao* imitates the *hsiao* in marble.

(27) *kuan*<sup>3</sup>, literally "pipe" made up of the radicals for "bamboo" and "official" (wrongly "double pipe"), a notched pitch-pipe without fingerholes. Obsolete, one of the earliest Far Eastern wind instruments. Tuned to one of the 12 *lŭ*. A set of 12 such pipes was the basis of the *p'ai hsiao* ("panpipes", see No. 21).

(28) *hsian*, globular flute. Virtually the only old instrument belonging to the earth class (see above, Table III), this consists of a cone (elliptic in section) of baked clay (reddish yellow) or porcelain, shaped like an egg but with its upper end pointed and its lower end cut off so as to make a flat base: ornamented with dragons and clouds. Number of holes: earliest forms, 2 or 3; by 11th century, 8; latterly usually 6 or 7 (one at the apex for blowing, 3 or 4 in front, 2 behind). There are at least two different tunings. The melodies are pentatonic, though the notes present are more numerous. The timbre resembles the vowel sound *oo*, rather like that of the European globular flute which, under the name of *ocarina*, first appeared in Italy about 1860. Confucian.

(c) Oboes.—(29) *so-na* (S.W. *so-la*), conical oboe (wrongly, "clarinet"). Its name connects it with the Persian *surna*, which may have found its way into China through Turkestan. A wooden pipe with 7+1 holes terminated at one end by a copper bell and at the other end by a small reed mouthpiece. The scale varies with the maker, but its fundamental has been described<sup>4</sup> as approximately 902 c.p.s. Very popular. Marriages, funerals, yamen orchestras. The *k'ai-ti* is a smaller form of the instrument.

(30) *kuan* (*kuan-tzi*, or *lou kuan*; Japanese *hichiriki*), oboe<sup>5</sup> (wrongly, "clarinet"). A

tube (of hard wood, bone or horn) about 8 ins. long, pierced by 7+1 or 7+2 holes, and terminated by a long double reed. Chiefly weddings and funerals.

(d) Trumpets.—(31) *ta-t'ung-kyo* (popularly *hao-t'ung*, Japanese *dokaku*), cylinder trumpet (about 3 $\frac{1}{2}$  ft. long) which is rested on the ground. Mouthpiece shallow and broad-rimmed; the body has no bell, but the tube slides telescopically into a long wide cylinder of wood covered with copper, of copper only (smaller military type) or of iron.

(32) *syao t'ung kyo* (popularly *la-pa*), long trumpet (c. 4 ft.), formed of two or three telescopic tubes, with bulging rings marking the beginning of each section. The uppermost tube carries the mouthpiece, the lowest is expanded into a sizable bell. Chiefly military, also used by knife-grinders. Longer specimens are used by the lamas, and the name *la-pa* connects this trumpet with Mongolia and Tibet (cf. Persian *la-bek*).

(33) *cha-chaio*, hooked trumpet, a variety of No. 32. Of various sizes. Wedding processions.

(34) *hai-lo* (Japanese *hora*), conch horn or shell trumpet. Held by inserting the hand into the natural opening of the shell. Used chiefly by soldiers, watchmen, boatmen, etc., it has the same function as the bugle in Europe. Also found among Buddhist priests. The Chinese instrument must have originated in India, where alone the shell of the conch (*Xancus pyrum*) is found.

IV. Chordophones. (a) Zithers.—(35) *ch'in*, quasi-fretted long zither (wrongly, "lute", "harp", "psaltery"), instrument of the Chinese intellectual autocracy. The word *ch'in* means literally to "prohibit", in reference to its power to check evil passions, rectify the heart and guide the actions of the body. There is a whole literature in Chinese devoted to the instrument, including treatises on its notation and performing technique<sup>6</sup>, and a wealth of extraordinary allegories and legends. To judge from the tradition assigning its original 27-stringed form to the legendary ruler Fu Hsi, the *ch'in* is one of the most ancient instruments of China. Many forms exist or have existed<sup>7</sup>, having from one single string up to 20 strings, and a 13-stringed form is preserved in the *koto* (or *kin*) of Japan. The 5- and 7-stringed forms have been most common, both being first depicted in the Han dynasty in the famous Wu Tombs.<sup>8</sup> The 5-stringed form, attributed<sup>9</sup> to the pre-dynastic Emperor Shun, is now obsolete in

<sup>1</sup> 'Shi Ching' ('Book of Poetry'), Pt. II, Book vi Ode iv.

<sup>2</sup> The full name of this instrument is *feng huang hsiao*, "phoenix flute", though it is called simply *hsiao* in ritual. See Fernald, p. 424.

<sup>3</sup> Not to be confused with the modern oboe of the same name. See No. 36.

<sup>4</sup> Van Asiet, 'Chinese Music' (1884), p. 73.

<sup>5</sup> Not to be confused with the obsolete flute of the same name. See No. 27.

<sup>6</sup> For technique and references see below, Chamber Music.

<sup>7</sup> For various forms and archaeological data see Soulié, *op. cit.*, pp. 40-41, Fernald, *op. cit.*, pp. 411-15.

<sup>8</sup> E. Chavannes, 'Mission archéologique dans la Chine Septentrionale' (Paris, 1913), No. 117, stone slab (5-stringed) and No. 122, bas-relief (7-stringed).

<sup>9</sup> 'Li Chi' ('Record of Rites'), ch. xvi.



China, but may survive in the Japanese *go kin*. The 7-stringed form was official for the last dynasty, though this has rarely been heard latterly except in the temple of the Ju-Chiao or Confucian "Sect of the Learned".

The seven silk strings are longitudinally stretched over a narrow, slightly convex soundboard, whose concave underside is closed by a flat base. The base usually has four small feet. The body tapers slightly towards the rounded lower end. The strings are held by nuts on the under side of the wider end and pass through holes in the body to reach the upper surface, thence they pass over a bridge, run the length of the board and converge slightly at the lower end; passing round this, they come to be fastened to the adjustable tuning-pegs of jade or wood.

The dimensions and form, and the number of strings of this instrument, all have their connections in nature. The top (soundboard) is rounded like the firmament (heaven); the bottom is flat like the ground (earth); and the instrument is played by man. Thus performance on the *ch'in* symbolizes the accord of the triad heaven-earth-man previously mentioned.

The traditional length was 366/10 Chinese ins. (3.66 ft. = about 4 English ft.), associated with the maximum of 366 days in the year, and width 6.6 Chinese ins. (about 8 English ins.). Both dimensions are divisible by 3, which thus links them with the cosmic harmony. In the soundboard are two round or oblong holes: the dragon mouth (8 ins.), to play on the eight winds, and the phoenix mouth (4 ins.), to imitate the four seasons.

The seven strings represent the seven days of the week<sup>1</sup> or the seven celestial bodies<sup>2</sup> (the former five strings represented the elements and connected the elements with the seasons). Under the lowest or melody string there are thirteen studs (quasi-frets) which represent the twelve moons and the intercalary moon.

The constructional materials of the instrument are also important: the strings are of silk, the studs of metal, the nuts of marble or jadestone, and the soundboard is of wood. These are four of the eight classes of material deemed fundamental (see above, Table III).

The tuning is in accordance with the

Position of stopping (number of stud): Vibration ratio (relative to open string): Scale:	Nut	i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii	Bridge
	1	8/7	6/5	5/4	4/3	3/2	5/3	2/1	5/2	3/1	4/1	5/1	6/1	8/1	—
		C	D	E <sub>b</sub>	E	F	G	A	C	E	G	C	E	G	—

season. In the basic tuning the seven strings were formerly tuned to the cyclic pentatonic scale in the form C.D.E.G.A C D<sup>3</sup>, with the

two highest notes thus repeating the two lowest. The more recent official tuning is also based on the pentatonic scale, but in the following form<sup>4</sup> (the actual pitch of the fundamental is approximately western cello D, but transposition to C is here used for convenience).

String No.	I	II	III	IV	V	VI	VII
Pitch.	C	D	F	G	A	C	D
Vibration ratio:	9/8 32/27 9/8 9/8 32/27 9/8.						

The number of silk threads in a given string varied, that is, the weight of the string varied, with the self-same ratios which subsist between the actual notes<sup>5</sup>

String Number of threads	I	II	III	IV	V	VI	VII
Successive ratios between numbers of threads	108	96	81	72	64	54	48
	9/8	32/27	9/8	9/8	32/27	9/8	

The weight of a string, however, is not the only factor determining its pitch. Modern acoustics recognizes three such variables: length, weight and tension. As the *ch'in* strings are all of the same length, the actual variables are here reduced to two, namely weight and tension. Knowing the traditional relative weights of the strings, it is thus possible to calculate the relative tensions necessary to tune these strings of equal length to their prescribed pitches. Traditional figures of this kind (the number of threads to a string, etc.) are usually dismissed as being "purely symbolic", but (not excluding the strong likelihood of symbolic connections) the relation between weight and tension has a very definite bearing on timbre, and, since timbre is conspicuously important in Chinese music (see below, Ritual Music), it is more than likely that in the tuning of the *ch'in* this was taken into account by the Chinese.

Thus far we have an instrument of seven strings tuned in a *cyclic* scale, the pentatonic. Of these seven strings six (Nos. II-VII) are used to accompany the lowest or melody string (No. I). The melody string produces different notes by being stopped opposite to any one of the 13 different studs. Stopping by this method produces the following *divisive* or *harmonic* scale.

The complete scale appears to extend over three octaves. The notes produced by stop-

<sup>4</sup> Courant, *op. cit.*, p. 64, quoting from official Chinese sources.

<sup>5</sup> The 10th century A.D. Arab theorists tuned the 4-stringed lute (*'ūd*) by a similar principle.

<sup>1</sup> *Passim*.

<sup>2</sup> Courant, *op. cit.*, p. 164.

<sup>3</sup> Van Aalst, *op. cit.*, p. 61.

ping the string on one side of the centre stud, however, are produced as harmonics; the notes on one side of the centre stud (No. vii) hence duplicate those on the other side, but with a different timbre. Thus the studs, used in much the same way as frets, are disposed, not as frets usually are, unilaterally from one end of the string towards the opposite end, but symmetrically from the centre of the string (or soundboard) towards the two ends.

The scale produced by stopping the melody string includes not only the familiar minor third, major third, fourth, fifth, major sixth and octave, but also the septimal (or maximum) tone of ratio 8/7, not found in western music. Comparing the vibration ratios of the melody string successively stopped (*divisive* intervals) with those of the seven strings taken as a whole (*cyclic* intervals), we find that they have the same tonic, fourth, fifth and octave, but differ in their major thirds (5/4, 27/16), minor thirds (6/5, 32/27) and whole tones (8/7, 9/8).

The combination of the *divisive* principle with the *cyclic* principle on the *ch'in* is of particular interest, because these two systems have apparently always been found irreconcilable by theorists. Historically, moreover, the two systems are associated with different civilizations: the *divisive* with the Indian, Babylonian and western, the *cyclic* with the Chinese and Pythagorean Greek. Since both systems have their foundation in nature they must surely find connection in a larger system of which they are but parts.

(36) *sē*, unfretted long zither (wrongly, "lute", "lyre") of 25 strings.<sup>1</sup> This sweet-toned instrument, used in Confucian ceremonies (being proper to sacrifices of equinox) and in the accompaniment of poetry, is mentioned in all the classics alongside No. 35:

Loving union with wife and children  
Is like the music of *sē* and *ch'in*.

In general form the *sē* is like the *ch'in*, but its tail slants somewhat downward from its body. Its largest size is 81 (= 3<sup>4</sup>) ins. It is said to have had 50 strings at the time of its invention (by Fu Hsi), but legend<sup>2</sup> informs us that when a certain Miss Su was one day performing in the presence of the Emperor Huang Ti, the strains of the *sē* impressed him so deeply that he forthwith ordered the number of strings to be reduced by half.

Traditionally each string consists of 243 (= 3<sup>5</sup>) silk threads. Each is raised on a movable triangular bridge. The bridges are coloured, each group of five having its traditional shade: blue, red, yellow, white and black. In recent times only the first ten strings have movable bridges. Tuning varies

with the month and the rites celebrated. One tuning is heptatonic, another pentatonic. In a form of the latter the 25 strings are divided into two series of 12 by the central string; the "interior" series being associated with the imperfect *lū* (*yin*, female), the "exterior" series with the perfect *lu* (*yang*, male). The strings are played, two at a time, an octave apart (first with fourteenth, second with fifteenth, and so on).<sup>3</sup>

(37) *tseng* (cf. Japanese *sō-no-koto*), zither, usually of 14 strings (sometimes 12 or 13).<sup>4</sup> Smaller than No. 36, but similarly played in double notes. Used at imperial receptions and on festive occasions. Legend relates that in the Ch'in dynasty two brothers, striving to play the *sē* at the same time, broke it in half and that each half was called *tseng*. Others maintain that it was invented by General Mong t'yen (d. 209 B.C.) who built part of the great wall of China.

(38) *yang ch'in*, literally "foreign zither", related to the Persian *santir*, in its modern form migrated to China about or before A.D. 1800.<sup>5</sup> A rectangular, trapezoidal or oval box about 2 ft. long, 1 ft. broad and 4 ins. high. Over and through two bridges are stretched several sets of strings (2, 3 or 4 strings to each note). In the form with 16 sets, 8 sets pass over one bridge and through the holes of the other bridge; the other 8 vice versa. Soundboard protected by a lid. Played with two light strips of bamboo. Accompanies songs and ballads with the fiddle and lute.

(39) *la ch'in* (or *ya tch'eng*), bowed zither. Still found in northern China. Hollow wooden body shaped like one half (longitudinal bi-section) of a truncated cone. Ten pairs of silk strings<sup>6</sup> are stretched lengthwise over the rounded front and are regulated by iron pegs. Tuning pentatonic.

(b) Harp.—(40) *k'ung hu*, harp, vertical angular type, of 22 strings, which originated (both instrument and name) in the Persian harp *canak* (25 strings), being imported into China through eastern Turkestan in the 4th century A.D. or perhaps as early as the 2nd century.<sup>7</sup> The harp has never been important in the Far East, where the native zithers early became well established.

(c) Lutes.—(41) *p'i-p'a* (cf. Japanese *biwa*), four-stringed short lute (sometimes "balloon guitar"). An offshoot of the western Asiatic

<sup>1</sup> This method would appear to be in line with an alternative possible interpretation of an ancient passage concerning the generation of notes, already referred to. See above, Theory, p. 226, Note 8.

<sup>2</sup> For several varieties see Soulié, *op. cit.*, p. 45; Courant, *op. cit.*, p. 176.

<sup>3</sup> Farmer, 'Journal of the Royal Asiatic Society', Apr. 1934, p. 384, says that a similar instrument called *seny* was known in China at least as early as the 11th century.

<sup>4</sup> Courant, *op. cit.*, pp. 180-81, mentions 14 strings.

<sup>5</sup> See Courant, *op. cit.*, p. 176.

<sup>6</sup> For several varieties, including instruments with 19, 23 and 27 strings, see Soulié, pp. 44-45.

<sup>7</sup> 'Erh Ya', c. 400 B.C.

lute.<sup>1</sup> An important popular instrument; accompanies ballad singing. It was also adopted by poets during the T'ang dynasty. About 3 ft. long and 1 ft. wide (smaller in early times), the body is pear-shaped, its back being rounded but shallow, its front flat and covered with the soundboard. Two crescent-shaped soundholes appear between the plectrum band and the neck, though rarely in modern instruments. The fingerboard has four adjacent convex frets and, more recently, there are 6 to 13 further frets on the soundboard. The four silk strings, traditionally representing the four seasons, are attached (lower end) to a cross-ledge on the soundboard, but do not run beyond it, and (upper end) are tied to lateral pegs. The usual tuning is  $c'a'b'e''^2$  and the notes obtainable extend in the stepwise scale  $c'f'g'a'b'c'd''^3$  . . . to  $e'''$ . The instrument, held upright on the thighs, is played with bare fingers (original method) or a plectrum (since T'ang dynasty). The left hand stops the strings with much *vibrato*, pulls them, crosses them and so on, while the right, by using the fingers in rapid succession, can produce a kind of *tremolo*. Usually several strings are played together to give either drones or chords. There are said to be over twenty different kinds of technique. The  $p'i-p'a$  is not mentioned in the classics and is absent from the sculptures of the Han dynasty. Earliest mentioned in the 2nd century A.D.<sup>3</sup>, it first appears on Chinese sculptures of the 6th century, and the oldest surviving specimen dates from the 8th century. At least a dozen varieties are known<sup>4</sup>, having variously 2, 4, 5, 6, 7, 8, 12 or 13 strings. These include the *yun how*  $p'i-p'a$ , part of whose neck is carved in the form of a cloud, whence its name, *yun how*, "harmony of the clouds".

(42) *san hsien* (popularly *hsien tsu*, cf. Japanese *shamisen*, formerly *jamisen*), long lute of three strings ("three-stringed guitar"). The name *san hsien* means "three strings", and since the instrument is the counterpart of the Persian *sa-tar* (a word also meaning "three strings"), a western Asiatic origin is probable. The body (redwood) is small (about 7 ins. long), shallow, heavy and variously square or rectangular with rounded angles, or cylindrical. Covered with snake skin on both faces, it is pierced by a long neck (redwood) about a yard long. The three silken (sometimes metal) strings are tuned by lateral pegs (two on one side, one on the other), and are usually plucked with a heavy plectrum (occasionally by the fingers). Tunings:

Do-fa-do, Do-sol-do, Do-re-la. Popular among street ballad singers.

(43) *yueh ch'in* (Japanese *gekin*). Flat lute of four strings. Used with Nos. 41 and 42 to accompany ballads. Now rare. This instrument is popularly called "moon guitar"; for *yueh*, "moon", refers to the round shape of the body. The body has flat surfaces; the soundboard is of wood, the neck is short (latterly) and has 10 frets; the peg box has lateral pegs. The silk (sometimes copper) strings tuned in unison pairs a fifth apart, played with a plectrum. The variety known as *shuang ch'in* has an octagonal body and medium-length neck.

(d) Fiddles (bowed lutes).—(44) *hu ch'in*, two-stringed fiddle. Popular. The body is a small cylinder (bamboo, sometimes wood or a half-coconut or even copper) a few inches long, the upper end (covered with lizard or snake skin) serving as a soundboard, the lower end being left open; the body is diametrically pierced by the handle like a spit. No fingerboard. Tuning usually a fifth. The bow (right hand) is attached to the instrument since its hair passes between the strings. The left hand stops the strings and constantly uses *vibrato* and *portamento*. Possibly introduced into China from Central Asia (after A.D. 900), since *hu* is one of the names that the Chinese gave to the Turkish *Uighurs*.

There are numerous forms of fiddle in China, all of which, to judge from their names and construction, probably go back to a common origin. Varieties with rear pegs, skin soundboard and strings looped to the handle by a cord include the bamboo cylindrical-bodied (a) *tan ch'in* (body diameter *c.* 2 ins.) and (b) *hui hu* (diam. *c.* 1 in.), and the hexagonal wooden-bodied (c) *erh hsen* or *erh hu* (very popular) and (d) *su hu*. Varieties with lateral pegs, wooden soundboard and strings passing over a ledge at the upper end of the stick include the coconut-bodied (e) *hu hu* (body fits over opening) and (f) *ti-ch'in* (body fits into opening of half-coconut), and the pear-shaped-bodied (g) *ta hu ch'in*. Of these forms (a), (b) and (c) have two strings; (e) three strings; (d) and (f) four strings.

NOTATION.—China has possessed musical scripts for pitch representation for (probably long) upwards of 2000 years. These fall into three main classes: tonal notations, tablatures and neumes. In all these types the symbols, written in descending columns, are read from right to left. Rhythm and time values are indicated (if at all) by means of an additional notation.

*Tonal notation*<sup>5</sup>, indicating exact pitches, has

<sup>1</sup> Farmer, "Journal of the Royal Asiatic Society", Apr. 1934, p. 328, sees  $p'i-p'a$  as the probable phonetic spelling of Persian *barbaq*.

<sup>2</sup> For Chinese references see Courant, *op. cit.*, p. 177.

<sup>3</sup> In the work called "Feng su T'ung".

<sup>4</sup> See Soulié, *op. cit.*, pp. 47 and 49.



<sup>5</sup> For tables and examples see Levis, *op. cit.*, chap. vi and *passim*; Soulié, *op. cit.*, chap. iii; Courant, *op. cit.*, pp. 156-57, van Aalst, *op. cit.*, pp. 14-24.

always held the first place in China, probably because of the importance of individual notes of definite pitch (e.g. on stone chime and bell chime). For instrumental music the notation symbols are the literary characters of the first syllables of the names of the 12 *lu*. The chief forms are: (i) the ancient characters; (ii) the Sung dynasty characters<sup>1</sup>; (iii) the simpler "modern" or Mongol dynasty characters. For the short lute (*p'i-p'a*), pipes and vocal music the signs are those of the names of the scale degrees, there being three chief forms: (i) the ancient characters for the 5-note scale; (ii) the ancient characters for the 7-note scale, five of which are identical with the preceding; (iii) the simpler "modern" or Mongol dynasty characters.<sup>2</sup> The octave position is usually not indicated, though sometimes in sacred music a head note indicates the *lu* to which the fundamental should be tuned.

*Tablature* (for zithers and flutes) indicates, not the exact pitch of the notes, but the finger position and also, especially for the zithers, the details of technique: graces, momentary sharpening and other devices.<sup>3</sup> The tablature of the Japanese zither *koto* (derived from the Chinese zither *ch'in*) proves to be a Chinese transcription of the Sanscrit notation symbols used in India<sup>4</sup>, in whose *gamakas* the graces of the Chinese *ch'in* originated (see Han Dynasty *above* and Chamber Music *below*).

*Neumes*.—A rudimentary system, indicating the main melodic outline and closely connected with language in music-poems, exists for melodies where the curve is more important than the pitches of the notes individually. The basic system of neumes numbers three (of musical significance). Their names, movements, symbols and mnemonic positions on the fingers of the hand<sup>5</sup> are as follows:

TABLE V

Chinese Name	Type of Movement	Symbol	Finger Mnemonic
shang <i>p'ing</i>	rising level		tip of forefinger 3rd phalanx of forefinger
ch'ü	falling		tip of ring finger

An alternative circular notation is also in use for the basic melodic movements.<sup>6</sup>

<sup>1</sup> Hsia Ch'êng Ch'ou ("Yanching Journal of Chinese Studies", No. 12, Dec. 1932).

<sup>2</sup> For the actual symbols of all these forms, tabulated for comparison, see *Levis, op. cit.*, p. 91.

<sup>3</sup> For detailed information and analysis see Soulié, *op. cit.*, pp. 30-41, and cf. van Aalst, *op. cit.*, pp. 60 ff.

<sup>4</sup> Hertz-Trefzger, "Das Musikleben der Tang-Zeit" ("Sinica", XIII, 1938).

<sup>5</sup> The three basic classes of neumes and mnemonic use of the fingers find parallels in Babylonia, India, Egypt, Greece, Byzantium and Palestine, and have a near relative in the familiar musical hand of the European Guido d'Arezzo (d. 995).

<sup>6</sup> *Levis, op. cit.*, p. 93.

*Notation of Time and Rhythm*.—Time values and rhythms are, like dynamics, usually left to instinct and tradition.<sup>7</sup> There are, however, certain systems of signs which are added to the tonal notation or tablature. 4-time is the only time admitted in Chinese musical theory (it is very different in practice), and a small circle placed beside a note indicates the fourth beat of a bar; this divides up the composition in a way similar to that of the western bar-line. The first, second and third beats are also sometimes indicated by dots. By extension a dot can indicate a crotchet, two dots a minim and three dots a semi-breve<sup>8</sup>, but the system is not standardized and usually occurs only in manuscripts.<sup>9</sup>

*PRACTICE*.—The musical practice of China will be considered in five different classes. (a) ritual music (Confucian and imperial); (b) chamber music (of philosophers and poets); (c) music-drama; (d) minstrelsy (of street and concert hall); (e) folk music. The Chinese distinguish classes (a) and (b) as classical music, that is, as music which substantially follows the principles laid down in official Chinese musical theory (see *above*). Apart from some surviving forms of the music-drama, the remaining forms are regarded as popular.

(a) *Ritual Music*.—This has until recent times flourished in the Confucian temples and at the imperial court. The music of the latter, wholly extinct in China (and now also in Korea), may still occasionally be heard in Japan. The orchestra of the Japanese imperial household gave an annual public concert in Tokyo at which some of the ancient Chinese music could be heard.<sup>10</sup>

Confucianism has long been the religion of the Chinese lettered class. There is a temple in every prefecture and sub-prefecture where, in the dark hours of the morning ending at sunrise, great ceremonies have been held in honour of Confucius twice a year. In the temple at Peking the service was formerly attended by the emperor, who was the chief of the *Ju-Chiao* or Confucian "Sect of the Learned".

The actions of the emperor, the words of the hymns, the number of musicians, their positions and their instruments, and all the minutiae of the ritual were fixed by ceremonial law. Both within and without the temple the various musicians were ranged. Within, on the east and west sides, were the six singers (who in two groups of three faced each other), and players of the zithers, *shêngs* and small

<sup>7</sup> Wang Guang Ki (Kuang-chi Wang), "Über die chinesischen Notenschriften" ("Sinica", III, 1928), pp. 110-23.

<sup>8</sup> Example in van Aalst, *op. cit.*, p. 19.

<sup>9</sup> For some further symbols see *Levis, op. cit.*, pp. 95-96.

<sup>10</sup> Tcherepnin, "Music in Modern China" (M.Q., XXI, 1935, p. 393).

drums Without were the bells and bell chimes, stones and stone chimes, flutes and larger drums. And on the marble terrace the 36 dancers were grouped 18 on the west and 18 on the east, each group being headed by a leader carrying a banner to guide their movements:

has eight lines of four syllables each. More varied poetical and musical forms are also found in the old court ritual. A "Song in Honour of the Emperor"<sup>4</sup> consists of two metrical verses (each of heptasyllabic lines) alternating with an apparently non-metrical orchestral prelude, interlude and postlude.



As the emperor entered the temple the traditional "Guiding March" (*Tao Yin*) (Ex. above)<sup>1</sup> was played by 14 instruments, 10 of which played the melody in unison: 2 *shêng* (reed mouth-organs), 2 *ti-tzu* (transverse flutes), 2 *hsiao* (vertical flutes), 2 *yun-lo* (gong chimes) and 2 *iou-kuan* (oboes); the remaining 4 playing a rhythmical figure: 2 drums and 2 *shou-pan* (sets of percussion clappers). This music is very generally believed to be upwards of 3000 years old.

The important hymn to Confucius (Ex. below)<sup>2</sup> was sung after the emperor had arrived at the shrine. Several of the ancient hymns survive, but since they are fundamentally very similar, it is possible to find their main features in this notable example:

During stanzas II, III and IV of the hymn to Confucius the dancers<sup>3</sup> perform a dance in three cycles, assuming during each stanza 32 different positions. These positions<sup>6</sup> are based on the calligraphy of the words of the poem; the calligraphic symbols are really the neumes of the words and hence repeat the shape of the inherent melody of the words.<sup>7</sup> The equipment of the ritual dancer is described in an ode of the 7th century B.C.:

In my left hand I grasp a flute [yo]  
In my right hand I hold a pheasant's feather [k].<sup>8</sup>

It is still the same to-day, except that the flute has become a mere stick or wand and the feather—anciently three feathers bound together in the form of a trident—a single feather.



There are three main elements: words, music and dance. "Poetry expresses the idea; song regulates the sounds, dance enlivens the attitudes: these three have their principle in man's heart, and it is only later that musical instruments lend their help."<sup>3</sup> This triad was found of old in the dance songs of the ancient seasonal festivals (see below, Folk Music), a source to which Confucian ritual doubtless owes much.

The hymn to Confucius is a hymn of sacrifice. Its six stanzas concern receiving the approaching spirit (I), sacrificial offerings (II, III and IV); removal of offerings (V); escorting the spirit back (VI). Each stanza

Just as dance and speech were related through calligraphy, so music and speech were related through tone.<sup>9</sup> Each of the six stanzas has its own melody. To each word (syllable) there is a sustained note. These long equal notes are very characteristic of Chinese ritual melody; the individual notes seem to be more important than the shape

<sup>4</sup> Laloy, *op. cit.*, p. 91 (words) and p. 123 (music).

<sup>5</sup> 18 (9 couples) according to Courant (*op. cit.*, 140, No. 9); 36 according to van Aalst, *op. cit.*

<sup>6</sup> 11 of which are illustrated by van Aalst, *op. cit.*, pp. 31-32.

<sup>7</sup> This same calligraphy was also connected with painting, for the melodic neumes were the basis of the brush strokes of calligraphy and painting. For various connections between poetry, music, calligraphy and painting see Levis, 'Foundations of Chinese Musical Art' (Peking, 1936) pp. 191-94.

<sup>8</sup> Shi Ching, I, iii, Ode xii.

<sup>9</sup> At one period (Shen Yueh, 441-573) the tones of Chinese speech were even used as the basis of an independent melodic art. See further Notation (above) and Chamber Music (below).

<sup>1</sup> After van Aalst, 'Chinese Music', 1933 ed.  
<sup>2</sup> After van Aalst, 'Chinese Music' (Shanghai, 1884). For full music and words see pp. 27-31, for translation, pp. 34-35.

<sup>3</sup> 'Yo K'i' ('Memorial of Music') in 'Li Chi' ('Record of Rites')

of the melody itself. This quality is partly inherent in the nature of the pentatonic scale. But it is also especially connected with the developing timbre which the successive entries and ornaments of the different instruments combine (with the voices) to produce:

Thus the instrumental accompaniment is of the greatest importance in the total effect. The example above<sup>1</sup> shows, in short score, the first four notes of a Confucian hymn. The voices are supported in unison by the bells and wind instruments; the former include the bell chime (*p'ien-ch'ing*) from which the singers take their note, the key being according to the moon during which the ceremony is held (see above, Theory). The zithers (*sî* and *ch'in*) and the reed mouth-organ (*shêng*) play in simple harmony. To this must also be added: (a) the stone chime (*p'ien-ch'ing*) which, in relation to each note, is struck after the other instruments to "receive the sound and transmit" it to the next note; (b) the large bell (*t'ê-chung*) which sounds the first note of each verse; (c) the large drum (*ying ku*) struck three times at the end of each verse; (d) another large drum (*tsu ku*) from the opposite side of the terrace struck six times at the end of each verse, giving two beats in answer to each of the three beats of the *ying ku*; (e) the tiger-box (*yu*) which is struck at the end of the hymn three times on the head, and its wand subsequently passed rapidly along its serrated back. When all the instruments played together the timbre must have reached a subtlety and complexity unknown to the West. The ancient orchestras of the imperial court reached even larger dimensions.

There were no simultaneous harmonies but the very simplest<sup>2</sup>, and these were of relatively late introduction. The sonorities of music so exceptional in timbre would indeed be obscured by further harmony, which would seem crude as compared with the inner harmonies already so richly present.

<sup>1</sup> After G. E. Moule, 'Notes on the Half-yearly Sacrifice to Confucius' ('Journal of the China Branch of the Royal Asiatic Society', 1899-1900).

<sup>2</sup> Concerning the use of harmony in Chinese music see further Theory (above), *ch'in* (above), Instruments, No. 34, and minstrelsy (below).

The instrumental accompaniment had further a rhythmical significance: it helped to define the duration. To each long note of the voices in the present example the zithers count 16 beats<sup>3</sup> and the organ (*shêng*) is said to add one inhaling half-

tone followed by one exhaling half-tone.<sup>4</sup>

The total musical result of a Chinese classical hymn, performed in its proper surroundings, was unusually dignified and impressive, and to extraordinary subtlety it united remarkable clarity. Ideally, it was the tonal expression of Confucius's maxim that "the noble-minded man's music is mild and delicate, keeps a uniform mood, enlivens and moves. Such a man does not harbour pain or mourn in his heart; violent and daring movements are foreign to him."<sup>5</sup>

(b) *Chamber Music*.—The instrument characteristic of philosophers and scholars has been the zither called *ch'in* (see above, Instruments, No. 35), whose principles are deeply rooted in natural philosophy. Numerous compositions survive, some from ancient times.<sup>6</sup> Our next example<sup>7</sup>, 'Yi lan' ('Ah! the rainbow') is attributed by Tshai Yong (2nd cent.) to Confucius (554-479 B.C.).<sup>8</sup> (See opposite.)

This zither music is unusually delicate and elusive. Chords are rarely heard, although the left hand can accompany on a separate string. The music is characteristically a succession of single notes. This much the philosopher's music has in common with the ritual orchestral music, but it has also subtleties of its own unknown in the latter. The hands of the player, used separately and together, can stop, glide, tap, draw the string towards or away from the player and so on, to give a

<sup>3</sup> Sachs, 'Rise of Music in the Ancient World' (London, 1944), p. 45, cites 32 beats.

<sup>4</sup> *Ibid.*, p. 145.

<sup>5</sup> R. Wilhelm.

<sup>6</sup> Courant (*op. cit.*, pp. 167-73) transcribes several zither compositions from an important Chinese treatise of 1876 (see Courant, p. 211, No. 103).

<sup>7</sup> Quoted by Courant, *op. cit.*, 170-71, and taken from the treatise mentioned in the previous footnote. In Courant's notation the signature includes three sharps and one flat (E $\sharp$ ), corresponding to a certain classical tuning of the zither, but here the signature of four sharps is given so as to make the sound immediately intelligible to the ear.

<sup>8</sup> See Courant, *op. cit.*, p. 165 and n. 8.

wide range of musical inflections. These include open and stopped notes, harmonics, *portamenti*, beats and *vibrati*, there being not less than 26 varieties of *vibrato*.<sup>1</sup> Much of this technique, traceable to the *gamakas* of Indian music, reached China through Buddhists during the 1st century A.D. (Han dynasty), and produced a music very different from the precise, measured Chinese music of pre-Han times.

The poets created two different classes of music: (1) instrumental compositions on poetic ideas and (2) sung poetry.

The purely instrumental compositions came much into evidence during the T'ang dynasty when the *p'i-p'a* was taken up by the poets, who applied to it a technique in many respects resembling that previously given to the zither by the Buddhists. Many pieces are believed to have survived from this period, including 'Moonlight on the Hsün Yang River' by Yu Che-nan (558-638) and 'The Last Battle of Hsiang Yu' by Wang Wei (699-759). This music has a pictorial and evocative power unbelievable to those who had never heard it.

The song-poetry is based on the traditionally close connection between music and the Chinese language. The great number of Chinese words derive from relatively few monosyllables. A single monosyllable, according to its inflection and stress, can convey upwards of 150 meanings. The change in meaning of a syllable is due chiefly to the direction of its melodic movement. In other words, music determines its meaning. The three (or four) basic neumes of melodic movement already described (*see above*, Notation), combined with different starting-pitches and differences in stress can in this way give a large number of combinations. Chinese is thus a tone language with primary emphasis on melody, and a deliberate art of melody

and a table co-ordinating these, with their symbolic relations, survives<sup>2</sup> from the Liang period of the Six Dynasties. We learn from the official history (music section) of the Sung dynasty that "it is inherent in their very nature that the seven musical notes [*i.e.* of the scale] should be matched in harmony with the four linguistic neumes". If the musical melody goes against the right inflections of the voice, the meaning becomes unintelligible.

Vocalized poetry (with instrumental accompaniment) was in the ascendant as early as the Han dynasty. It was sung in chorus in court and temple as part of ritual, but later acquired a popular character. Some forms became a traditional element of the Chinese theatre, where they may still occasionally be heard to-day. Musical notations of Chinese chamber music survive from early periods.<sup>3</sup>

(c) *Music-Drama*.—From the earliest times music has played some part in Chinese drama and dance (*see above*, History). When the classical drama originated during the Yuan (Mongol) dynasty (14th century), its two styles each had their own type of music. The northern style (*Tsa chü*), classical or strict, was characteristically accompanied by the flute; the southern style (*Hsi Wen*), more free, was supported by the accompaniment of the lute. During the Ming dynasty, music came to play a still more important part in the drama. It was towards the close of this dynasty that actresses were excluded from playing parts, and societies of women were (until as late as 1911) kept separate from those of men; men consequently became expert in playing female parts, and thus began that strange falsetto singing which is a feature of Chinese classical drama. Chinese vocal style is in any case by preference high-pitched and nasal, and, like their music for stringed instrument, characterized by continuous *portamenti*.



exists for both poetry and music. "Without poetry there can be no music" is a dictum found in many Chinese treatises. The phonetic elements of Chinese have been systematically related to the musical sounds,

Some classical pieces survive to this day<sup>4</sup>, and the northern and southern styles still exist,

<sup>1</sup> See table in Levis, *op cit.*, App. I (pp. 210, 211).

<sup>2</sup> For an example from the Sung dynasty see Levis, *op cit.*, p. 168.

<sup>3</sup> See R. H. van Gulik, 'The Lore of the Chinese Lute' (Tokyo, 1940).

<sup>4</sup> An excerpt from the famous 'P'i-p'a-chi' ('History of the Lute') is recorded on Parlophone record M.O. 102. Orchestra: flute (H-tzu), long lute (*san hsen*), percussion clappers and gong.



but the classical drama declined seriously about the middle of the 19th century. At this time the modern drama took origin. The modern drama is of a far more popular nature, and the music consists chiefly of airs and ballads (*see below*, *Minstrelsy*). It is more akin to opera than to the western "straight" play, but also has an element of the circus about it, since acrobats too have their place. The music continues throughout, supporting and binding together: (1) the declamation, (2) the songs (sung only by principal characters at the most emotional moments), which as it were pick up the vocal line, and (3) the pantomime. The orchestra consists variously of flutes (*ti-tzu*), lutes, fiddles, oboes (*so-na*), trumpets; percussion clappers, cymbals and gongs (to mark the cadences). There is no scenery, and the meaning is conveyed through the conventions of costume and mimicry and, in skilful hands, through the inflections of song.

(d) *Minstrelsy*.—Small bands of musicians parade the streets, appear in the concert-halls and are hired for various functions. Their

(*ti-tzu*) and small flat drum (*pang-ku*). The oboe (*so-na*) is popular, and sometimes the "foreign zither" (*yang ch'in*) is added. The short lute (*p'i-p'a*) is more favoured as an accompaniment in the south. Such bands sometimes take part in marriage and funeral processions, when marches are played.<sup>2</sup> On such occasions the hooked trumpet (*sha-chiao*), cylinder trumpet (*hao-t'ung*) and gong-chime (*yun-lo*) are also used.

(e) *Folk music*.—Chinese folk music is similar in scope to that of other nations. Wherever work is going on it is done rhythmically and with rhythmical sounds (the shoemaker's hammer and even the chauffeur's horn) and often enough with a sort of rhythmic recitation.<sup>3</sup> The coolies have definite chants and the farmers, carpenters, masons and boatmen all sing at their work. There are some attractive lullabies (e.g. 'The Purple Bamboo'<sup>4</sup>) and numerous patriotic and political songs.<sup>5</sup> Interesting is the song imitating instrumental sounds, a type not unfamiliar in Hebridean music. The following Chinese example<sup>6</sup> is called 'The Feng Yang Drum'.

The musical notation is presented on three staves. The top staff is labeled 'STANZA' and 'Voice'. The middle staff is labeled 'REFRAIN'. The bottom staff shows the instrumental accompaniment with the notes 'Drr Piak, Drr Piak, Drr Piak, Drr Piak Piak Yeu Drr Piak Piak Piak, Ik Piak.' written below it. The notation includes various musical symbols such as treble clefs, key signatures, and rhythmic markings.

members, men and women drawn from the lower classes and often blind, are musically more or less untutored. The music they sing and play—the only music the visitor to China normally hears—consists of popular songs and ballads whose words allow us considerable insight into Chinese domestic life (e.g. 'Dame Wang'; 'The Haunts of Pleasure'; 'Oh mamma! you understand me well').<sup>1</sup> Some of these pieces originated in the popular plays.

The tunes are chiefly pentatonic, and they are rhythmical. The instrumentalists who accompany the voice and provide interludes all play the same basic melody in unison, but each embellishes it in his own way: anticipation, delay and ornament combine to produce a heterophony of decidedly harmonic character. Moreover, the repetition of the melody itself is never exact: there are slight but perpetual variations.

A typical band consists of two flat lutes (*yueh ch'in*), long lute (*san hsien*), one or two fiddles (*erh hsien*, *hu ch'in*), transverse flute

Note especially the "nonsense" words of the refrain. Many of the melodic phrases (e.g. those in the second<sup>7</sup> and fourth<sup>8</sup> bars) are very characteristic of Chinese popular melody. The rites of private life still have their songs, e.g. 'Love's Lament in Mid-Autumn', mid-autumn being the traditional season for family reunion.

Some of the most interesting aspects of Chinese folk music may be sought in the songs which once formed a part of the ritual of the ancient seasonal festivals. These festivals were the occasions of contests of dance and song. Choirs of boys and choirs of girls gathered at the junctions of rivers and challenged one another by singing antiphonal poems—sequences of *distichs* (each half of the distich usually consisting of eight words)—accompanied by gestures. This grouping by sexes and the alternate singing (antiphony) were said to symbolize the alternate rhythm of the

<sup>1</sup> For music examples *see* van Aalst, *op. cit.*, p. 46.

<sup>2</sup> *See* Tcherepnin, M.Q., XXI, No. 4, Oct. 1935, pp. 191-92.

<sup>3</sup> T. Z. Koo, 'Folk Songs from China' (London, 1948), No. 9.

<sup>4</sup> *E.g. ibid.* Nos. 5, 9 and 10.

<sup>5</sup> From *ibid.*, No. 8. Cf. *ibid.*, No. 9, bar 5.

<sup>6</sup> Cf. *ibid.*, No. 6, bar 3.

<sup>1</sup> Words and music in van Aalst, 'Chinese Music', 1884, pp. 38-43.

opposed and complementary principles of the universe: *Yin* and *Yang*.<sup>1</sup> These concurrently active forces lay at the root of the Chinese conception of time, and the festivals, held at the intervals between the seasons<sup>2</sup> (at which sexual and marriage rites took place), were regarded as times of reunion of the two principles in the world. At one festival<sup>3</sup> two companies of musicians played one after the other and then both played together.<sup>4</sup> Thus originated many Chinese folksongs and dances, others being composed in the royal palaces, to be sung later for reforming morals.<sup>5</sup> And in the villages many of them have stayed. We learn that when the Emperor Shun wished to ascertain whether the government were right or not, his musicians "took odes of the court and ballads of the village to see if they corresponded with the five notes".<sup>6</sup> The original connection in China between folk music and civilization is more readily apparent than it is in many other countries to-day, where there are no written records to testify to it. And in much of Chinese folk music, no less than in other Chinese music, can still be discerned the guiding hand of the natural philosophy of this remarkable civilization.

P. C. H.

COMMUNAL SONGS OF THE PRESENT DAY. —With the Japanese occupation of Manchuria in 1931 a wave of intense patriotism swept over the Chinese student body, finding expression for the first time in China's history in unison songs. The most famous name from this period of the early 1930s is that of Nieh Eel, a Yunnanese who wrote a number of occupational songs: the 'Road Builders' Song', the 'Bricklayers' Song', the 'Longshoreman's Song', the 'Pioneers' Song', and most widely known of all, 'The March of the Volunteers' (now the national anthem). In the year of Nieh Eel's death (1935), Liou Liangmo began the organization of unison choruses, so that by the time of the Japanese invasion in 1937 there were centres of community singing all over China, particularly in the Eastern Provinces. The habit of singing in groups is something quite new to China, as indeed is the practice of singing in western style ("from the stomach" — as the Chinese describe it). Falsetto singing and the forced voice-production of the Chinese stage were,

until that period, the only methods practised. Since then schoolchildren, the army and the police have had constant practice in singing in the western style, inasmuch as they sing the national anthem twice daily. This was recently the Party Song of the *Gwomundaang*, composed in 1928 by Cherng Mawyeun, and provides an example of the modification of Chinese musical feeling by contact with western music, and more particularly by contact with those universal destroyers of non-western musical culture, the harmonium and the mouth organ. Ironically both derive from the Chinese mouth organ, the *sheng*!

CHINESE MUSICIANS OF TO-DAY. —In a short survey such as this it is impossible to make more than brief mention of a few outstanding personalities in the Chinese musical world of the present day. The vastness of the country prevents musicians from knowing more than their own circle of acquaintances, except in rare instances. Then again there is a gulf between those trained exclusively in the Chinese tradition and those trained in western music. Finally, it is undoubtedly the case that many of the finest musicians in the classical tradition are hidden away in remote parts of the country with little or no contact with the westernized Chinese. In preparing the notes which follow, an attempt has been made to prevent their becoming a record of personal contacts by collecting the impressions of various persons and groups competent to give an opinion. The writer is particularly indebted to Lu Shannmin (Mrs. A. Tcherepnin) and a group of Chinese musicians working in Paris for the benefit of their views. It is necessary to stress, however, that the names mentioned are those known to him or to some group; it is impossible to make nation-wide comparisons in a country so large as China where communication between one region and another is still difficult. At least it can be said that the people mentioned here are all outstanding in their immediate circle; but there are doubtless many others of equal distinction whose names do not appear.

*Performers on, and Composers for, Chinese Instruments.* —The name of Jar Fuhshi is bound to occur in any account of Chinese music. As founder and editor of 'Junyu', a handbook of *chyn* players and research on the *chyn*, he takes a leading part in the life of the Zither Fraternity. He is a fine scholar and an incomparable performer. Interest in the problems of temperament led him to collaborate with Professor Ding Shilin, formerly director of the Institute of Physics of the 'Academia Sinica', in the construction of a justly tempered *shau* which can be played in concert with the 7-stringed zither. He has recorded a number of zither tunes for the

<sup>1</sup> M. Granet, 'Festivals and Songs of Ancient China', trans. E. D. Edwards (London, 1932), p. 147. Further see above, Instruments.

<sup>2</sup> Cf. the Confucian temple ceremonies (whose music is described above, see Ritual Music), held at the winter solstice (a sacrifice to heaven) and summer solstice (a sacrifice to earth).

<sup>3</sup> Granet, *op. cit.*, p. 173 and n. 2.

<sup>4</sup> Cf. the method of beating the drum called *po-fu* (see above, Instruments, No. 18) in the Confucian ceremonies: right hand, left hand, both hands. The symbolism is surely identical.

<sup>5</sup> For translations of such poems from the 'Shi Ching' ('Book of Poetry'), with a valuable commentary, see Granet, *op. cit.*

<sup>6</sup> 'Shu Ching' ('Book of History').

Music Section of the Library of Congress at Washington.

Shyu Yuanbair is an expert in Chinese connoisseurship, a painter specializing in orchids and rocks, a skilled maker of zithers, a composer of zither tunes, a virtuoso performer famed for his refined and authoritative finger technique. Pei Tieshya, now a venerable old man, is known throughout China as a fine performer and as the envied possessor of two dated zithers of the T'ang dynasty, made by the Lei family in 723. The writer has heard him play 'Yang Chuen', one of the tunes from the earliest Ming treatises, reputedly of great antiquity.

In addition to Yang Tzaypyng, an outstanding performer on the *jeng* is Jenq Yingsuen, an official of the Bureau of Rites and Music.

The *pyibar* attracts many fine performers. These include Professor Ju Ing of the National Conservatory of Music at Nanking—living representative of the Lii tradition of the Ching dynasty, the late Professor Liou Fuh of Peking University, who left a number of compositions, and Yang Dahjiun. Unlike many performers in the Chinese tradition, Yang is well-read in western music; he has added a number of works of virtuoso quality to the *pyibar* repertory. Liou also left a number of compositions for the *ellhuu* and was himself an outstanding executant on this instrument. His tradition is maintained at the National Conservatory of Nanking by Chern Jenndor.

The best performers on the *sheng* and *shau* are usually to be found in Taoist monasteries. Among amateurs Sheu Boryou has a high reputation for his playing of the cross flute, *dyi*.

Of nine names of performers of *jingshih* well-known in China mention may be made of Mei Lanfang. Now (1950) approaching sixty, he can yet portray that quintessential femininity which, from the attentions it prompted, both in Chinese and foreign admirers, in his earlier years, is said to have caused no little embarrassment, to himself as to Mrs. Mei, who, for a lifetime, has supervised her husband's wardrobe and *maquillage*.

*Vocalists in the Western Tradition and Performers on and Composers for Western Instruments.*—Some slight impression of the rarity of Chinese performers on western instruments and of vocalists in the western tradition may be obtained from the following figures for pianists, violinists, flautists and vocalists of concert standing: seven pianists of whom four have received training abroad; seven violinists of whom four have received training abroad; two flautists, one of whom is teaching abroad; eight singers of whom four have studied abroad. One of the most important figures, as performer and composer, is Maa Sytsong,

a violinist trained at the Paris Conservatoire, who has written two Symphonies, a symphonic poem, a violin Concerto, a Quintet, a Sonata for violin and pianoforte, a number of songs and choral works. Nine composers of songs in the western manner have acquired some reputation in China. Among these the name of Jaw Yuanrenn deserves special mention. Professor Jaw is a distinguished philologist, and the aptness of his melodies to their words is generally admired. Four composers have produced orchestral works, five have written chamber music and five have produced operettas, cantatas or choral works. In all, fourteen names are held worthy of mention as those of serious composers in the western style.

Of the very small amount of pianoforte music by modern Chinese composers that the writer has seen the opening of 'Shepherd's Pastime' by Lao Chih-Cheng (*sic*)<sup>1</sup> shows promise:



but the rest of the work is not at the same level. Both opening and closing sections of 'Buffalo Boy's Flute' by Rodin Ho (*sic*)<sup>2</sup> are not without charm, but there is little to be said for the middle section. The last eight bars are quoted here:



<sup>1</sup> Lao, Chih Cheng, 'Shepherd's Pastime' (Peiping, 1935).  
<sup>2</sup> Ho, Rodin, 'Buffalo Boy's Flute' (Peiping, 1935).



The melodies of Liu Shea-An (*sic*)<sup>1</sup> are pleasing, but the accompaniments are disappointingly weak. L. P.

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**CHINESE PAVILION (Chinese Crescent, Chapeau chinois, Turkish Crescent, Jangling Johnny).** An instrument producing sounds of indeterminate pitch consisting of a pole with several transverse brass plates of crescent or other fantastic form and generally terminating at the top with a conical pavilion or hat, whence its several names. On all these parts a number of very small bells are hung, which the performer causes to jingle by shaking the instrument, which is held vertically, up and down. (See PLATE 35, Vol. IV, p. 504, No. 4.) The Chinese Pavilion was used in military bands. v. de p.

See also Glockenspiel, Janissary Music

**CHINNER, Norman** (b. Malvern, S. Australia, 7 Aug. 1909)

Australian organist and conductor. He studied at the Elder Conservatory at Adelaide, where he won an organ scholarship in 1927. He was appointed conductor of the Australian Broadcasting Commission's Adelaide Wireless Chorus, deputy conductor of the Adelaide Orchestra and conductor of the Adelaide Philharmonic Society. He has given first performances of many important British works, by Bantock, Britten, Dale, Dyson, Vaughan Williams, etc. R. D.-S.

**CHINZER, Giovanni** (b. ? , c. 1695 ; d. ? , c. 1750).

Italian composer. His name points to a German or perhaps Swiss origin. Very little is known about his life. L. Neri's records that he played the trumpet in the Opera orchestra at Lucca in 1735, and on the title-pages of his later Paris publications he is described, among other things, as "Professore di Tromba". He probably lived mainly at Florence between 1731 and 1742, for he wrote operas for the small Teatro di Via del Cocomero there and, in the libretto of his last opera, 'Atalo' (Venice, 1742), as on the title-pages of his published works, is called "Giovanni Chintzer di Firenze". There is no foundation for the statement that he settled either in Paris or in London, since it is based on the mere fact that instrumental works of his (symphonies, sonatas, trios and divertimenti) were published in those cities. But his music must have enjoyed a certain reputation outside Italy, for he was one of the composers from whose works Vivaldi partly selected the score for the centenary celebration of the Amsterdam Schouwburg in 1737. Apart from the instrumental works mentioned, some manuscript church music is also extant. One single air from his opera 'Temistocle' (performed at Pisa in 1737) is in the B.M. The National Library, Vienna, has a volume (MS 17716) of 'Arie diverse' by Chinzer, dedicated to Maria Theresa of Austria, "Grand Duchess of Tuscany"—dating, therefore, from some time after 1737, when the last Medici grand duke died. It includes an aria, "Ah, mi dividon l'anima", elsewhere attributed to Pergolesi and included in his collected works.

A. L. & F. W. (ii).

**CHIOZZOTTO.** See CROCE (GIOVANNI).

**CHIPP, Edmund Thomas** (b. London, 25 Dec. 1823 ; d. Nice, 17 Dec. 1886).

English organist and composer. He was the eldest son of the harpist and drummer Thomas Paul Chipp (1793-1870), well known as the player of the "Tower Drums" in London. Edmund became a chorister in the Chapel Royal and studied the violin under Nadaud and Tolbecque. In 1843-45 he was in the queen's private band, and he became known as an organist of some repute from his holding the post of honorary organist at Albany Chapel, Regent's Park, in 1843-46. In 1847 he succeeded Gauntlett at St. Olave's Church, Southwark, a post he resigned on being elected organist to St. Mary-at-Hill, Eastcheap, in 1852. On W. T. Best's retirement from the Panopticon in 1855 Chipp was chosen to succeed him as organist, an appointment he retained until the closing of that institution. He was invited to become organist to Holy Trinity, Paddington, where he remained from

1856 until his appointment as organist of the Ulster Hall, Belfast, in 1862. He took the degree of Mus B. at Cambridge in 1859 and of Mus D. in 1860. In 1866 he was appointed organist to the Kinnaird Hall, Dundee, and also to St. Paul's Church, Edinburgh. In Nov. of that year both appointments had to be resigned, as he was appointed organist and Magister Choristarum to Ely Cathedral.

The works composed by Chipp are the oratorio 'Job', 'Naomi, a Sacred Idyl', much church music, a book of 24 Sketches and various minor works for the organ, songs, etc.

J. A. F.-M.

**Chirico, Giorgio da.** See SAVINIO (brother)

**CHIROPLAST.** See LOGER.

**CHISHKO, Oles.** See TCHISHKO.

**CHISHOLM, Erik** (b. Cathcart, Glasgow, 4 Jan. 1904)

Scottish organist, conductor and composer. He studied composition under Tovey at Edinburgh University, and in 1934 took the Mus. Doc. degree there. After touring Canada he returned to his native Glasgow, where he held an organist's appointment and taught privately. During his Glasgow days he founded the Active Society for the propagation of modern music and was thus the means of bringing nearly every composer of note to Scotland. In 1930 he became conductor of the Glasgow Grand Opera Society, in which position he gave performances of many rarely heard works, including Mozart's 'Idomeneo' and 'La clemenza di Tito', Berlioz's 'The Trojans' and 'Benvenuto Cellini', and the Scottish composer William Moonie's opera 'The Weird of Colbar'. In 1945 he went to South Africa, having been appointed Professor of Music at the University of Capetown.

Chisholm's works include an opera, 'The Isles of Youth'; 4 short operas, 'Simoon' (after Strindberg), 'Dark Sonnet' and 'Before Breakfast' (after Eugene O'Neill), and 'The Inland Woman' (Mary Lavin); ballets 'The Forsaken Mermaid', 'The Earth Shapers' and 'The Pied Piper of Hamelin'; 2 Symphonies, 'The Tragic' and 'Ossian', overture 'The Friars of Berwick', orchestral fantasy 'The Adventure of Babar' (after Jean de Brunhoff), 'Ceol Mor' dances and Concerto for orchestra; 2 pianoforte Concertos (the second based on Hindustani themes), violin Concerto (first performed, Edinburgh Festival, 1952), 'Straloch Suite' for pianoforte and strings; double Trio for wind and strings; 6 Sonatinas, 24 Preludes and 'The Edge of the Great World' for pianoforte.

M. L.

**CHISSELL, Joan (Olive)** (b. Cromer, 22 May 1919).

English writer on music, teacher and critic. She was educated at Manor School, Sheringham, and studied music at the R.C.M. in

<sup>1</sup> 'Storia della musica in Lucca' (Lucca, 1879).



London from 1937 to 1942. In the latter year she became a lecturer in music for the extramural departments of Oxford and London Universities, and in 1947 she was appointed to the music staff of 'The Times', to which she regularly contributes penetrating and well-balanced criticism. She is the editor of the R.C.M. Magazine and teaches the pianoforte in the junior department of that institution. She also broadcasts occasionally.

Joan Chissell's chief literary work so far (1953) is her book on Schumann contributed to the 'Master Musicians' series, admirable both as a biography and as a critical study on an extended scale. She also contributed a chapter on that composer's concertos to the Penguin book 'The Concerto' (1952) and another on Benjamin Britten's concertos to a symposium published in 1953. She further wrote for the biographical section of Odham's Encyclopedia and has contributed numerous reviews of music and books on music to periodicals such as 'Music & Letters', 'Musical Times', etc.

E. B.

**CHITARRONE** (Ital. augmentative of *chitarra*). A theorbo, or double-necked lute of great length, with wire strings and two sets of tuning-pegs, the lower set having twelve and the higher eight strings attached, the unusual extension in length affording greater development to the bass of the instrument. (See PLATE 42, Vol. V, p. 432, No. 5). It was the favourite instrument used for accompanying the voice in the new monodic style of the early 17th century. One of its greatest exponents was Kapsberger.

The Italian *chitarra* was not strung with catgut like the Spanish guitar, but with wire, like the German cithar and the old English cittern. The *chitarrone*, as the suffix implies, was a large *chitarra*; and the Italian instrument called by this name is a theorbo with a longer neck, strung with wire. In Italy the instrument is sometimes called *arciuuto*; but the German authorities, Praetorius (1619) and Baron (1727), call it *chitarrone*. Both the *chitarrone* and the arch-lute were employed in Italy in the late 16th and early 17th centuries with the *clavicembalo* and other instruments to accompany the voice, forming a band, the nutty, slightly bitter timbre of which must have been very sympathetic and agreeable. Lists of these earliest orchestras are extant, notably one that was got together for the performance of Monteverdi's 'Orfeo' in 1607, in which appear two *chitarroni*. A very fine specimen of this interesting instrument is in the South Kensington Museum in London. The length of it is 5 ft. 4 ins. It is inscribed inside "Andrew Taus in Siena, 1621".

A. J. H., rev R. T. D.

See also Archlute. Cittern. Kapsberger. Lute. Theorbo.

**Chkalor, Valery.** See Koval (oratorio on C.).

**CHLADNI, Ernst (Florens Friedrich)** (b. Wittenberg, 30 Nov. 1756, d. Breslau, 3 Apr. 1827).

German acoustician. At the college of Grimma he studied law and medicine, apparently uncertain to which to apply himself. At Leipzig in 1782 he was made doctor of laws, but he soon abandoned jurisprudence to apply himself exclusively to physical science. The imperfect nature of the knowledge of sound in his day soon attracted his attention, and he determined to devote himself to its investigation. His researches on the vibrations of round and square plates, bells and rings, were published as early as 1787. These led him to devise his well-known experiments for showing the modes of vibration of metal or glass plates by scattering sand over their surfaces, which were set in vibration by bowing. The sand arranged itself along the nodal lines where there was no motion.

C. H. H. P., abr.

**CHLONDOWSKI, (Hlond) Antoni** (b. Polish Silesia, 1884).

Polish composer. He studied music at Ratisbon and entered the Church. After his return to Poland he founded a school for organists at Przemyśl (near Lwów). His compositions, chiefly religious, are written in the simplest way to enable the less skilled village organists to play and the small choirs at village schools to sing music within their capacities. In 1913 he published a textbook on harmony.

C. R. H.

**CHLUBNA, Osvald** (b. Brno, 22 July 1893).

Czech composer. In 1914-15 he studied composition under Janáček at Brno and in the Master Class in 1923-24. In 1919-35 he was a teacher at the Brno Conservatory and was also occupied in finance. His early work was mystical and melancholy, but gradually he found a firmer attitude towards life. At the same time he managed to get rid of the influence of Debussy and also of Richard Strauss, and attained a personal style, strengthened his structural abilities and fully developed his sense of rich orchestration. Up to 1948 he had composed over 70 works: 6 operas, 4 cantatas, of which a cycle called 'České vzkříšení' ('Czech Resurrection') is one of the most important, inspired by the historic sufferings of the Czech nation during the German occupation; he also composed 5 symphonies, 4 symphonic poems, 3 concertos accompanied by orchestra, numerous works for chamber orchestra, charming pieces for pianoforte and organ, many partsongs and song cycles for solo voice and piano or orchestra, etc. He also writes expert and reminiscent articles for various periodicals.

Chlubna's principal works are the following:



- Opera 'Pomsta Catullova' ('Catullus's Revenge') (Jaroslav Vrchlický), Op. 4, prod. Brno, 30 Nov. 1921.  
 Opera 'Aladina and Palomid' (Maurice Maeterlinck), Op. 16, prod. Brno, 31 May 1925.  
 Opera 'Nura' (O. Dymov), Op. 31, prod. Brno, 20 May 1932.  
 Scenic mystery 'V den počátku' ('In the Day of the Beginning') (A. Hartley), Op. 43, prod. Brno, 24 Jan. 1936.  
 Opera 'Freje pana z Heslova' ('The Libertine Squire of Heslova') (Stroupežnický), Op. 50, prod. Brno, 28 Jan. 1949.  
 Cantata 'České vzkříšení' ('Czech Resurrection'), Op. 55, 58, 59, prod. Brno, 7 Mar. 1946.  
 'Symfonie života a lásky', I ('Symphony of Life and Love', No. I), Op. 24 (1927).  
 'Symfonie Brněnská', II ('Brno Symphony', No. II), Op. 65 (1946).  
 Symphonic poem 'Ze strání, hor a lesů' ('From Slopes, Mountains and Forests'), Op. 40 (1934).  
 Viola Fantasy, A mi., Op. 44 (1936).  
 Pf. Concerto, D mi., Op. 46 (1937).  
 Cello Concerto, F mi., Op. 47 (1938).  
 Nocturnes for pf., Op. 36 (1933).  
 Prelude, Toccata and Fugue for pf., Op. 37 (1933).  
 3 Preludes for pf., Op. 42 (1935).  
 Passacaglia for organ, Op. 41 (1934).  
 Song cycles  
 'Se smrti hovoří spící' ('A Sleeper talks with Death') (O. Brezina), Op. 7 (1918).  
 'Z těžkých chvil' ('Grim Moments') (K. Kapoun), Op. 48 (1938).  
 'Chvalozpěvy osvobozené' ('Liberated Songs of Praise'), Op. 46 (1945), etc.

G. Č.

See also Janáček (completion of 'Dunaj' symphony).  
**Chlumberg, Hans.** See Copland ('Miracle at Verdun', incid m.).

**Chmelensky, Josef Krasoslav.** See Škroup (F, 3 lib.).

**CHOCOLATE SOLDIER, THE** (Operetta). See STRAUS (OSCAR).

**CHOICE OF HERCULES, THE.** A "musical interlude" for solos and chorus, words from Spenser's 'Polymetis', music by Handel, partly adapted from his 'Alcestis'. Autograph in Royal Library (B.M.) — begun 28 June 1750, finished 5 July 1750, but last chorus added later. Produced at Covent Garden Theatre in London on 1 Mar. 1751.

**CHOIR** (old spelling **Quire**). (1) The part of the church east of the nave, in which the services are celebrated. The term is now generally restricted in England to cathedrals and abbey churches, "chancel" being used for the same part of a parish church.

(2) The body of singers or other ministers occupying the choir and participating in the services of the church.

(3) Any body of singers, not necessarily ecclesiastical. In this sense the term is synonymous with "chorus".

(4) Divisions of a body of singers into sections, as when a work is written for 2, 3, 4 or more choirs.

(5) Divisions of the orchestra according to instrumental timbre, as strings, woodwind and brass. This last use of the term choir is more frequent in America than in England.

H. C. C.

**CHOIR ORGAN.** See CHAIR ORGAN.

**CHOJNACKI, Łukasz** (b. ?; d. Łódź, 27 Mar. 1682).

Polish musician. He was a monk and organist at the Cistercian Monastery of Łódź.

C. R. H.

**CHOJNACKI, Roman** (b. Warsaw, 1 Aug. 1880; d. Warsaw, 1938).

Polish writer on music. He was educated at the Warsaw Conservatory and acted first as teacher of theory there, and later as editor of the 'Przegląd muzyczny' ('Musical Review'), a magazine which contributed much to musical culture in Poland. After 1918 he acted as general manager of the Warsaw Filharmonia.

C. R. H.

**CHOLLET, Jean-Baptiste (Marie)** (b. Paris, 20 May 1798; d. Nemours, 9 Jan. 1892).

French tenor singer. He was taught singing and the violin at the Paris Conservatoire in 1804-16, and in 1814 gained a solfeggio prize. In 1815, the Conservatoire having been closed owing to political events, he became chorus singer at the Opéra and the Italian and Feydeau theatres. From 1818 to 1825 he played in the provinces, under the name Dôme-Chollet, the quasi-baritone parts played formerly by Martin and others. In 1825 he played both in Brussels and at the Opéra-Comique, Paris, and in 1826 he obtained an engagement at the latter, where, having adopted the tenor repertory, he remained until 1832. His principal new parts were in operas by Hérold and Auber, *uz. Henri* ('Marie'), 12 Aug. 1826, in which he made his first success by his singing of the song 'Une robe légère'; Fritz, in 'La Fiancée', 10 Jan. 1829; the hero, 'Fra Diavolo', 28 Jan. 1830, and the title-part of 'Zampa', 3 May 1831. He then sang with great success at Brussels, The Hague, etc.

From 1835 to 1847 Chollet was again at the Opéra-Comique, being most successful in new operas by Hérold ('L'Éclair') and Adam ('Postillon de Longjumeau'), etc. He directed the Hague Theatre for a time, being appointed chapel master to the king during his stay in Holland. In 1850 he played with Mitchell's company at the St. James's Theatre in London, as Lejoyeux (Halévy's 'Val d'Andorre'), in which he made his début on 7 Jan. 1850, and in some of his well-known parts. He was well received, on account of his easy, gentlemanly and vivacious acting, and his command both of humour and pathos, which atoned for loss of voice. In 1852-54 he sang at the Théâtre Lyrique in Paris, without success, and soon after retired. His farewell benefit took place at the Opéra-Comique on 24 Apr. 1872, when Roger appeared in a scene from 'La Dame blanche', and Chollet himself as Barnabé in the celebrated duo from Paer's 'Maître de chapelle' with Mlle Ducasse, the favourite,

then singing "Dugazon" parts at the above theatre.

A. G.

**CHOMIŃSKI, Józef Michał** (b. Ostrów nr. Przemyśl, 24 Aug. 1906).

Polish musicologist. He was educated at the University of Lwów under Chybiński, where he obtained the Ph.D. degree. He is secretary of the Editorial Committee of the 'Kwartalnik Muzyczny' ('Musical Quarterly') and he is also a member of the Musicological Commission of the Polska Akademia Umiejętności (Polish Academy of Science and Letters). He published several books and articles, among which the following should be mentioned:

'The Imitative Technique in the 13th & 14th centuries' (1934).

'Szymanowski, Stravinsky and Schoenberg' (1936).

'The Evolution of Contemporary Harmony' (1937).

'Methods of Teaching Musical Forms' (1946).

'Studies of Works by Szymanowski' (1936 & 1948).

'The Problems of Contemporary Harmony' (1948).

C. R. H.

**CHOPIN** (Opera). See OREFICE (G.).

**CHOPIN, Fryderyk Franciszek (Frédéric François)** (b. Żelazowa Wola nr. Warsaw, 1 Mar. 1810<sup>1</sup>, d. Paris, 17 Oct. 1849).

Polish pianist and composer of French descent. He was the son of Nicolas Chopin (b. Marainville, Vosges, 15 Apr. 1771), who came of purely French stock. Research has failed to establish any connection between these Chopins and a Pole of the name of Szop who is said to have emigrated to Lorraine in the first half of the 18th century. On the contrary, this peasant family, with its recurring names of Nicolas and François, seems to have been long established in the Vosges, and one can only speculate on the reasons which led Nicolas Chopin to seek his fortune in Poland in 1787 at the age of sixteen. After leaving France the young man appears to have broken completely with his past and later to have kept from his children all knowledge of their humble French relations, the last of whom died in 1845. A single letter, dated 15 Sept. 1790, from Nicolas Chopin to his family in Lorraine has survived. It reveals that he was taken to Poland by one Weydlich, the steward of Count Pac, a Polish nobleman who had property near Nancy, and that he kept away from France in order to avoid conscription in the revolutionary army. He identified himself fully with his new country, mastered the language and developed a patriotism which was a powerful influence in the life of his children, particularly of Fryderyk who, although he refused to abandon his

French name, remained sensitive on the point of his Polish nationality.

Nicolas Chopin's first employment was as a clerk in a Warsaw tobacco factory, but the Polish revolt of 1794 brought this livelihood to an end, and the young man was enrolled in the National Guard, rising to the rank of captain. When the rising was finally quelled he began to earn his living as a French tutor in various noble households and in 1802 was engaged by the Skarbek family of Żelazowa Wola. While in their service he met and married (2 June 1806) Tekla-Justyna Krzyżanowska (b. 1782), a well-educated but poor relation of the Skarbeks. Four children were born: Ludwika (1807); Fryderyk Franciszek, Isabella (1811) and Emilia (1813). In Oct. 1810 the family moved to Warsaw, where Nicholas Chopin became a teacher at the new Lyceum (High School) and later held subsidiary teaching-posts to eke out his modest income. Occupying a roomy dwelling near the University and High School the Chopins were able to take a few boarders, and some of these, e.g. Julian Fontana (1810-69), became Fryderyk's friends for life.

**EARLY YEARS.**—The boy received a very sound general education both at home and at the Lyceum, where he was a pupil from 1823 to 1826. His parents took care that nothing should interfere with his regular studies, and he showed himself an intelligent and industrious pupil. In later years Chopin felt the advantages of this solid foundation, of which so many child prodigies (notably Liszt) have been deprived in the race to win fame and money. As a child he was extraordinarily precocious—he was writing verses by the time he was six—and his musical gifts soon made it clear that he was destined to become "Mozart's successor". His natural aptitude for the keyboard was such that the lessons of Adalbert Zywny, an unpretentious violinist, composer and pianist who taught him between 1816 and 1822, were almost superfluous. Zywny's chief merit as a teacher lay in the fact that he kept the boy's exuberant facility within bounds and imposed a discipline upon it, the discipline of Bach and the Viennese masters. As a pianist Chopin was practically self-taught, a circumstance to which may be attributed his lack of slavish reverence for tradition in his approach to the pianoforte. His inventiveness and ingenuity were never inhibited by professorial pedantry. "The mechanism of playing took you little time", his father wrote, "and your mind rather than your fingers were busy."

During the period of the lessons with Zywny Chopin was constantly improvising at the pianoforte, and a number of his boyish compositions have survived: a short Polonaise in G minor (publ. 1817), two others (in B♭ major

<sup>1</sup> There is ample evidence to show that at the time of Chopin's baptism (23 Apr. 1810) a mistake of exactly one week was made when his birth-date was recorded in the parish register as 22 Feb. 1810. There are, however, no valid reasons for assuming that he was born on 1 Mar. 1809.

and A♭ major), and a 'Contredanse' in G♭ major — already, instinctively, the pianist's favourite, "black-note" key. At this time also the aristocratic salons of Warsaw began to be open to the young prodigy, and thus from his earliest days Chopin was brought into contact with that elegance, refinement and distinction which answered to the innate requirements of his temperament. In 1817 a March of his was performed by the Grand Duke Konstantin's military band, and a year later (23 Feb. 1818) "Mr Schoppin" made his first appearance at a public concert, playing a concerto by Gyrowetz. In Jan. 1820 Angelica Catalani heard him play and gave him a gold watch with an inscription. During his three years at the High School Chopin continued his music studies privately with Józef Elsner, director of the Warsaw Conservatory, and the first results of this systematic instruction in harmony and counterpoint appeared in his Op. 1, the Rondo in C minor, published in June 1825, a few days after Chopin had publicly performed a Moscheles pianoforte concerto and improvised on the Aeolopantaleon, a kind of piano-organ. His skill on this instrument brought him the distinction of demonstrating the qualities of a rival mechanism, the Aeolomelodicon, to the tsar, who presented him with a diamond ring.

That the boy was not spoiled by his success is shown by his 'Szafarnia Courier', letters in the form of a newspaper which he and his sister compiled during their holidays in the country. In these playful letters may be seen, too, the first indications of Chopin's interest in the Polish folk music which he heard at first hand from the peasants. The sketches of some of his best mazurkas go back to these early days, e.g. Op. 7 No. 4 (1824) and Op. 17 No. 4 (1825). After his final school examinations (July 1826) Chopin visited the Silesian spa of Duszniki (Reinertz) and while there gave two concerts at the *Kurhaus* for the benefit of two orphans. On his return to Warsaw he became a full-time music student under Elsner at the Conservatory. The three-years' course, lasting until July 1829, was thorough and comprehensive. Two years were to be spent on musical theory, harmony and counterpoint, while the last year would be devoted to practical exercises in composition. Judging by the type of exercises turned out by his classmates — "masses, trios, quartets, fugues, sonatas, vocal compositions for chorus and orchestra" — it can be seen that Chopin had the opportunity to become proficient in every branch of composition. It is doubtful, however, whether he took full advantage of the instruction that was available, for we find him in later life (1841) turning to Cherubini's text-books for guidance and

even trying his hand at writing a fugue.<sup>1</sup> Chopin's heart was in the pianoforte, and all efforts to direct his energies into other paths, or indeed to confine them within the classical "forms", were vain. His first Sonata, Op. 4 (1827), written under Elsner's eye, provides an example of what happened when he was kept to the text-book: the work is unrecognizable as his. On the other hand the true Chopinesque qualities appeared as soon as the youth was allowed to follow his natural bent and could compose for himself as executant works like the 'Là ci darem' Variations, Op. 2, or the early Nocturnes in C minor and E minor. Fortunately Elsner soon realized that he had to deal with an exceptional talent — "musical genius, etc.", is his description — and did not attempt to impose his will or his own tastes on his pupil. He had secret hopes that Chopin would one day compose the great Polish national opera that all were waiting for, but there he completely misjudged his man.

Chopin's first contact with the larger musical world was made early in 1828 when Hummel visited Warsaw, and he was not slow to follow the example of Hummel's elegant style in his concertos and rondos. Later in the year he went to Berlin in the company of a Professor Jarocki, who was to attend a scientific conference. On this occasion Chopin saw, but dared not approach, Mendelssohn and was able to hear serious music like Handel's 'Ode on St. Cecilia's Day', which he had no chance of hearing in Warsaw, where Italian opera of the Rossini school was the staple fare. It is worth noting that the young man, although far from strong physically, suffered no ill effects from the fatiguing stage-coach travel; so far there was no sign of the pulmonary weakness which was to strike him down before he was forty. He was of slender and graceful build, and gifted with a perfect control of every movement that showed itself in a score of ways — in his pianoforte playing, his exquisite musical handwriting, his skill as a caricaturist and his quite extraordinary powers of mimicry.

Chopin acquitted himself with distinction in the final examinations at the Conservatory in July 1829 and was now free to seek experience and, if possible, fortune abroad. He had exhausted the resources of Warsaw, and a visit of Paganini had shown him what achievements still lay beyond his reach. Anticipating necessity, his father had applied to the government in Apr. for a travelling scholarship for his son, but the appeal was coldly turned down. The noble families of Warsaw encouraged him and flattered him by their attention, but made no move to help him

<sup>1</sup> This exercise ought never to have been published. The pianist Janotha gave it to the world furnished up with an absurd "concert ending".

financially. His first trial of strength was made in Vienna, whither he went to arrange for the publication of the most presentable of his youthful compositions. On 11 Aug. he made a successful début at the Karntnertor Theatre, playing his *Variations Op. 2* and his 'Krakowiak' Rondo Op. 14. The public was impressed by his brilliant performance of these and even more by his improvisation on a Polish folk tune, an exotic novelty for the Viennese. A second concert on 18 Aug. confirmed his success, and when he returned to Warsaw he knew that it would be but for a breathing-space before undertaking a lengthy tour through Germany and Italy. The striking effect of such of his music as had been marked by a frankly Polish character, e.g. the 'Krakowiak' Rondo and his improvisation on the wedding song 'Chmiel',<sup>1</sup> and his meetings with other virtuosi, had directed Chopin's thoughts towards composing works which would exploit both this national colouring and his own specialized pianoforte style. Thus during the remainder of his stay in Warsaw he was mainly occupied with his two pianoforte concertos, in F minor and E minor, in each of which the last movement is based on a Polish dance-form of the kind that had aroused enthusiasm in Vienna. At the same time he began giving shape to his new ideas in the realm of pianoforte technique, and the first of his *études* date from this period.

The moment of his departure was repeatedly postponed owing to the political troubles which preceded the widespread European revolutions of 1830; but another cause of Chopin's indecision was his infatuation with a young singer, Constantia Gladowska, like himself a student of the Conservatory. He himself stated that it was under the influence of this juvenile passion that he composed the slow movement of the F minor Concerto and the slight Waltz in D♭ major, Op. 70 No. 3. It is certain, however, that many other works which were only published later were the result of the exaltation produced by this romantically secret attachment.

This was one of the happiest periods of his life, notwithstanding the expressions of Byronic despair which occur in some of his letters. He lived in the stimulating society of young Polish poets and artists, all filled with ardent patriotism and revolutionary fervour, who looked upon him as one of their future hopes, and the general goodwill was particularly evident when, on 17 Mar. 1830, he gave his first considerable concert at the National Theatre. Advance press notices had prepared the public for something unusual, and Chopin's performance of his F minor Concerto and the 'Fantasy on Polish Airs' created such a furore that the concert had to be repeated

five days later, this time the 'Krakowiak' taking the place of the Fantasy. The happy combination of national rhythms with brilliant virtuosity made an instant appeal to the susceptible audience, even if the young man's purely musical achievement in his Concerto (played piecemeal) could not be appreciated by all. That the feeling behind the music was shared by the public is clear from the following extract from a notice of the concerts:

More than once these tones seem to be the happy echo of our native harmony. Chopin knows what sounds are heard in our fields and woods, he has listened to the song of the Polish villager, he has made it his own and has united the tunes of his native land in skilful composition and elegant execution

Chopin was beginning to assume in Polish eyes the position of a rising national composer.

After an inconspicuous appearance on 8 July 1830 when he played his newly published *Variations, Op. 2*, he gave his final concert in Warsaw on 11 Oct., the chief item being the second pianoforte Concerto, in E minor. The concert was successful, but found somewhat less echo in the press. On 2 Nov. he left Warsaw for Vienna, where he hoped to confirm the impression previously made and begin at length to earn something by his music. His friends wished him god-speed in a cantata, sung as he mounted the stage-coach, but there is no truth in the often repeated story of how a goblet filled with Polish earth was given to him at his departure—that legend arose from an error of his biographer Karasowski. An unhurried journey with stops at Wrocław (Breslau), Dresden and Prague brought him on 22 Nov. to Vienna, where he remained until the following July. This was a period of disappointment and frustration during which he made headway with neither public nor publishers. He played twice, on 4 Apr. 1831 and 11 June (this latter date recently confirmed by the discovery of a handbill), but entirely failed to repeat his former success; the novelty of his performance had worn off, and the impresarios had not for the young "professional" the same enthusiasm as they had shown for the rather naïve amateur who had played without fee in 1829. However, these eight months were rich in musical experiences, especially as regards chamber music and opera, and Chopin had also the satisfaction of noting that he was perfectly capable of measuring himself with pianists like Thalberg, who was turning the heads of the Viennese at this time. He composed little: apart from the 'Grande Polonaise', Op. 22, together with some songs and occasional pieces, only the first sketches of the B minor Scherzo, Op. 20, and the G minor Ballade resulted from this marking-time in Vienna. The journey to Italy having been made impossible by the general political turmoil, he at length set out for "London passing

<sup>1</sup> See POLONAISE, where this is quoted in music type.

through Paris"—Paris it was to be for the rest of his life. During a halt at Munich (28 Aug.) he played his E minor Concerto, and he was at Stuttgart when he learnt of the capture of Warsaw by the Russians, an event which threw him into despair and, it is said, produced the C minor Study, Op. 10 No. 12. A week later he was in Paris.

**MUSICAL STYLE.**—So much has been written, and with so little foundation in fact, regarding the influence which his contemporaries—Bellini, Liszt, even Berlioz—are said to have had on Chopin after his arrival in France that it is advisable at this point to consider what stage he had reached and what music he actually had to his credit by Sept. 1831. Leaving on one side a number of mazurkas, songs and polonaises, published after his death, Chopin had composed, in order of importance, the twelve Studies, Op. 10, nine of his Nocturnes, two Concertos, the first two sets of Mazurkas, his Trio and concert pieces with orchestral accompaniment, and had begun the first Ballade and Scherzo. What is more significant is that in these early works are to be found practically all those features which give his music its characteristic, "Chopin-esque" quality. He had already taken from John Field and from Polish composers like Ogiński, Kurpiński and others the little that he was ever to take, and the folk music of Poland had made its profound and indelible impression upon his musical personality, providing him with an inexhaustible store from which he drew at leisure. With him the word "development" cannot be applied as it may be in the case of composers like Beethoven or Wagner, at least not until the very end of his career, when works like the 'Polonaise-Fantaisie' and the cello Sonata seem to be about to usher in a hitherto unsuspected Chopin. It is rather a question of the elaboration and refinement of musical data inherent in his peculiar genius from the earliest days. There are things in his 'Barcarolle' (1845) that might have come straight from the E minor Concerto (1830), and turns of melody in his B minor Sonata (1844) which are to be observed, in a more naïve form, in his earliest compositions. Similarly with his pianoforte style. His later works shed most of the mere glitter of his first virtuoso pieces, but his whole technical approach to the instrument was securely defined by 1831 in the concertos and first book of studies. Once he had found what he himself described as his "manner", Chopin seemed inaccessible to outside influence. The art of singing on the pianoforte, mainly exhibited in music of the nocturne type, he had acquired in Warsaw long before he knew anything of Bellini. He too had felt the impact of Paganini long before he was brought into contact with Liszt's for-

midable virtuosity. From Mendelssohn and Schumann he learnt nothing. It is certain that when he came to Paris in Sept. 1831 Chopin was *himself*, even if he doubted himself, and no influence save that of his idol Bach (with hints from Cherubini) can be detected in the second half of his career (1831-1849). A glance at the chronological catalogue at the end of this article will reinforce the refutation of the claim that Bellini and others had their share in Chopin's later progress.

**PARIS.**—Chopin's beginnings in Paris were uncertain. He felt somewhat like a provincial at first amid the whirl of the romantic movement, then in full swing, and modestly thought of taking lessons with Kalkbrenner, the doyen of Parisian pianists. But when he had recovered from the first impact of Paris he saw that this would be a waste of time, and he was not afraid to declare his ambition to create for himself "a new world of music", even though Kalkbrenner assured him he could not do this, as he had not mastered the "old school". His poetic playing and the unusual charm of his personality at once brought him many friends in literary and musical circles, and his first concert, given on 26 Feb. 1832, firmly established his position, especially when the influential critic Fétis stated that he found in his works (the F minor Concerto and the Variations, Op. 2)

if not a complete renewal of pianoforte music, at least a part of that which we have so long sought in vain, namely an abundance of original ideas of a kind to be found nowhere else.

From this time Chopin became a notable figure in the musical life of Paris. Liszt, Berlioz, Hiller, Bellini and Meyerbeer were his admiring friends, and when he had the early good fortune to be patronized by the Rothschilds he obtained the *entrée* to the highest circles and his material security was assured. He soon became the most fashionable pianoforte teacher, and the considerable income he derived from his lessons (an occupation in which he positively took pleasure!) enabled him to give up the distasteful struggle to maintain himself as a public performer. Chopin was quite unfitted both by temperament and physique for the career of a virtuoso. He was of extremely slight build, with blue-grey eyes, fair hair and distinguished features. His natural, innate preference for all that is refined and aristocratic found full satisfaction in the Paris of Louis-Philippe. Yet with all his refinement there was another side to him, and in his letters to his Polish intimates he revealed moods of fury, intolerance and even coarseness which a mask of politeness and bland reserve hid from the wider circles of his acquaintance. It was a foregone conclusion that a talent such as his, addressing itself to

the listeners' finest sensibilities, would never be able to win that massive popularity which his rivals Liszt and Thalberg could, when necessary, wring by sheer force from ignorant and uncultivated audiences. Hence Chopin's public appearances, infrequent enough during his first years in Paris, became rarer still as time passed and he found that he could acquire fame and money without them. It is indeed curious to reflect that the history of pianoforte playing offers no other example of such a legendary reputation being built up on the strength of a mere thirty or so public performances, which is the sum-total of Chopin's appearances on the platform during his whole career.

His first Paris concert, which was by no means the financial failure it has commonly been held to be, was the only one in which he was the principal performer until he gave private recitals in 1841, 1842 and 1848. He took part in an important charity concert on 20 May 1832, playing the first movement of the F minor Concerto without any striking success, and on 3 Apr. and 15 Dec. 1833 he appeared with Liszt, Hiller, the Herz brothers and others in works for more than one pianoforte. On 7 Dec. 1834 he was heard in the 'Romance' from his E minor Concerto at Berlioz's concert at the Conservatoire, and on 4 Apr. 1835 he came to grief, as regards a brilliant popular success, when he performed the complete work at a concert for the benefit of the Polish refugees, at which Habeneck conducted, Nourrit sang and "all Paris" was present. This unhappy occasion was not fully redeemed on 26 Apr., when he played the 'Andante spianato and Polonaise', Op. 22, at Habeneck's benefit concert. In 1836 and 1838 he appeared once or twice in the part of second pianist at concerts given by Liszt and Alkan, and in the Mar. of the latter year went to Rouen to play the E minor Concerto in order to help his compatriot Orlowski. After this he was silent, so far as the general public was concerned, for ten years, until his second visit to England in 1848. It is unlikely that he was as perturbed at his inability to impress large audiences as some biographers, notably the Princess Sayn-Wittgenstein, writing under Liszt's direction, have made out.<sup>1</sup> His retirement from the platform coincided with the rise of his fame as a composer, and it was as such that he soon preferred to be regarded. Heine, in his 'Lutetia' (Letters from Paris, c. 1840) stresses this point and congratulates Chopin on being so far above the struggling crowd of virtuosi whose antics exasperated and bored the musical public.

For intimate companionship in a foreign

country Chopin naturally turned to the Polish refugees who had made their way to Paris after the disastrous revolt of 1830. He became a member of the Polish Literary Society and kept in touch with both artistic and political happenings. The story of his friendships can be read in the dedications of his works<sup>2</sup>, taking into account two highly significant omissions — Maria Wodzińska and George Sand. It is wrong to suppose that he was totally absorbed by music and "rarely read a book": enjoying the acquaintance of Musset, Balzac, Heine, Delacroix, Mickiewicz and the rest, he was at the very centre of the romantic movement, without, however, necessarily sharing the views of those who were overthrowing the traditional conceptions of art. Many brilliant women figured in this society, among them the ultra-romantic Princess Belgioioso and Countess Delfina Potocka, a singer, with whom he formed a lasting friendship and to whom he dedicated his F minor Concerto and later a waltz.<sup>3</sup> His relations with other musicians did not entirely depend upon his liking or disliking their music. He detested Berlioz's works, yet admired the man, and shared Mendelssohn's cordiality without becoming enthusiastic over his music. His friendship with Liszt was essentially superficial. Differences of temperament and one glaring indiscretion on Liszt's part soon turned their early intimacy into a merely polite acquaintance. For Schumann, to whom he owed the doubtful honour of being placed with Pantaloon and Columbine in a musical charade ('Carnaval', Op. 9), he had little real respect. Compelled, in 1838, to dedicate something to Schumann, he altered "friend" to "Mr." Robert Schumann when offering him the Ballade in F major. Schumann had indeed saluted him with "Hats off gentlemen, a genius!" on the publication of his Variations, Op. 2, but the young man's words

<sup>1</sup> See Catalogue at the end of this article.

<sup>2</sup> For over fifty years suggestions have been made that the relationship between the two was more than a cordial friendship, and that a certain mysterious "correspondence", if published, would reveal Chopin in the part of a violent and totally uninhibited lover. No such correspondence exists or has existed. A number of papers (some are merely fragments), which have never been produced for inspection by those competent to judge of their authenticity, have formed the basis of these rumours. The "originals" were conveniently destroyed during the second world war, but the writer of the present article has had access to a complete transcript of these papers, and from overwhelming external and internal evidence — for one thing, the confusion of times, persons, places and facts — has no hesitation in stating that he believes them to be spurious, a poorly disguised assemblage of facts and notions taken from various books on Chopin, with the addition of well-worn legends. The pronouncements on music attributed to Chopin are feeble and incoherent, the rest of the matter merely revolting. It is to be deplored that certain extracts from this material have been published as serious documents. The episode may be considered closed by the suicide later in 1949 of the person responsible for the appearance of this "correspondence". She poisoned herself on being pressed to produce evidence.

<sup>3</sup> The fable of Liszt's prose writings has lately been probed. It is almost certain that he did not write a word of the book on Chopin published under his name.



counted for next to nothing in Germany at that time. Of greater practical value was his encouraging Clara Wieck to play Chopin's works at her concerts, thus allowing the German public to hear how this difficult new music should sound.

The pieces which Chopin published during his first two years in Paris were chiefly those he had brought from Poland. The few works he composed at this time seem to have aimed at satisfying the Parisian taste for something showy — the Rondo, Op. 16, a 'Grand Duo' on themes from Meyerbeer's latest success, 'Robert le Diable', the 'Variations brillantes', Op. 12, on Hérold's 'Ludovic' and the 'Boléro', Op. 19. He began a third Concerto, but all that remains of it is to be found in the 'Allegro de concert', Op. 46. After a barren period his true genius reasserted itself, and the completed G minor Ballade and second set of Studies, Op. 25, set him forward again along his proper path. With the exception of a Berlin critic, Ludwig Rellstab, who at first attacked him on account of his originality but later recanted, the serious musicians of France and Germany welcomed Chopin's music enthusiastically, and it became a point of honour with pianists to add his mazurkas and nocturnes to their repertory. In England, too, after a brief but vicious campaign in 'The Musical World', his worth was recognized. Indeed the hostile reviews of 'The Musical World' pay unintentional tribute to Chopin's outstanding position:

It is impossible to deny that he occupies a foremost place among the piano-forte composers of the present day. In Paris . . . his admirers regard him as a species of musical Wordsworth, inasmuch as he scorns popularity and writes entirely up to his own standard of excellence . . . the Parisians regarded him as a demigod.

In May 1834 Chopin visited Aachen for a Rhineland musical festival and was welcomed by Ferdinand Hiller and Mendelssohn; afterwards he made an excursion to Dusseldorf. During the summer of 1835 he had his last meeting with his parents at Carlsbad. They remained together a month and then went to Tetschen for a visit to the Thun-Hohenstein family. There on 15 Aug. he wrote out the first version (later modified) of his Waltz in A♭ major, Op. 34 No. 1, and after his parents had returned to Poland he made his way to Dresden, where he accidentally renewed his acquaintance with the Wodziński family whose three sons had boarded with the Chopins while they were schoolboys at the Warsaw Lyceum. The boys' sister, Maria Wodzińska, was now an attractive girl of sixteen, and Chopin, who had last seen her as a child, fell straightway in love. Besides being dark and pretty she was a good pianist, and Chopin felt that he had at last found his ideal. The memory of this week at Dresden is preserved in the well-known 'Valse d'adieu', Op. 69 No. 1, which

Chopin gave to Maria shortly before his departure for Leipzig on 26 Sept. At Leipzig he was introduced to Schumann and Clara Wieck by Mendelssohn, and the stir caused by his visit is echoed in the latter's letters to his sister. Chopin was much impressed by Clara's playing of his own music.

Back in Paris, his head full of Maria, he composed during this autumn the first two studies of Op. 25, of which the second, in F minor, is said to have been intended as a "musical portrait" of the young lady — an unconvincing story when one considers the original *Præsto agitato* marking on a manuscript dated 27 Jan. 1836. Maria's parents and a redoubtable uncle had raised no objections to the young people's evident liking for each other, but when Chopin fell so seriously ill during this winter that the Warsaw papers carried announcements of his death, the father and uncle became alarmed. The mother was more indulgent and allowed Chopin to see Maria again at Marienbad and Dresden in the summer of 1836. She even connived at a secret engagement (9 Sept.). However, Chopin's continually faltering state of health, although there was as yet no definite indication of consumption, obliged her to give way to pressure from her menfolk, and in 1837 the idea of a marriage was quietly dropped. The girl herself had no voice in this decision.

Chopin had seen Schumann and Clara Wieck again at Leipzig and had played to them among other things an incomplete version of his second Ballade, which did not find its final shape until 1839.<sup>1</sup>

In July 1837, by which time it was clear that his engagement to Maria Wodzińska was a dead letter, Chopin paid his first visit to England in the company of Camille Pleyel, head of the French firm of pianoforte makers. His music was already being published by Wessel & Co. in their 'Albums des Pianistes de Première Force' and the like, usually accompanied by fanciful titles which the English taste of the moment demanded and which the composer himself strongly condemned. He spent a fortnight there seeing the sights and the country around London, but he kept so far from the musical world that it was rumoured that he was very ill. This was not so. He was only once induced to play — at John Broadwood's house in Bryanston Square. On his return to Paris he found himself more and more drawn into that liaison with the novelist George Sand which altered the whole course of his life.

<sup>1</sup> A complimentary note which he sent to Clara Wieck at this time became associated in the Heyer Collection with the MS of the A♭ major Polonaise, Op. 53, thus leading some writers to suppose that the work had been composed and given to Clara in 1836. This is an error: the note has no connection with the Polonaise.



He had first met Aurore Dudevant<sup>1</sup>, ("George Sand") in the autumn of 1836, when she had asked Liszt, with whom she was already well acquainted, to bring Chopin to see her at the house of the Countess d'Agoult. His first impression was not at all favourable, and he declined an invitation to join her house-party at Nohant (near Châteauroux) during the summer of 1837. But a period of depression following the Wodzińska episode, in which he composed the famous Funeral March that later formed the basis of his B♭ minor Sonata, passed away as he yielded to Mme Sand's undoubted powers of fascination, and under the stimulus of a passion such as he had never yet experienced his musical imagination was aroused to a state of maximum tension, a tension which was to be almost constantly maintained for the next nine years. The early summer of 1838 saw the pair established as lovers. To avoid the unpleasant consequences which threatened them from the jealousy of a rival (the playwright Mallefille) and to give Chopin the chance to pass the coming winter quietly in a warm climate they resolved to seek peace, health and leisure at Majorca. They arrived there with George Sand's two children on 8 Nov., and for a time, in spite of difficulties in finding lodgings, all was well. Chopin, as soon as he could (28 Nov.), set himself to his main "holiday task", the completion of his twenty-four Preludes which had been begun several years before and for which the opus number 28 was reserved, Opp. 29-34 being already in print. Unfortunately Chopin, in his eagerness to benefit by the pure air, strained himself in fighting one day against a violent wind and gave a fatal impetus to the consumption which had long overshadowed him. His illness aroused suspicion and fear among the local population, and the party were obliged to take refuge in the deserted monastery of Valldemosa, six miles from Palma. There the manuscript of the Preludes was completed, a week after Chopin's Pleyel upright pianoforte had been at length delivered to him, and the Scherzo Op. 39 and Polonaise in C minor, Op. 40, were begun. Since their arrival in Nov. George Sand and Chopin had suffered endlessly from the bad weather and from the primitive conditions in which they had to live. As soon as the rains ceased and Chopin was somewhat restored they left Majorca (13 Feb. 1839) and returned to the Spanish mainland. They spent a week with one Don Vincente Pujol de Pastor at Arenys-de-Mar, a seaside

place about twenty miles from Barcelona, after which George Sand and her *caballero pianista* sailed for Marseilles. There they remained, with one brief excursion to Genoa, until the end of May. The summer of 1839 was passed in quiet at Nohant, where Chopin made a seemingly complete recovery from the Majorca ordeal. In truth his health was irrecoverably undermined, but he gained from George Sand's affection and care a sense of security and a peace of mind which speeded the maturing of his genius. This new epoch in his life was ushered in by works like the B♭ minor Sonata, the Nocturne in G major, Op. 37 No. 2, the Impromptu in F♯ major, all composed during this first sojourn at Nohant. From now until 1846, with the exception of 1840, the summer months were spent at Nohant, not entirely in retirement, for visitors like Eugène Delacroix and Pauline Viardot sometimes accompanied Chopin thither and afforded relief from the company of the plebeian guests whom George Sand, with socialistic enthusiasm for her "artisan poets", invited to her house. In Paris Chopin lived in luxurious seclusion at 16 Rue Pigalle (1841-1842) and at 9 Square d'Orléans (1842-49), and in his placid existence few outstanding events are to be noted: his performance, with Moscheles, before the French royal family in Oct. 1839, his lucrative private concerts of 1841 and 1842, and the death of his father and a visit from his sister Louise in 1844. Although he kept himself apart from the active musical world, he even jeopardized his health in maintaining assiduously his contacts with the aristocratic salons, and brought upon himself the reproaches of Polish compatriots like Mickiewicz, who lamented to see him spending his time in circles where his merits as an original composer were less highly valued than his pianoforte playing, his improvisations and his ever-welcome exhibitions of mimicry. His position in Paris was unique: no other practising musician had quite the same standing, and it is likely that he often sacrificed himself to the demands made upon him by the Rothschilds, Stockhausens and other influential families. His chief source of income continued to be his lessons, for which he demanded high fees such as only wealthy pupils could afford. He was well paid for his compositions, but these were few in comparison with what he might have produced had he been less scrupulous with regard to the final perfection of all he wrote. As the inroads of his malady, with its consequent effect upon his hypersensitive nerves, made Chopin less and less accessible to the world at large, his aloofness from his fellow-musicians was often wrongly attributed to pride. He was always ready to support new talent when it came to his notice; for example we find

<sup>1</sup> In 1907 another spurious document purporting to reveal Chopin's private life was foisted on the musical world with a certain degree of success. This was 'Chopin's Diary', a collection of sentimental fragments mainly relating to "Aurore" and compiled either by Jeanette Lee, an American novelist, or Helena Wiesen-thal, who was responsible for the publication.

him subscribing to the publication of César Franck's Trios Op. 1 in 1841, and he never failed to help visiting musicians from Poland.

The relative smallness of Chopin's output during these years — for instance, one work only (Op. 58) in 1844, after very little in 1843 — is not to be attributed to any lack of ideas, but to his method of working. He found it impossible to concentrate while in Paris and could compose only at Nohant during the summer. His struggles to decide upon final details has been described by George Sand with the inevitable romantic embroidering. She states in her *'Histoire de ma vie'* that he would spend weeks on a single page, tearing his hair, and then at last return to the first version that had occurred to him. This is mere exaggeration, and his manuscripts show no signs of such extraordinary efforts. When circumstances demanded it he could compose with speed and sureness of touch: the C# minor Prelude, Op. 45, was written in a moment. What he did find intolerable was the actual labour of writing his music down, and it is noteworthy that after his faithful copyist, Julian Fontana, left for America at the end of 1841, Chopin's output at once slowed down, since each manuscript had to be copied thrice for publishers in different countries. It has also been thought that he preserved his manuscripts for long periods before giving them to the publishers. This was the case at the beginning of his career, but when his reputation was established he could dispose of his work with ease. His posthumous works (from which one must exclude the Sonata Op. 4 and "Swiss Boy" Variations which were offered for publication in 1829) consist of pieces which he had no intention of ever giving to the world.

The love affair with George Sand which began in 1838 soon cooled down into a comradeship in which Chopin was the most enthusiastic partner. By 1846 a new and disturbing element had appeared: the novelist's son and daughter, Maurice and Solange, were now grown up and revealed traits of character and conduct fully in keeping with their irregular and indisciplined upbringing. Chopin, wrapped up in his music and confident of George Sand's unalterable affection, was slow to adapt himself to the changed circumstances. His presence in the family became hateful to Maurice Sand, who made his mother aware of the strain which this liaison was imposing on them all. She made no definite attempt to rid herself of Chopin, and her novel *'Lucrezia Floriani'*, begun early in 1846, in which Chopin figures as "Prince Karol", is no more than a picture of the situation as she saw it at that moment. It was the sordid intrigues accompanying the marriage of Solange Sand to the sculptor Clésinger

in May 1847 that brought about the final separation. In the squabbles between Solange and her husband on the one hand and George Sand and Maurice on the other Chopin was used as a mere pawn by the unscrupulous daughter. He took her side and refused to accept George Sand's conditions for a renewal of their friendship. Finding him obstinate, and feeling herself to be the victim of a plot, she made no serious attempt at reconciliation.<sup>1</sup> In this complicated psychological drama no one has the right to assign praise or blame to the chief actors.

His break with George Sand marks the beginning of the last stage in Chopin's career. From this moment he began to let slip his precarious hold on life, his health failed rapidly and he lost all further interest in composition. His last works, Opp. 63-65, had been handed over to the publishers just before the final separation. On 16 Feb. 1848 he gave his last concert in Paris, and the exceptional atmosphere of that evening — the hall and stairs decorated with flowers, the audience carefully selected — was intensified by forebodings of revolution and of the end of Louis-Philippe's reign. Chopin played with Alard and Franchomme in a Mozart trio (K. 496) and then performed the last three movements of his Sonata for pianoforte and cello and also his *'Berceuse'* and *'Barcarolle'*.

The revolution which broke out in Paris a week later brought Chopin's lessons to an end and obliged him to accept a long-standing invitation to England from his wealthy Scottish pupil, Miss Jane Stirling. He arrived on 20 Apr. 1848 and was at once a centre of interest. He was taken up by fashionable society and played at Lady Blessington's and other great houses. On 15 May he was heard by Queen Victoria at a *sourée* given by the Duchess of Sutherland at Stafford House. These private appearances prepared the way for his first public concert, given at the house of a former pupil, Mrs. Sartoris (Adelaide Kemble) on 23 June. It was followed by a second, on 7 July, at Lord Falmouth's house in St. James's Square. In such circumstances Chopin could afford to make light of an invitation to play at one of the Philharmonic Society's concerts. It is to be remembered that during all this time he was desperately ill, dragging himself from one festivity to another, meeting all the literary and artistic celebrities, and leading such a life as would have exhausted many a normally healthy person. His playing was but a shadow of what it had been, but still preserved its clarity and elegance. At the end of the London

<sup>1</sup> Her celebrated letter of dismissal, which Chopin gave to Solange, has lately (1950) been recovered and confirms that the reasons for the break were those stated here.

season he went to Scotland for rest and fresh air, but the need to earn money obliged him to play at Manchester (28 Aug. 1848) and later at Glasgow and Edinburgh. His letters of this period are those of a man sick and weary, longing to get back to Paris in spite of the kindness showered upon him at the country seat of Lord Torphichen, Jane Stirling's brother-in-law. At the beginning of Nov. he returned to London and played for the last time in public at a concert and ball given for the benefit of Polish refugees on 16 Nov. at the Guildhall. This was an inauspicious but not absolutely tragic occasion: the concert took place *before* the ball, and Chopin had no complaints to make about his audience. On 23 Nov. he returned to Paris, incapable thenceforth of composing or giving the lessons on which his income depended. Fortunately the Stirlings came to his aid with a money gift of which he accepted 15,000 francs. The summer of 1849 he spent at Chaillot, where Jenny Lind visited him and sang, and in the autumn he moved to his last abode, 12 Place Vendôme. His sister Louise and other Polish intimates were with him when he died at two o'clock on the morning of 17 Oct.<sup>1</sup> Owing to the elaborate arrangements for the performance of Mozart's Requiem at the Madeleine Church the funeral did not take place until 30 Oct. Chopin was buried at the cemetery of Père-Lachaise, and a monument to him by Clésinger was unveiled on 17 Oct. 1850. It was on this latter occasion that some Polish earth was strewn on the grave; we have seen that there is no truth in the story of Chopin's having brought a cup of Polish soil with him when he left Warsaw in 1830.

PIANIST AND COMPOSER.—The two aspects of Chopin's musical personality — pianist and composer — are so closely interrelated as to be inseparable. His achievement as a creator of music is bound up with his exceptional contribution to the art of pianoforte playing. He laid the foundations for a style of pianism which, developed by Liszt, lasted throughout the 19th century and seems to have played itself out in the pianoforte writing of Rakhmaninov. The distance covered by Chopin from the starting-point of his Rondo, Op. 1, to the 'Barcarolle', Op. 60, is enormous, taking us from the naïveties of the early 19th century to the threshold of impressionism. In between he gave a striking display of what varieties of rhythm, melody and richly coloured sonorities could be evoked from what had been a somewhat stagnant instrument.

It was lucky for Chopin that in the matter of

pianoforte playing he was largely left to his own devices, free from the discipline imposed in western European conservatories, and his exploration of the possibilities of the keyboard was uninhibited. It was the striking originality of his handling of the pianoforte, as shown in his early concertos, nocturnes and studies — an originality less obvious to a later generation — that first focussed attention on him in Paris. Liszt and others were not slow to take the hints offered.

Chopin's pianistic invention was closely related to the improvements in the instrument itself — the wider ranges of tone, extension of the keyboard, refinements in action — and much of his novelty turns out on examination to be an inspired elaboration of the simpler art of his less adventurous predecessors, Field, Cramer, Hummel and others. It is in his use of the pianoforte as a means of creating those impressions which are lamely described by the words "atmosphere", "colour", "suggestion" that Chopin is a great originator. His fertile invention of glittering, kaleidoscopic passage-work in which every resource of mechanical dexterity is exploited, his delicate and fanciful ornamentation based on the *fioriture* of Italian opera; his skill in realizing on a percussive instrument a *cantabile* style which turns to profit the very features of the pianoforte that have generally been regarded as its defects — these are merits which justify Chopin's reputation in the history of pianism. His own playing has become legendary. It was marked by perfect cleanness and integrity of execution, warmth and temperament which never got out of hand, discreet *rubato* and, over all this, an indefinable poetry of conception and touch. He was well described by Mendelssohn as a "truly perfect virtuoso": difficulties did not seem to exist for him. His hands were small but capable of great extension, and since he had no scruples about using unorthodox fingering he could attain perfect smoothness of execution in widespread chords and intricate passages. Chopin would frequently pass the fourth finger over the fifth or slide the same finger over several adjacent notes. He preferred a low seat at the instrument, keeping the elbow level with the white keys. When in good health he was capable of playing with great energy, but his wretched physical state often obliged him to conceal his later lack of power by employing every device of shading from *pianissimo* to *mezzo-forte*, so that by comparison the absence of a true *forte* might pass unnoticed. It was not from choice that Chopin played thus, and the modern pianist is not entitled to employ such a trick when performing his works. On the other hand extreme violence or indeed any other kind of exaggeration, whether of tempo, rhythm (the famous *rubato*) or "expression",

<sup>1</sup> There is good reason for believing that the well-known request for his body to be opened lest he should be buried alive was written not by Fryderyk Chopin but by his father, before his death at Warsaw in 1844.

was repugnant to him. He had no thought to achieve those grandiose orchestral effects which Liszt and his school sought to draw from the reluctant instrument. In spite of his great personal standing as a virtuoso, Chopin had little real influence as a teacher — the principal occupation of most of his life. The reason for this lies in the character of his *clanthe*. His pupils were mostly young ladies of the French aristocracy, and the few who were professional musicians were not of a calibre to maintain the prestige of Chopin's "school". After his death legend and artifice took the place of a genuine handing-down of such a method as he had evolved.<sup>1</sup>

From the first years of his career Chopin was conscious of the true nature of his gifts, and he presents an example of that rare type of artist who deliberately concentrates his energies on a single and limited field of activity, regardless of the opinions and pressure of those around him. Such outside influences as he submitted to made themselves felt while he was still a boy. Their mark was permanent, but from his twenty-first year Chopin's mind was practically sealed against outside impressions. These influences can be briefly specified:

(1) In the development of his art of singing on the pianoforte, the Italian opera of Rossini and his kind. One must exclude Bellini from the list of those who had a particular influence on Chopin; anything "Italian" in Chopin had been acquired before the Pole made the acquaintance of Bellini's music. That he should have been fond of Bellini's work was natural: it appealed to a taste already formed.

(2) In matters of musical form, in his earlier work, the example of Hummel, Field and their school.

(3) The national music of Poland whose special characteristics of rhythm and harmonic colouring unceasingly obtruded themselves on Chopin's musical imagination.

(4) The less obvious but real effect of his continual study of Bach, coupled with his later interest in the academic teaching of masters like Cherubini (from about 1840).

Apart from this Chopin may be called a free agent, left to his own devices and unaffected by the current "romantic" theorizing of his time, in spite of the fact that he was highly romantic in his private outlook. He kept himself aloof from "the movement", having little sympathy with its revolutionary tendencies and indeed feeling positive abhorrence of the bohemianism and exhibitionism of its representatives. In the moderation and chasteness of its outward form his music is "classic", although animated by that intense

personal feeling which is a keynote of romanticism. At times Chopin could be disconcertingly unromantic over some of his music which his contemporaries found full of the picturesque — a good example is the 'Berceuse', composed in 1843 as a little set of Variations and offered for publication under that name; it was his friends who gave the piece a romantic name.

Chopin is no mere miniaturist, yet it is clear that his best work is to be found within frameworks settled by his own fancy rather than by the demands of comprehensive musical design. Hence his ballades, scherzos, preludes, polonaises and mazurkas — forms which the composer fashioned for himself — represent more satisfactory achievements than do his large-scale works. Of his sonatas that in B $\flat$  minor, Op. 35, has the merit of extraordinary conciseness both of aim and realization, but the B minor Sonata, Op. 58, well illustrates the general truth of the following criticism written by a clear-sighted contemporary (1843) which may still serve to fix Chopin's position in the larger musical world:

He cannot be a thoroughly great composer because he lacks the first requisite of greatness — viz., the power of continuity. He cannot, moreover, be classed among the common herd since he is eminently an original thinker and is blessed with an inexhaustible invention and a deep well of new and touching melody. Chopin is incapable of producing a symphony or an overture — that is to say, a good symphony or overture — because though he has fancy enough to supply admirable materials, he has not sufficient development of the organ of consistency — the bump of epicism, it may be called — to enable him to demonstrate, carry out, amplify and complete his original notions. His concertos, *par exemple*, are remarkable for this deficiency. Brilliant and effective though they are, they stop short of greatness in their lack of continuous feeling. The subjects are all excellent, but they fail to give a colouring to the whole. The entire work is not a consequence of the first idea. . . . Therefore Chopin is incapable of a large and profound work of art. But on the other hand, in composition of less important aim — in fantasies of all kinds, where the fancy may sport, unrestrained by the shackles of form — Chopin's rich fund of ideas, his pleasant fancy, his melancholy humour, his fresh and fluent melody, his elegant graces, his piquant *remplissage*, his poetical and passionate colouring are displayed to consummate advantage, and place him far apart from the herd of composers of this or any other age.<sup>2</sup>

It is of interest to note that this writer of 1843 dismisses as "piquant *remplissage*" Chopin's highly original harmonic procedures which exercised a decided influence on later romantic music. Chopin's gifts in this direction were but slightly governed by theoretical study and analysis; his harmonic originalities and audacities were the result of direct aural exploration at the keyboard, the end of a search for that which would satisfy his sensitive harmonic perception and his demand for a special atmosphere and colouring. With a fine Pleyel grand under his hands Chopin identified himself with the instrument. He experimented confidently and without restriction, and in so doing he went farther than has been generally realized along the road which

<sup>1</sup> In 1898 Natalia Janotha published some notes purporting to be Chopin's sketches for a 'Method of Methods'. Her text bears little resemblance to the actual contents of the scraps of paper left by Chopin which have lately been published by Alfred Cortot.

<sup>2</sup> 'The Musical World', London, 17 Aug. 1843.

took music away from the classical diatonic system. Thanks to his great reputation in France and Germany as one of the vanguard of the "moderns" (in contrast to Mendelssohn and his followers), he exercised a notable if indirect influence, which made itself felt mainly through Liszt and Schumann; and in works like the E $\flat$  minor Study, Op. 10 No. 6, the second Prelude of Op. 28, the finale of the B $\flat$  minor Sonata, the Prelude Op. 45 and mazurkas such as Op. 56 No. 3, in C minor, one may observe the "prophetic" Chopin, anticipating the chromaticism of 'Tristan', the richer texture of Brahms or the exotic moods of the Russian nationalists.

Mention of "nationalists" brings a reminder that Chopin is to be counted among the first of these. Poland's unhappy situation as a proud nation obliterated from the map fired her poets and artists with an uncommon ardour. The nation could survive only in her culture, and Chopin at first instinctively and later consciously took his share of the burden assumed by Mickiewicz, Slowacki and the other Polish romantics. His polonaises (culminating in Op. 53, in A $\flat$  major, and the 'Polonaise-Fantaisie') enshrine the memories of past splendours and heroism. In them Chopin achieves a combination of noble energy and expressive pathos fitting his lofty theme. His mazurkas, on the other hand, reflect with infinite variety the less strenuous, homely aspects of the Polish scene. In them Chopin, notwithstanding his long associations with French culture, easily takes leave of the West and transports himself into a quasi-Oriental atmosphere in which western notions of melody and harmony have not their accustomed validity. In his later mazurkas he could with complete artistry unite the basic forms of folk music with every refinement of academic writing — e.g. the canon at the end of Op. 63 No. 3.

The ballades, the scherzos, the 'Fantaisie' in F minor and the 'Barcarolle', Chopin's most extended works in forms wholly elaborated by himself, show his unique qualities at their best. They reveal his perfect understanding of the nature of the pianoforte, his gift for conceiving melodies which are inseparable from the instrument and for weaving a rich and many-voiced texture of sound, and his capacity for creating on his own lines musical structures which make their mark first by their absolute musical qualities, only secondly by their emotional impact, and least of all by any "title" or romantic programme that can be attached to them. It is here, if ever, that Chopin is original and masterly. His shorter pieces, such as the studies, nocturnes, preludes and waltzes, are distinguished by a happy concord between their dimensions, form and musical content. They are full of

careful workmanship, even where (as in some of the nocturnes and waltzes) the actual musical material is of slight significance. It is this characteristic scrupulousness and integrity that must earn Chopin the respect of musicians even if they do not happen to be susceptible to the almost universal appeal made by his passionate and mysterious music.

EDITIONS.—The popularity and compactness of Chopin's work has led to an endless multiplication of editions, each vying with the others in presenting a text larded with marks of "expression", additional fingerings and "improved" readings. It has been commonly supposed that Chopin's own inconsistencies were to blame for the confusion in these various editions; but although he was careless at times he was not guilty to the extent alleged by those editors who have profited by the state of uncertainty. The editions of Klindworth, Schultz, Mikul and others are not without merit, but they have been more concerned to set forth the editors' private opinions than to establish a pure text. In 1932 Édouard Ganche, taking advantage of a set of French first editions which had belonged to Jane Stirling and which Chopin had partly looked over, brought out the 'Oxford Original Edition of Chopin'. The word "original" could not here have its strict meaning, since Miss Stirling's copies were by no means always first editions. However, the intention was a laudable one, and it was unfortunate that the authority of this edition should have been weakened by some unaccountable editorial lapses on the part of the editor, who had insufficient access to Chopin's manuscripts and chose to rely on some very doubtful sources. In 1949 there began in Poland the publication of a Polish National Edition, issued under the name of Paderewski, although much of the revision and collation of manuscripts was done by Ludwik Bronarski and Joseph Turczyński. For this the most complete collection of Chopin's manuscripts ever assembled has been utilized and the musical world may at length see an edition which represents Chopin's intentions as closely as may ever be realized.

A. H. (iii).

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## CATALOGUE OF WORKS

(CHRONOLOGICAL)

## PIANOFORTE SOLO

Title	Dedication	Op. No.	Date of Composition	Date of Publication
Polonaise, G. m.	Countess Victoire Skarbek.	—	1817.	1817.
Polonaise, B♭ m.	—	—	1817.	1934.
Polonaise, A♭ m.	Adalbert Zywny (23 Apr.).	—	1821.	1902.

<i>Title</i>	<i>Dedication</i>	<i>Op. No.</i>	<i>Date of Composition</i>	<i>Date of Publication</i>
Polonaise, G# mi. (Mazurka, A# ma. [first sketch]).	Mme Dupont.	—	1822.	1864
Mazurka.	Wilhelm Kolberg.	7. 4.	1824	1832.
(Mazurka, A mi. [first sketch]).		—	1824.	—
Rondo, C mi.	Mme Linde.	17. 4.	(1825).	(1834).
Mazurka, G ma.		1.	1825	1825.
Mazurka, B# ma.		—	1825	1826.
Polonaise, B# mi ('Adieu').	Wilhelm Kolberg.	—	1825.	1826.
Variations on 'The Swiss Boy'.	Mme Schroeder-Sownńska.	—	1826.	1851.
Écossaises (3 published).		72.	1826	1855.
Waltz, C ma.		—	1826.	—
Rondo à la Mazur.	Alexandrine de Morolles.	5.	1826	1828.
Contredanse, G# ma	—	—	1827	1934.
Andante dolente, B# mi.		—	1827.	—
Mazurka, A mi.	Józef Elsner.	68. 2	1827.	1855.
Sonata, C mi.	—	4.	1827.	1851.
Polonaise, D mi.	Titus Woyciechowski.	71. 1.	1827.	1855.
Nocturne, E mi		72.	1827.	1855.
2 Waltzes (A# ma., E# ma.)	Mlle Elsner.	—	1827.	1902
Rondo, C ma.		—	1828.	1953.
Polonaise, B# ma.		71. 2.	1828.	1855.
'Souvenir de Paganini', A ma.		—	1829.	1881
Polonaise, G# ma <sup>1</sup>		—	1829	1872
Funeral March, C mi.		72.	1829	1855.
Polonaise, F mi		71. 3.	1829.	1855
Mazurka, G ma.	Wlad. Hanka.	—	1829	1879
Waltz, D# ma.		70. 3	1829	1855
12 Grand Studies	Liszt.	10	1829-32.	1833
1. C ma.		—	—	—
2. A mi		—	1829	1894.
3. E ma		—	1829	1872.
4. C# mi.		69. 2.	1829.	1855.
5. G# ma ('Black Keys').		68. 3.	1829.	1855.
6. E# mi.		68. 1.	1829.	1855.
7. C ma.		—	1830.	1863.
8. F ma.		—	1830.	1804.
9. F mi		6.	1830-31.	1832.
10. A# ma.		—	—	—
11. E# ma.		7.	1830-31.	1832.
12. C mi. ('Revolutionary').		9.	1830-31	1833.
Mazurka, D ma. (revised 1832).		—	—	—
Waltz, E ma.		15. 1.	1830-31.	1834.
Waltz, B mi.		15. 2.	1830-31.	1834.
Mazurka, F ma.		18.	1831.	1834.
Mazurka, C ma.		34. 2	1831.	1838.
Waltz, E mi.		20.	1831-32.	1835.
'Lento con gran espressione', C# mi		23	1831-35.	1836.
4 Mazurkas (F# mi, C# mi., E ma., E# mi.).	Pauline Flater	—	1832.	1909.
5 Mazurkas (B# ma, A mi., F mi., A# ma., C ma.).	Monsieur Johns.	25.	1832-36.	1837
3 Nocturnes (B# mi., E# ma, B ma.).	Mme Camille Pleyel.	6.	—	—
Nocturne, F ma.		7.	—	—
Nocturne, F# ma.		9.	—	—
Waltz, E# ma.	Ferdinand Hiller.	15. 1.	1830-31.	1834.
Waltz, A mi.	Ferdinand Hiller.	15. 2.	1830-31.	1834.
Scherzo, B mi.	Laura Horsford.	18.	1831.	1834.
Ballade, G mi.	Mme G. d'Ivry.	34. 2	1831.	1838.
Mazurka, B# ma.	T. Albrecht.	20.	1831-32.	1835.
12 Studies	Baron von Stockhausen.	23	1831-35.	1836.
1. A# ma.	Mlle Alex. Wolowska.	—	1832.	1909.
2. F mi.	Countess d'Agoult.	25.	1832-36.	1837
3. F ma.		—	—	—
4. A mi.		—	—	—
5. E mi.		—	—	—
6. G# mi.		—	—	—
7. C# mi.		—	—	—
8. D# ma.		—	—	—
9. G# ma.		—	—	—
10. B mi.		—	—	—
11. A mi. ('Winter Wind').		—	—	—
12. C mi.		—	—	—
4 Mazurkas (B# ma., E mi., A# ma, A mi.).	Lina Freppa.	17.	1832-33.	1834.
Rondo, E# ma.	Caroline Hartmann.	16	1832.	1834.
Mazurka, C ma.		—	1833.	1894.
Nocturne, G mi.	Ferdinand Hiller.	15. 3.	1833.	1834.
'Variations brillantes' on the rondo from Halévy's 'Ludovic'.	Emma Horsford.	12.	1833.	1833.
Bolero, C ma.	Countess de Flahault.	19.	1833.	1834.

<sup>1</sup> The authenticity of this Polonaise, questioned by Niecks, is now established



<i>Title</i>	<i>Dedication</i>	<i>Op. No.</i>	<i>Date of Composition</i>	<i>Date of Publication</i>
4 Mazurkas (G mi., C ma, A♭ ma. B mi.).	Count de Perthuis.	24.	1834-35.	1835.
Mazurka, A♭ ma.	Celina Szymanowska.	—	1834	1830.
'Cantabile', B♭ ma.	—	—	1834	1831.
2 Nocturnes (C♯ mi, D♭ ma.).	Countess d'Apponyi.	27	1834-35	1836.
2 Polonaises (C♯ mi, E♭ mi.)	J. Dessauer.	26.	1834-35.	1836.
Prelude, A♭ ma	Pierre Wolff	—	1834	1836.
'Fantaisie-impromptu', C♯ mi	(Mme d'Esté).	—	1834	1835.
'Andante spianato' <sup>1</sup>	Baroness d'Est.	22.	1834	1836.
Waltz, G♭ ma	—	70	1835.	1835.
Mazurka, G ma	Mlle Młokosiewiczówna.	67. 1.	1835.	1835.
Mazurka, C ma	Mme Hoffman.	67. 3	1835.	1835.
Waltz, A♭ ma.	Mlle J. de Thun-Hohenstein	34. 1.	1835.	1836.
Waltz, A♭ ma.	Maria Wodzińska	69. 1	1835.	1835.
24 Preludes	Camille Pleyel (French edition), J. C. Kessler (German edition).	28.	1836-39.	1839.
1 C ma.	—	—	—	—
2. A mi.	—	—	—	—
3. G ma.	—	—	—	—
4. E mi	—	—	—	—
5. D ma.	—	—	—	—
6. B mi.	—	—	—	—
7. A ma.	—	—	—	—
8. F♯ mi.	—	—	—	—
9. E ma.	—	—	—	—
10. C♯ mi.	—	—	—	—
11. B ma.	—	—	—	—
12. G♯ mi.	—	—	—	—
13. F♯ ma	—	—	—	—
14. E♭ mi.	—	—	—	—
15. D♭ ma ('Raindrop').	—	—	—	—
16. B♭ mi.	—	—	—	—
17. A♭ ma.	—	—	—	—
18. F mi.	—	—	—	—
19. E♭ ma.	—	—	—	—
20. C mi.	—	—	—	—
21. B♭ ma.	—	—	—	—
22. G mi.	—	—	—	—
23. F ma.	—	—	—	—
24. D mi.	—	—	—	—
Ballade, F ma.	Schumann.	38.	1836-39.	1840.
4 Mazurkas (C mi., B mi, D♭ ma, C♯ mi.).	Princess of Wurttemberg.	30.	1836-37.	1837.
2 Nocturnes (B ma., A♭ ma.).	Baroness de Billing.	32.	1836-37.	1837.
Impromptu, A♭ ma.	Countess de Lobau	29.	1837	1837.
Scherzo, B♭ mi.	Adèle de Furstenstein.	31	1837.	1837.
Variation in E ma. contributed to the 'Hexameron' by various composers	Princess Belgioioso.	—	1837.	1841.
Nocturne, C mi.	—	—	1837	1838.
4 Mazurkas (G♯ mi, D ma., C ma, B mi.).	Countess Mostowska.	33	1837-38.	1838.
Funeral March, B♭ mi. <sup>2</sup>	—	—	1837.	(1840).
Waltz, F ma.	Mlle A. d'Eichtal.	34	1838.	1838.
Nocturne, G mi.	—	37	1838	1840.
Polonaise, A ma	Titus Woyciechowski. <sup>3</sup>	40. 1	1838	1840.
'Spring', G mi, piano transcription of song of that name.	Mme Kirié.	74.	1838.	—
Mazurka, E mi.	E. Witwicki (28 Nov.).	41. 1.	1838.	1840.
Polonaise, C mi.	Julian Fontana	40	1838-39	1840.
Scherzo, C♯ mi.	Adolf Gutmann.	39.	1839	1840.
Sonata, B♭ mi.	—	35	1839	1840.
3 Mazurkas (B ma., A♭ ma, C♯ mi.).	E. Witwicki.	41. 2-4.	1839	1840.
Nocturne, G ma.	—	37. 2.	1839.	1840.
Impromptu, F♯ ma.	—	36.	1839	1840.
'Trois Nouvelles Études.'	For Moscheles's 'Method'	—	1839	1840.
Waltz, A♭ ma.	—	42.	1840.	1840.
Mazurka, A mi.	—	—	1840.	1842.
Polonaise, F♯ mi.	Princesse de Beauvau.	44.	1840-41.	1841.
'Allegro de concert', A ma. <sup>4</sup>	Friderike Muller.	46.	1840-41.	1841.
Fantasy, F mi.	Princess de Souza.	49.	1840-41.	1841.
Ballade, A♭ ma.	Pauline de Noailles.	47.	1840-41	1841.
Mazurka, A mi.	E. Gaillard.	—	1841.	1841.
Tarantella, A♭ ma.	—	43.	1841.	1841.
2 Nocturnes (C mi., F♯ mi.).	Laure Duperré.	48.	1841.	1841.
Prelude, C♯ mi.	Princess Czernicheff.	45	1841.	1841.
Fugue, A mi.	—	—	1841.	1841.
3 Mazurkas (G ma, A♭ ma, C♯ mi.).	Léon Szmitkowski.	50.	1841.	1842.
Impromptu, G♭ ma.	Countess Esterházy.	51.	1842	1843.

<sup>1</sup> Prefixed to the 'Grande Polonaise' for pf. & orch. of 1830-31 on publication.<sup>2</sup> Incorporated into the B♭ mi. Sonata in 1839.<sup>3</sup> Later dedicated to Julian Fontana with No. 2.<sup>4</sup> In the album 'Notre Temps'; also in 1845 as 'Mazurka élégante'.<sup>5</sup> Originally intended as first movement for a pf. Concerto — 1832.

<i>Title</i>	<i>Dedication</i>	<i>Op. No.</i>	<i>Date of Composition</i>	<i>Date of Publication</i>
Ballade, F mi.	Baroness Rothschild.	52.	1842.	1843.
Polonaise, A♭ ma.	Auguste Leo.	53.	1842	1843
Scherzo, E ma.	Clotilde <sup>1</sup> de Caraman.	54.	1842	1843.
Waltz, F mi.	Mme Belleville-Oury	70 2.	1842.	1855.
'Albumbblatt', E ma	Anna Szeremetieff.	—	1843.	1927
2 Nocturnes (F mi., E♭ ma.).	Jane Stirling.	55.	1843.	1844.
3 Mazurkas (B ma., C ma., C mi.).	Miss C. Maberly.	56.	1843	1844.
'Berceuse', D♭ ma. ('Variantes').	Elise Gavard.	57.	1843.	1845.
Sonata, B mi.	Countess de Perthuis.	58.	1844.	1845
3 Mazurkas (A mi., A♭ ma., F♯ mi.)		59.	1845.	1846.
'Barcarolle', F♯ ma.	Baroness von Stockhausen.	60.	1845-46	1846
'Polonaise-Fantaisie.'	Mme A. Veyret.	61	1845-46.	1846.
2 Nocturnes (B ma., E ma.)	Mlle de Konneritz.	62.	1846.	1846.
3 Mazurkas (B ma., F mi., C♯ mi.).	Countess Czoznowska.	63	1846.	1847.
3 Waltzes		64	1846-47.	1847.
D♭ ma.	Delphine Potocka			
C♯ mi.	Baroness Rothschild.			
A♭ ma	Countess Branicka. <sup>2</sup>			
Mazurka, A mi.		67. 4	1846.	1855.
Waltz, B ma. <sup>3</sup>	Mrs Erskine.	—	1848.	—
Mazurka, G mi.		67. 2.	1849.	1855.
Mazurka, F mi.		68. 4-	1849	1855.
Largo, E♭ ma.		—	?	1938.

PIANOFORTE DUET<sup>4</sup>

Variations in F ma	Titus Woyciechowski.	—	1826.	—
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## TWO PIANOFORTES

Rondo, C ma (originally for pf. solo).	—	73	1828	1855.
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## PIANOFORTE AND ORCHESTRA

Variations on "Là ci darem" from Mozart's 'Don Giovanni'.	Titus Woyciechowski.	2.	1827.	1830.
Fantasy on Polish Airs.	J. P. Pixis.	13.	1828.	1834.
Krakowiak, concert rondo	Princess Adam Czartoryska.	14.	1828.	1834.
Concerto in F mi. (called No. 2).	Delphine Potocka.	21.	1829.	1836.
Concerto in E mi. (called No. 1).	Kalkbrenner.	11.	1830.	1833.
'Grande Polonaise', E♭ ma. <sup>5</sup>	Baroness d'Est.	22.	1830-31.	1836.

## CHAMBER MUSIC

Trio, G mi., for pf., vn & cello.	Prince Radziwiłł.	8.	1828-29.	1833.
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## VIOLONCELLO AND PIANOFORTE

Polonaise.	Joseph Merk.	3.	1829.	1833.
Introduction to the above.		3.	1830.	1833.
'Grand Duo' on themes from Meyerbeer's 'Robert le Diable' (composed with Franchomme). <sup>4</sup>		—	1832.	1833.
Sonata, G mi.	A. Franchomme.	65.	1845-46.	1847.

## FLUTE AND PIANOFORTE

Variations, E ma. on a theme from Rossini's 'Cenerentola'.	—	—	1824.	—
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## MILITARY BAND

Military March (scored by another hand).	Grand Duke Konstantin of Russia.	—	1817.	—
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## SONGS

17 Polish Songs:	—	74-		1855.
The Maiden's Wish.			1829.	
What she likes.			1829.	
The Messenger.			1830.	
Out of my sight.			1830.	
The Warrior			1830.	
Drinking Song.			1830.	
Sad River.			1831.	

<sup>1</sup> Not Jeanne, as in some editions.<sup>2</sup> Not Baroness Bronicka, as in some editions.<sup>3</sup> Discovered in 1952.<sup>4</sup> The 'Grand Duo' for pf. & cello was arranged by Chopin for pf. duet and published as "Op. 15".<sup>5</sup> The 'Andante spianato' for pf. solo of 1834 was prefixed to this on publication.

Title	Dedication	Op. No.	Date of Composition	Date of Publication
The Bridegroom.			1831.	
Lithuanian Song.			1831.	
The Leaves are falling.			1836.	
The Ring (8 Sept.).			1836.	
My Darling.			1837.	
Spring			1838.	
Handsome Lad.			1841.	
Twofold End.			1845.	
Mist in my eyes.			1845.	
Melody. 'The Promised Land'.			1847.	
'Enchantments.'	—	—	1850.	1912.

See also Alkan (friend). Balakirev (choral & orch. arrs & pf. Impromptu). Ballad Brahms (study arr). Bronarski (new ed. with Paderewski & Turczyński). Ciutsum ('Damask Rose'). Cross Rhythm (mus. ex). Franchomme (friendship & collabs.). Godowsky (studies on Studies). Granados (orch. of F. m. Concerto). Hérold (vars on air from 'Ludovic'). Jacob (G., orch. of pieces for 'Sylphides' ballet). Kalkbrenner (F. ded.). Klindworth (F. m. Concerto rescored). Kolenda (use of in B. m. Scherzo). Maszyński (cantata for C.). Mayer (C. Polonaise attrib. to C.). Modulation (ex.). Moscheles (opinion of C.). Nocturne Orefice ('Chopin', opera). Polonaise. Prelude Reger (5 studies for pf on m. by C.). Scherzo. Schumann (criticism of C.; ded. of Op. 16 for pf.). Sonata, p. 905. Waltz

**CHOPIN INTERNATIONAL COMPETITION FOR PIANISTS.**—Organized on the initiative of Jerzy Żurawlew, this competition has been held in Warsaw every five years since 1927. Pianists who desire to enter for it must produce a certificate stating that they have finished a course at a high school of music or a conservatory and that they are between sixteen and thirty-two years of age. There are three stages in this contest: (1) general elimination; (2) semi-finals in the presence of an audience; (3) finals. The prizes are high: at the last Competition, for instance, held in 1949, the first prize amounted to 1 million zlotys, an equivalent of £929.

In the first competition, which took place in 1927, 26 pianists representing 9 countries contested.

First Prize—Lev Oborn (U.S.S.R.).  
Second Prize—Stanisław Szpanalski (Poland).  
Third Prize—Róża Etkins (Poland).  
Fourth Prize—Gregor Ginsburg (U.S.S.R.).

Second competition (1932): 93 pianists representing 19 countries.

First Prize—Alexander Uninski (France).  
Second Prize—Imre Ungar (Hungary).  
Third Prize—Bolesław Kon (Poland).  
Fourth Prize—Abram Lufer (U.S.S.R.).

Third competition (1937): 105 pianists representing 21 countries.

First Prize—Jakob Zak (U.S.S.R.).  
Second Prize—Rosa Tamarkina (U.S.S.R.).  
Third Prize—Witold Małcużyński (Poland).  
Fourth Prize—Lance Dossor (England).

After the second world war the fourth competition took place in Warsaw (the centenary of Chopin's death). 65 pianists representing 17 countries contested.

First Prize (doubled and awarded jointly)—Halina Czerny-Stefańska (Poland) and Bella Davidovich (U.S.S.R.).

Second Prize—Barbara Hese-Bukowska (Poland).  
Third Prize—Waldemar Maciszewski (Poland).  
Fourth Prize—George Muravlov (U.S.S.R.).

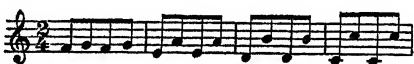
G. R. H.

**CHOPSTICKS.** A childish little tune in waltz time played on the pianoforte by children with the sides of the forefinger of each hand, sometimes accompanied with simple tonic-and-dominant harmony by a second player:



The two fingers represent the sticks with which the Chinese eat their food.

There is a set of variations for pianoforte duet (3 or 4 hands at will) by Russian composers, where the tune takes a different form in 2-4 time:



The second player requires a considerable degree of skill, the variations having a fairly elaborate lower part, often displaying rhythmic ingenuity. The contributors to the set, which was published in 1880, were Borodin, Cui, Liadov and Rimsky-Korsakov. Liszt took a fancy to these pieces, and when the second edition appeared he contributed a variation of his own.

The tune is called 'Côtelettes' (cutlets) in France and 'Koteletten Waltzer' in Germany.

E. B.

**CHORAGUS.** A titular functionary in the University of Oxford, who derives his name from the leader of the chorus in the ancient Greek drama (*χορηγός*). In the year 1626 William Heather, desirous to ensure the study and practice of music at Oxford in future ages, established the offices of Professor, Choragus and Coryphaeus, and endowed them with modest stipends. The Professor was to give instruction in the theory of music, the Choragus and the Coryphaeus were to superintend its practice. The ordinances of Dr. Heather say:

Twice a week is the Choragus to present himself in the Music School and conduct the practice, both vocal and instrumental, of all who may choose to attend.

The instruments to be used by the students at these performances were furnished out of Heather's benefactions; provision was made for obtaining treble voices, and everything requisite to the regular and practical cultivation of music as one of the academic studies appeared to have been devised. Yet Heather must have had certain misgivings as to the future of his institutions, for he enacts that

if no one shall attend the meetings in the Music School, then the Choragus himself shall sing with two boys for at least an hour.

Little as Heather asked of posterity, he obtained still less.<sup>1</sup> The practices ceased; the instruments were dispersed, and their remnant finally broken up by the authorities as old lumber; and no Choragus has either conducted or sung in the Music School within the memory of man. Latterly the Choragus was charged, along with the Professor, with the conduct of the examinations for musical degrees, but this duty no longer exists, and even the name and office of the Coryphaeus have become extinct. The emolument of the office, derived in part from the above-mentioned endowment, in part from fees paid on examination, amount in all to an insignificant total.

C. A. F.

**CHORAL FANTASY.** The familiar name of Beethoven's 'Fantasia', Op. 80. It is principally a work for pianoforte solo, with the orchestra gradually assuming partnership and a chorus joining in at the end. Though planned some years earlier, it was put together somewhat hurriedly to provide a brilliant ending to the concert on 22 Dec. 1808, at which the sixth and fifth Symphonies were first performed. The words were written to order, it is not certain by whom. At the first performance Beethoven opened the piece with an improvisation; the published opening fantasy was written a year later. The second section of the piece is a series of variations on the melody of Beethoven's song 'Gegenliebe'.

W. M.

**CHORAL HARMONIC SOCIETY.** The members of this London amateur society met at the Hanover Square Rooms for the practice of concerted vocal and instrumental music. In 1837 J. H. B. Dando was the leader, Holder-ness the conductor and H. Bevington the organist. The programmes usually included a glee or madrigal with symphonies, overtures and vocal solos.

C. M.

**CHORAL HARMONISTS' SOCIETY.** An association of amateurs in London devoted to the performance of great choral works with orchestral accompaniments. The first meeting

was held at the New London Hotel, Bridge Street, Blackfriars, on 2 Jan. 1833 and the subsequent ones at the London Tavern until the last concert, 4 Apr. 1851, twelve months after which the Society was dissolved. It had a full orchestra (containing, in 1838, 14 violins, 6 violas, 3 cellos, 3 basses, with complete wind) and chorus. The solo singers were professionals — Clara Novello, Charlotte Birch, Charlotte Dolby, J. A. Novello, etc. Its conductors were V. Novello, Lucas, Neate and Westrop; leader J. H. B. Dando. The programmes were excellent. Among the works performed were Beethoven's Mass in D (1 Apr. 1839 and again 1 Apr. 1844), Haydn's 'Seasons', Mendelssohn's 'Walpurgisnacht', etc.

The Choral Harmonists were a secession from the City of London Classical Harmonists, who held their first meeting on 6 Apr. 1831 and met alternately at Farn's music shop, 72 Lombard Street, and the Horn Tavern, Doctors' Commons. T. H. Severn was conductor and Dando leader, and the accompaniments were arranged for a septet of strings. Among the principal works thus given were Weber's 'Oberon', Spohr's Mass in C minor and 'Die letzten Dinge', a selection from Mozart's 'Idomeneo', etc. The name "City of London" was intended to distinguish it from the Classical Harmonists, a still older society, meeting at the Crown and Anchor Tavern, Strand, of which Griffin and V. Novello were conductors.

C. M.

**CHORAL SYMPHONY.** The conventional name by which Beethoven's ninth Symphony, in D minor, Op. 125, is generally known. The work was composed in 1817–23 and first performed at the Kärntnertor Theatre in Vienna on 7 May 1824, at a concert given by Beethoven himself. The first performance outside Vienna was given under Sir George Smart by the Philharmonic Society, London, in Mar. 1825, from a manuscript copy. (The Symphony was published in 1826.) Other early performances were given at Frankfurt o/M. in Apr. 1825, at the Lower Rhine Festival at Aachen in May 1825 (without the scherzo) and at Leipzig (Gewandhaus) in Mar. 1826.

Beethoven had long wished to set Schiller's Ode to Joy ('An die Freude', 1785) to music, for it accorded with his views on the rights and destinies of mankind. The *Freude* is universal brotherhood and worship of an all-loving deity that dwells above the stars. Beethoven's decision to attach the ode to the Symphony as a choral finale seems to have come at a late stage in the composition of the work; details in the sketch-books of the period are taken as evidence that as late as June or July 1823 he was contemplating an instrumental finale, and that his intention may have been to use the theme he after-

<sup>1</sup> At the festival held at Oxford in 1926, to commemorate the tercentenary of Heather's foundation, the music practice, under the Choragus, was revived.

wards developed into the fifth movement of the Quartet Op 132.

Schiller's ode consists of eight stanzas of eight lines, each followed by a four-line chorus. Beethoven used stanzas 1, 2, 3 and choruses 1, 3, 4, separating the choruses from their stanzas and choosing his own order (Thus the section "Seid umschlungen, Millionen", which occurs late in the setting, is chorus 1.).

The choral finale is one of the problem-pieces of the world's music. In it Beethoven abandons his sovereignty of instrumental music; the master of order and style engages in a composition that is neither orderly nor stylish; the world, however impressed or thrilled by the result, finds it inopportune and disturbing, and seeks to discern the motives for so strange an adventure. Did Beethoven's obsession with the ode thrust it upon the Symphony? The more acceptable view is one that sees the problem as arising from within the Symphony itself. After composing the three orchestral movements (it is surmised) Beethoven felt that no instrumental music could bring the work to its proper culmination. Symphonic writing had come to the end of its ground; the sequel had to be some kind of break-through into extra-symphonic territory. The best vehicle for such an excursion was a choir with a great human theme to sing. No music of the stamp of cantata or oratorio would meet the case; the final stage must be an escapade, free and ungoverned, as of a force unchained. Nothing could fit the prescription better than Schiller's ode, as Beethoven handled and discharged it. That fitness to an extreme need is the vindication of Beethoven's fourth movement — that, and one of the world's greatest tunes.

A week before he died Beethoven sent to Moscheles, in London, a letter of thanks for the Philharmonic Society's benefaction. He appended the following metronome speeds for the Society's guidance:

I. Allegro ma non troppo, un poco maestoso	♩ 88	Allegro assai	♩ 80
II. Molto vivace	♩ 116	Alla marcza (B $\flat$ )	♩ 84
Presto	♩ 116	Andante maestoso (G)	♩ 72
III. Adagio molto e cantabile	♩ 60	Adagio divoto	♩ 60
Andante moderato	♩ 63	Allegro energico	♩ 84
IV. Finale, presto	♩ 96	Allegro ma non tanto	♩ 120
Allegro ma non troppo	♩ 88	Prestissimo	♩ 132
		Maestoso	♩ 60

<sup>1</sup> Beethoven's intention was that a bar of the trio should equal two bars of the scherzo. Conductors are aware of the absurdity of trying to double this pace; but they are still influenced by the misprint to the extent of greatly increasing the speed.

<sup>2</sup> It is worth while noting that the word "Choral", as now restricted to the melodies of German metrical hymns, really originated in a misunderstanding of what Walther meant when he spoke of Luther as having called the "deutscher Choralgesang" into life. What both Luther and Walther meant by "Choralgesang" was the old *cantus choralis* or plainsong of the Latin Church, which Luther himself wished to retain; and his merit

consisted in the adaptation of the chief parts of the Latin hymns to German words, his work in this respect corresponding to Marbeck's 'Book of Common Prayer Noted' in England. All the older Lutheran church musicians, such as Lucas Lossius and Michael Praetorius, used the words "Choral" and "Choralgesang" in this sense of the old plainsong melodies to the graduals, sequences and antiphons, whether sung to Latin or adapted to German words. It was only when German metrical hymns gradually superseded in common use the other choral parts of the service that the name "Choral" in course of time became restricted to the melodies of these hymns.

W. M.  
BIBL.—CARSE, ADAM, 'The Choral Symphony in London' (M. & L., XXXII, 1951, p. 47).

**CHORALE** (Fr. and Ger. *Choral*). A choral song (*cantus choralis*) of ecclesiastical use, whether (a) the choral plainsong (*cantus planus*, *cantus firmus*) of the Roman office or (b) the Protestant church hymn (*Kirchenlied*; *Chorgesang*).

The form "Choral" was adopted for the 4th edition of this Dictionary, no doubt on the ground that "Chorale" is not English, and C. Sanford Terry, in his various writings on Bach, also made a special point of dropping the final "e". But "Choral" as a noun is no more English than "Chorale" and has the disadvantage of being liable to confusion in certain contexts with the normal English adjective "choral". The substantive is French and German, and there is no point in substituting a foreign word for an artificial one. The latter, "Chorale", has at least the advantage of being a term standing for one particular thing.<sup>2</sup>

**THE GREGORIAN CHORALE.**—In Roman use the chorale represented the *concentus* as distinguished from the *accentus* or intonation of the Collect, Epistle, Gospel, prayers and other portions of the office — *Preface*, *Paternoster*, etc. The Gregorian chorale, generally sung by more than one voice (hence *choral*) in proximity to the altar, was essentially a Mass-song (*Messegesang*) treating, usually, a Bible text: of 630 Mass-songs in a 10th-century Codex at St. Gall, more than 430 are from the Psalms, 160 from other parts of the Bible; only 25 are non-

biblical. To the category of chorales belong the *Intritus*, *Offertorium*, *Communo*, sung by the choir; the *Tractus* (*cantus tractus*), *Gradual* (*responsorium graduale* or *gradale*), *Alleluia*s, sung by a voice or voices distinct from the choir between the Epistle and Gospel; and the *Ordinarium Missae*, i.e. the *Kyrie*, *Gloria in excelsis*, *Credo*, *Sanctus*, *Benedictus*, *Agnus Dei* and *Sequences* (*prosa*), sung by the choir. There developed also a large corpus of Latin hymns and antiphons for the Church seasons and hours—Julian (p. 547, see Bibl.) enumerates more than 500 in English medieval use. Sung by the clergy and choir, they were as little intelligible to the passive congregation as the Mass itself. But in Germany, as elsewhere, short vernacular hymns were early admitted into public worship and, after their refrain, were called "Kirleison", "Leison" or "Leichen". They were the earliest congregational hymns and consisted of a stanza or stanzas prefixed to the *Kyrie eleison* or *Christe eleison*, ejaculations which had passed from the Greek into the Latin Church, especially for festival use. The oldest of them dates from the end of the 9th century; the first of its three stanzas reads:

Unsar trohtin hat farsalt sancte Petre giwalt  
Daz er mag gnerjan zeimo dingenten man.  
Kyrie eleison! Christe eleison.

Other rare examples of pre-Reformation popular hymnody are: the Easter 'Christ ist erstanden', the Whitsuntide 'Nun bitten wir den heiligen Geist', the Christmas 'Gelobet seist du, Jesu Christ', the Trinity 'Das helfen uns die Namen drei', the Good Friday 'Gott ward ein Kreuz geschla'n' and the intercessory 'Mitten wir im Leben sind'. Their abnormal liturgical use is suggested by the conjecture (Koch, I, 208, see Bibl.) that the second of those named was sung by the congregation while a wooden dove or a living bird was released from the roof of the church. Another opportunity for congregational utterance was afforded by the post-gradual *Alleluia* sung at Easter. The Christmas mystery plays also invited vernacular hymns—e.g. the Latin-German 'In dulci jubilo' and 'Ein Kind geboren zu Bethlehem' ('Puer natus in Bethlehem'). The best Latin hymns, too, were frequently translated—e.g. the *Te Deum*, *Gloria in excelsis*, *Veni creator spiritus*, as well as the *Credo*, *Paternoster*, *Sanctus* and some of the Psalms. Hence, when Luther set himself to provide the apparatus of congregational praise, he was able to draw upon a tradition of ecclesiastical song and a fund of popular hymnody. Between Otfrid of Weissenburg (9th century) and 1518 upwards of 1,440 German vernacular hymns were written. Yet throughout the medieval centuries church music was almost exclusively the province of the choir and clergy. The Reformation gave a voice to the laity, but

without immediately destroying the choir's monopoly.

THE PROTESTANT CHORALE.—As signifying a congregational hymn, the German word *Choral* came into general use in the second half of the 16th century, at a period when the principles of melodic symmetry and rhythm were being grasped, when, too, steps were first taken to transfer the *cantus planus* from the tenor to the descant in the interests of congregational singing. The chorale was the peculiar interest of the Evangelical (Lutheran) Church. The Reformed (non-Lutheran) bodies, deeming the Psalter the sole inspired manual of church praise, disapproved of original hymns as a detail of public worship and consequently condemned their communities to musical infertility.

Luther, steeped in and esteeming the music of the ancient Church, was himself the first Evangelical hymnist, the Ambrose of the Reformation, who equipped the Protestant liturgy with the apparatus of choral song. His materials were fourfold: (1) official Latin hymnody; (2) pre-Reformation popular hymns; (3) secular folksong; (4) original hymns.

1. Official Latin Hymnody. Of the Latin hymns, with (for the most part) their adapted melodies, which the Evangelical Church took over, the following are the most familiar:

- 'Allein Gott in der Hoh' sei Ehr' (*Gloria in excelsis*), by Nikolaus Decius.
- 'Also heilig ist der Tag' (*Salve festa dies*).
- 'Christe, der du bist Tag und Licht', by Wolfgang Meusel, or 'Christe, du bist der helle Tag' (*Christe qui lux es et dies*), by Erasmus Alber.
- 'Christum wir sollen loben schon' (*A solus ortus cardine*), by Luther.
- 'Christus, der uns selig macht' (*Patris sapientia, veritas divina*), by Michael Weise.
- 'Da Christus geboren war' (*In natali domini*).
- 'Der du bist drei in Einigkeit' (*O lux beata trinitas*), by Luther.
- 'Der Tag der ist so freudenreich' (*Dies est laetitiae*).
- 'Erhalt uns, Herr, bei deinem Wort' (*Sit laus, honor et gloria*), by Luther.
- 'Herr Gott, dich loben wir' (*Te Deum laudamus*), by Luther.
- 'Jesus Christus, unser Heiland, der von uns' (*Jesus Christus, nostra salus*), by Luther.
- 'Komm, Gott, Schöpfer, heiliger Geist' (*Veni Creator Spiritus*), by Luther.
- 'Komm, heiliger Geist, Herre Gott' (*Veni Sancte Spiritus*), by Luther.
- 'Nun komm, der Heiden Heiland' (*Veni redemptor gentium*), by Luther.
- 'Verleih' uns Frieden gnädiglich' (*Da pacem, domine*), by Luther.
- 'Was fürcht'st du, Feind Herodes, sehr' (*Hostis Herodes impie*), by Luther.
- 'Wir glauben all' an einen Gott' (*Credo in Deum patrem omnipotentem*), by Luther.

To these must be added many Psalm versions and paraphrases of Holy Scripture.

2. Pre-Reformation Popular Hymns. Realizing the strength of their appeal, Luther and his colleagues appropriated many popular medieval hymns, rewriting or expanding their words and adapting their melodies. This process of *Verbesserung* was natural in a Reformation which was itself a gigantic act of correc-

tion. Hans Sachs (1494-1576), for instance, "christlich verandert und korrigiert" the pre-Reformation "Dich Frau vom Himmel ruf' ich an" to 'Christum vom Himmel ruf' ich an'. Luther described his 'Jesus Christus unser Heiland' as John Hus's hymn *verbessert*; while the antiphon 'Regina coeli' of Lossius was adopted as "correctum per Herm. Bonnum". Sacred folksong attached thus to the service of the Evangelical Church provided the following hymns or melodies or both:

- The Christmas 'Gelobet seist du, Jesu Christ' and 'In dulci jubilo'.
- The Passiontide 'Da Jesus an dem Kreuze stund' and 'O du armer Judas'.
- The Easter 'Christ ist erstanden', 'Christ lag in Todesbanden' and 'Freu' dich, du werthe Christenheit' (whose melody was also set to 'Es ist das Heil uns kommen her').
- The Trinity 'Christ fuhr gen Himmel'.
- The Whitsuntide 'Nun bitten wir den heiligen Geist'; as well as 'Dies sind die heiligen zehn Gebot', 'Gott der Vater wohn uns bei', 'Gott sei gelobet und gebenedet' and 'Mitten wir im Leben sind'.

3. Secular Folksong. Already in the 15th century Heinrich von Laufenberg had written religious parodies (*contrafacta*) of secular ditties. Luther was not less sensitive to the value of popular art as a contributor to the apparatus of religion; the Calvinist Church also, owing to the paucity of material at its disposal, was compelled to borrow freely. In their action, however, the early Lutheran compilers were moved also to purify popular art by substituting — to quote a Frankfort title-page dated 1571 — "geistige, gute, nutze Texte und Worte" for the "bose und argerliche Weise, unnutze und schampare Liedlein" in popular use. Thus the hymn 'Ach Gott, thu' dich erbarmen' received its melody from the secular 'Frisch auf, ihr Landsknecht alle'; 'Durch Adams Fall' from the Pavia song; 'Freut euch, freut euch in dieser Zeit' from 'So weiss ich eins, das mich erfreut'; 'Helft mir Gott's Gute preisen' and 'Von Gott will ich nicht lassen' from 'Ich ging einmal spazieren'; 'Herr Christ, der einig Gott's Sohn' from 'Ich hort' ein Fraulein klagen'; 'Hilf Gott, das mirs gelinge' from (?) 'Könnt ich von Herzen singen'; 'Ich dank dir, lieber Herre' from 'Entlaubt ist uns der Walde'; 'Ich hab' mein Sach Gott heimgestellt' from 'Ich weiss mir ein Röslein hübsch und fein'; 'In dir ist Freude' from an Italian dance-measure, 'A lieta vita'; 'Nun freut euch, lieben Christen g'mein' from a melody heard and noted by Luther, 'Wach auf, wach auf, du schone'; 'Nun horet zu, ihr Christenleut' from 'Und wollt ihr horen neue Mär'; 'O Christe Morgensterne' from 'Er ist der Morgensterne'; 'O Haupt voll Blut' and 'Herzlich thu mich verlangen' from 'Mein G'mut ist mir verwirret'; 'O Welt ich muss dich lassen' from 'Inspruck ich muss dich lassen' (Isaac); 'Vom Himmel hoch da komm ich

her' and 'Vom Himmel kam der Engel Schaar' from 'Aus fremden Landen komm ich her'; 'Wacht auf, ihr Christen alle' from a Netherlandish folksong, 'Waer is mijn alder liefste'; 'Warum betrubst du dich, mein Herz' from 'Dein g'sund mein Freud'; 'Was mein Gott will' from the French 'Il me souffit de tous mes maux'; and 'Wenn wir in höchsten Nothen sein' from (?) a French folksong.

4. Original Hymns. Among the writers whose work enriched evangelical hymnody Luther stands pre-eminent. Between 1523 and 1543 he wrote 38 pieces, the majority of them translations, revisions or enlargements of pre-Reformation material. His original, or mainly original, hymns are 8 in number:

1. 'Christ lag in Todesbanden' (1524).
2. 'Christ unser Herr zum Jordan kam' (1543).
3. 'Ein neues Lied wir heben an' (1524).
4. 'Erhalt uns, Herr, bei deinem Wort' (1542).
5. 'Jesus Christus unser Heiland, der den Tod' (1524).
6. 'Nun freut euch, lieben Christen g'mein' (1523).
7. 'Vom Himmel hoch da komm ich her' (1535).
8. 'Vom Himmel kam der Engel Schaar' (1543).

It is a testimony to their virility, as it is to the conservatism of German hymnody, that all but two (No. 3 *supra* and 'Für allen Freuden auf Erden' [1538]) of Luther's hymns are still in German use. Seventeen of them received original tunes in the hymn-books in which they first appeared:

1. 'Ach Gott vom Himmel sieh' darein' (1524).
2. 'Aus tiefer Noth schrei ich zu dir' (1524).
3. 'Ein neues Lied wir heben an' (1524).
4. 'Ein feste Burg ist unser Gott' (1535).
5. 'Es spricht der Unweisen Mund wohl' (1524).
6. 'Es wollt uns Gott genädig sein' (1524).
7. 'Jesaia dem Propheten' (1526).
8. 'Jesus Christus, unser Heiland, der den Tod' (1524 and 1535).
9. 'Jesus Christus, unser Heiland, der von uns' (1524 and also 1535).
10. 'Mensch, willst du leben seliglich' (1524).
11. 'Mit Fried' und Freud' ich fahr' dahin' (1524).
12. 'Nun freut euch, lieben Christen g'mein' (1524 and 1535).
13. 'Sie ist mir lieb die werthe Magd' (1545).
14. 'Vater unser im Himmelreich' (1539).
15. 'Vom Himmel hoch da komm ich her' (1539; not the secular melody [1535] already referred to).
16. 'War Gott nicht mit uns diese Zeit' (1524).
17. 'Wohl dem der in Gottes Furcht steht' (1524).

What share Luther himself had in their composition cannot be stated positively. Johann Walther (1496-1570) and Konrad Rupff, his predecessor as cantor at the Saxon court, assisted the reformer at Wittenberg in 1524. But Luther concerned himself directly in their task, a fact established by the manuscript of a discarded melody by him (Zahn, No. 2562, *see* Bibl.) for his 'Vater unser im Himmelreich'. The virile melody 'Ein feste Burg', if reminiscent of Gregorian material, is generally attributed to him. 'Jesaia dem Propheten' discloses a similar borrowing (from the *Sanctus*). Zelle (pp. 11, 64, *see* Bibl.) suggests that 'Nun komm, der Heiden Heiland' and the melody of M. Weisse's 'Nun lasst uns den Leib begraben' are also Luther's compositions.



THE EARLIEST HYMN-BOOKS.—The second and third quarters of the 16th century represent the productive period of Lutheran hymnody. More than 200 books published in that period contain the rugged, objective hymns of the Reformation set to melodies as direct and massive, for the most part, as themselves. Edited by Walther, the earliest of them—the so-called 'Achtliederbuch'—was published at Wittenberg in 1524 under the title 'Eitlich christlich liden Lobgesang, und Psalm, dem rainen wort Gottes gemess . . . in der Kirchen zu singen'. It contained four melodies ('Nun freut euch, lieben Christen g'mein', 'Es ist das Heil uns kommen her', 'In Gott gelaub' ich das er hat' and 'In Jesus Namen heben wir an') set to four hymns by Luther, three by Paulus Speratus (d. 1551), his assistant and one by an anonymous writer. A larger book, 'Enchiridion oder eynd Handbuchlein . . . geistlicher Gesenge, und Psalmen, rechtschaffen und kunstlich vertheuscht', was published at Erfurt in a duplicated edition in 1524, probably under the direction of Justus Jonas (d. 1555) and Johannes Lange. The two editions contained 16 melodies set to 25 hymns—the eight of the 'Achtliederbuch', 14 others by Luther, one each by Justus Jonas, Erhart Hegenwalt and Elisabetha Cruciger (d. 1535), the wife of Luther's favourite pupil.

Simultaneously with or soon after the publication of the 'Enchiridion' Walther issued from Wittenberg (1524) the first hymn-book, to which Luther contributed a preface. Repeatedly reissued and enlarged, his 'Geystliche gesangk Buchleyn' contained 35 melodies set to 32 hymns (24 by Luther) and 5 Latin texts. Besides the writers already mentioned, Michael Stuefel (1486-1567) and Johannes Agricola (1492-1566) each contributed a hymn. Walther's five-part (*Discantus*, *Altus*, *Tenor*, *Bassus*, *Vagans* or *Quantus*) settings of the melodies were designed, as Luther remarked in his preface, to attract youths from the "Buhlieder und fleischlichen Gesange" to "etwas Heilsames". Five years later (1529) Joseph Klug published at Wittenberg for Luther, who added a new preface, his 'Geistliche Lieder. Auff's new gebessert zu Wittenberg', an enlarged collection of hymns and melodies of which no copy has survived. On the evidence of a later (1535) edition it appears to have contained 50 German hymns, 29 of them by Luther, with others by Hans Sachs (1494-1576), Adam of Fulda (1493-1558), Johann Kolross (d. 1558) and other writers already named. The last hymn-book published under Luther's supervision was the 'Geystliche Lieder. Mit einer neuen vorrhede D. Mart. Luth.', printed in two parts by Valentin Babst at Leipzig in 1545. The collection contained 101 German hymns, including all of Luther's. Other contributors to it, besides some of those

already mentioned, were Matthaus Greiter (d. 1550 or 1552), Wolfgang Dachstein (d. c. 1561), Adam Reissner (1496-c. 1575), Johannes Schneising (d. 1567) and Michael Weisse (d. 1534).

Melodies grew in number less rapidly than hymns. But Zahn (Vol. VI, *see* Bibl.) distinguishes nearly 200 new tunes in the hymn-books of 1524-45. Surveying the whole century the notable composers are: Joachim von Burck (? 1541-1610), Sethus Calvisius (1556-1615), Wolfgang Dachstein (d. c. 1561), Nikolaus Decius (d. 1541), Johann Eccard (1553-1611), Wolfgang Figulus (c. 1520-91), Bartholomaeus Gesius (1556-1613 or 1614), Matthaus Greiter (d. 1550 or 1552), Nikolaus Herman (? 1485-1561), Johann Kugelmann (d. 1542), Joachim Magdeburg (b. 1525), Philipp Nikolai (1556-1608), Cyriakus Schneegass (1546-97), Nikolaus Selnecker (1528-92), Johann Spangenberg (1484-1550), Melchior Vulpus (d. 1616), Johann Walther (1496-1570) and Luther himself.

LATER DEVELOPMENT.—The Lutheran revolution did not immediately substitute congregational for professional singing. Composers continued to place the *canto fermo* in the tenor in four- or five-part settings for the choir, leaving to the congregation restricted opportunities to participate. As in the pre-Reformation period, congregational hymns were sung in unison without accompaniment, vocal or instrumental. But before the 16th century ended, the first step was taken to release the chorale from the traditions of the motet and to admit the congregation to associate with the choir in singing it. Lukas Oslander (1534-1604), a Protestant minister, published at Nuremberg in 1586 his 'Funfftig geistliche Lieder und Psalmen', a collection of (for the most part) old melodies, whose *cantus*, however, he removed from the tenor to the descant, in order "das ein gantz christliche Gemein durchauss mit singen kan", supposing that the clearer definition of the melody would encourage the congregation to do so. Inadequate as it was—for a small choir could afford inadequate support to a congregational melody—Oslander's innovation was repeated by later editors: Johann Rhaw (partly) in 1589, Rogier Michael in 1593, Sethus Calvisius and Johann Eccard in 1597, the *Eisleben Gesangbuch* of 1598 (all but eleven melodies), the Ratisbon compilation in 1599 ("Mit 5 Stimmen also gesetzt, dass jederman den Choral und bekandte Melodey jedes Gesangs ungehindert wol mit singen kan"), the Nuremberg hymn-book of 1608, Georg Quitschreiber's Jena collection of 1608 and Hans Leo Hassler's 'Kirchengesang' of 1608, whose melodies were "simpliciter gesetzt" to promote their congregational rendering.

The ultimate substitution of a descant for a

tenor melody was also due to the weakening of the Netherlandish contrapuntal tradition and the penetration of the Italian melodic style into Germany in the 17th century, a development of which Hans Leo Hassler (*d.* 1612) and Heinrich Schutz (1585–1672) were pioneers. It is significant that already in 1591 Adam Gumpeltzhaimer had published at Augsburg his ‘Neue teutsche geistliche Lieder’, three-part settings (*cantus*, tenor, bass) “nach art der Welschen [*i.e.* Italian] Villanellen”. In the half-century that followed, the Italian concerto invaded the precincts of Lutheran hymnody, revolutionizing the treatment of the chorale, which composers began to offer to the public under the title of ‘*Harmoniae*’, ‘*Cantiones sacrae*’, ‘*Geistlicher Harfenklang*’, ‘*Rosetulum muscum*’, ‘*Rosengartlein*’ and so forth. The concerto, however, was essentially non-congregational, while the choir of the period was inadequate to afford the harmonic support which effective congregational singing required.

On the other hand the organ, a newly perfected instrument, was available for that service, while the introduction of figured bass (*continuo*) aided the organist to underprop the melody and decided the victory for the descant over the tenor. The earliest important hymn-book of the 17th century — Johann Hermann Schein’s (1586–1630) ‘*Cantional*’ (1627) — added a figured bass to its melodies for the use of “organists, instrumental players and lutenists”. The organ decisively assumed the responsibility which the choir was unable to fulfil, when in 1650 Samuel Scheidt (1587–1654), the Halle organist, published his ‘*Tabulatur Buch*’ containing 112 settings of 100 melodies to serve as accompaniments of congregational singing.

For distinguishing the separate stanzas of the hymns, Scheidt may be regarded as the father of the chorale cantata, and no less as the founder of Germany’s organ school, which built itself upon the chorale and thereby was happily diverted from mere virtuosity. From Scheidt onwards German organists developed their technique upon the chorale, treating it either in free counterpoint with the melody as the *cantus firmus* (*praefambulum*) or in canonic variations or fugally. Pre-eminent in this art were Michael Praetorius (1571–1621), Johann Christoph Bach (1642–1703), Johann Michael Bach (1648–94), Johann Pachelbel (1653–1706), Diderik Buxtehude (1637–1707), Georg Böhm (1661–1733), Johann Adam Reinken (1623–1722), Johann Gottfried Walther (1684–1748) and Johann Sebastian Bach (1685–1750). In modern times the full revelation of Bach’s grandeur has brought the organ and chorale again into association in a literature which, among others, Hubert Parry (1848–1918) in England, Johannes Brahms (1833–

1897), Sigfrid Karg-Elert (1877–1933) and Max Reger (1873–1916) in Germany, have enriched.

German composers in the 17th century, on the whole, were less successful in writing fine melodies than in arranging the treasures of the past to satisfy the taste of their period. The most notable of them are Michael Praetorius, Melchior Franck (1573–1629), Johann Michael Altenburg (1584–1640), Heinrich Schutz, Johann Hermann Schein, Johann Schop (*d.* 1664 or 1665), Johann Crüger (1598–1662), the finest melodist of the century, Heinrich Albert (1604–51), Andreas Hammer-schmidt (1612–75), Johann Rosenmüller (1619–84), Christoph Runge (1619–81), Georg Neumark (1621–81), Peter Söhren (*d.* 1692 or 1693), Jakob Hintze (1622–1702), Johann Rudolph Ahle (1625–73), Johann Georg Ebeling (1637–76), Gottfried Vopelius (1645–1715) and Joachim Neander (1650–80). Zahn enumerates upwards of 450 hymn-books published in the 17th century. In addition to Schein’s (1627) already mentioned, the most important of them are: Johann Crüger’s ‘*Newes vollkömliches Gesangbuch*’ (Berlin, 1640), his ‘*Praxis pietatis melica*’ (Berlin, 1648 [3rd ed.]), the Crüger-Runge hymn-book (Berlin, 1853) and Gottfried Vopelius’s ‘*Neu Leipziger Gesangbuch*’ (Leipzig, 1682). The publication of local hymn-books was very general in the latter part of the century.

POETRY OF THE CHORALE.—Viewed as poetical literature, the chorale passed in the 17th century through the testing experience of the Thirty Years’ War (1618–48), a period of unrelieved and universal gloom whose agony found a relief in “*Kreuz- und Trostlieder*” and a hymnody subjective, sincere, devout. Paul Gerhardt (1607–76), the principal hymnist of the century, is second only to Luther in popularity, and in fertility his superior. The second half of the century culminated in the Pietistic revival led by Philipp Jakob Spener (1635–1705), a reaction from the formalism of official Lutheranism which, however, except in Bohemia and Moravia, never developed into organized dissent. Of hymn-writers, to the earlier period belong Johann Michael Altenburg (1584–1640), Johann Heermann (1585–1647), Martin Rinkart (1586–1649), whose ‘*Nun danket alle Gott*’ (1636) voiced the people’s relief at the conclusion of the devastating war, Georg Weissel (1590–1635) and Paul Flemming (1609–40). In the second half are notable, besides Gerhardt, Christian Keimann (1607–62), Johann Rist (1607–67), Johannes Olearius (1611–84), Johann Franck (1618–1677), Georg Neumark (1621–81), Johann Georg Albinus (1624–79), Louise Henriette of Brandenburg (1627–67), Gottfried Wilhelm Sacer (1635–99), Emilie Juliane of Schwarzburg-Rudolstadt (1637–1706), Salomo Liscow (1640–89) and Christoph Tietze (1641–1703).

THE FINAL STAGE.—The change which passed over the spirit of German hymnody in the 17th century was reflected consequently in its melody. The rugged, rhythmic tunes of the Reformation, so congregational in their simplicity and directness, were dispossessed by unmetrical, aria-like tunes, and even by dance rhythms. At Halle, the centre of Pietism, Johann Anastasius Freylinghausen published (1704) the classic 'Gesangbuch' of that school. It contained nearly 700 hymns, set to 174 melodies, with figured bass. Nearly half (82) of the tunes were new; only five represented the 16th century and the traditions of Luther. Pietism, indeed, connoted for the chorale the end of its creative period, a fact strikingly illustrated in the case of Bach. Spitta (I, 367) has dispelled the illusion that he contributed tunes to Freylinghausen's 'Spiritual Hymn-Book', though there are countless proofs in his Passions and cantatas that he had much in common with a literature so intimate and warm. Also he contributed to Schemelli's 'Gesangbuch' (1736) melodies for three hymns included in Freylinghausen's collection—'Dir, du Jehovah, weil ich singe', 'Eins ist not, ach Herr dies eine' and 'Wie wohl ist mir, O Freund der Seelen'. But they are typical of all his compositions in this form. Unapproachable in his treatment of the ancient melodies, as his preference for them is patent, Bach wrote original hymn-tunes (e.g. No. 42 of the 'Christmas Oratorio') of the aria type and, if they cannot be said to be wholly uncongregational, they distinctly lack the characteristics of an effective congregational hymn.

It does not follow from the presence of chorales *simpliciter stilo* in Bach's cantatas and oratorios that he desired them to be sung by the congregation, though his orchestration of them strongly suggests that they were so sung. But his art and the chorale are inextricably associated. His earliest compositions were chorale studies for the clavier or organ. All the famous hymn melodies in common use he enriched with matchless harmonies. They are rarely absent from his cantatas and oratorios. Their stanzas and their melodies inspired the work of his maturest genius. His organ technique was developed upon them, and they are the theme of the bulk of his music for that instrument. It would appear, as Spitta (III, 107) comments, that Bach was impelled to connect the chorale with all his work for the service of God and to display it in its fullest brilliance. So complementary are they that Bach and the chorale together fell under the ban of 18th-century Rationalism, awaiting the 19th-century revival which restored them to repute. It is not merely a coincidence that Philipp Spitta, who first interpreted the resuscitated Bach, was the son of the author of

'Psalter und Harfe', through whom Evangelical hymnody recovered the spirit of which Rationalism had deprived it. C. S. T.

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*See also* Luther. Scheidemann (setting of tune in treble).

**CHORALE CANTATA.** A type of German church cantata, cultivated mainly by J. S. Bach, but also by some of his forerunners, in which the words as well as (usually though not invariably) the tune of a chorale are used. The melody may appear only in the concluding choral setting of the hymn, or it may be worked into one or more of the preceding numbers, particularly the opening chorus. The words may be simply those of the hymn, treated verse by verse as chorus, recitative and aria by turns, or they may be partly or wholly paraphrased in order to form more suitable texts, for recitatives and arias in particular. In some cases verses entirely different from those of the hymn may be interpolated.

The following numbers of Bach's preserved church cantatas are chorale cantatas: 1-3, 5, 7, 10, 16, 26, 33, 41, 62, 91, 94, 101, 111, 113-116, 121-27, 133, 135, 139, 177, 178, 180.

E. B.

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**CHORALE FANTASY.** A type of organ composition, cultivated especially by the German precursors of Bach, in which a hymn-tune is treated, usually more continuously than in a chorale prelude, and often in a toccata-like manner.

**CHORALE PRELUDE.** *See* CHORALE.

- BIBL.—MACHPHERSON, CHARLES, 'Chorale Preludes, Ancient and Modern' ('*Proc. Mus. Ass.*, Vol. XXXIX, 1913).

**CHORALE-VARIANTS, TRADITION-AL.** The Protestant chorales in Scandinavia, which have maintained an independent existence within the congregations in the rural districts, particularly among the musically well-endowed, and have been evolved according to primitive musical laws, used side by side with the versions printed in the authorized chorale-books. These melodies deviate in essentials

from the printed sources from which they were originally derived. In many cases the original melody can be identified only with difficulty, if at all. Thus we are faced with the outcome of a popular activity in composition, which may either be due to the influence of any single, authoritative musical personality in the congregation or may comprise the result of a process of transformation with whose various stages and laws we are but little acquainted. The textual foundations of the Scandinavian chorale-variants are divergent, inasmuch as the pietistic element seems to play a more prominent part in the Danish, Norwegian and Finnish psalm-tunes than it does in those of Sweden and the old Swedish settlements in Esthonia, where the official psalm-book of the national church constitutes the basis.

The work of collecting the variants was initiated in Finland in the 1830s, but was not organized until the 1890s, by Ilmari Krohn.<sup>1</sup> In Norway it was started by L. M. Lindeman in 1848, was continued in the 1890s and is still being carried on.<sup>2</sup> In Denmark melodic variants to Kungö's Gradual (1699) were noted down by the folklorist E. Tang Kristensen in the 1860s, and since then further notes have been taken and phonographic recordings made on the Farø Islands, and elsewhere, by E. Gruner-Nielsen and others. In Sweden the work of transcribing was begun in the 1880s by J. Enninger, but the collections themselves were inaugurated by Nils and Olof Andersson during the journeys they made between 1910 and 1931, and were printed in 'Svenska Låtar', 1921-40. Chorale-variants on the island of Nucko (off the Esthonian coast) were recorded by phonograph in 1921 and published in 1945, and others of the same kind on Runö (Gulf of Danzig) were recorded by gramophone in 1938 and published in 1939.

The singing of the official melodies by the peasants in their own particular manner is distinguished by the following characteristics:

(1) Tunes of chorales which are comparatively luxuriant in both text and melody tend to be substituted by a melodic formula.

(2) The melody may conform to the "neumatic" group-style (in the Gregorian sense of the term), in that each syllable is sung to two or three notes, whereas the original melody is syllabic throughout. This melodic group-style is due primarily to the untrained singer's need of supporting and transitional notes, and also, to a lesser extent, to his predilection for elaborating the melodic line. In this respect the similarity between the liques-

<sup>1</sup> Collections printed in 'Suomen kansan sävelmiä', 1904 f.

<sup>2</sup> Single examples in 'Norske Bygder', 1921-37; larger collections in O. M. Sandvik's 'Østerdals-musikken', 1944, and 'Folkemusikk i Gudbrandsdalen', 1948.

cent neumes of Gregorian chant and the abundant, *portamento*-like gliding-notes of the variants is particularly striking.

(3) The tonality of the variants is reminiscent, to a greater or lesser degree, of that of the ecclesiastical modes; those with a minor tinge (Dorian, Phrygian, Aeolian) being of far more frequent occurrence than those with a major tinge (Lydian, Mixolydian, Ionian).

(4) Certain definite intervals (chiefly sevenths, but also thirds and sixths in the minor mode; and, in the major mode, exclusively fourths) differ from those of the tempered scale of art-music. "Indefinite" intervals of this type imply a sense of tonality other than that of modern times.

The rise of traditional chorale-variants is probably due in the first instance to the Scandinavian peasantry's love of singing the chorales, heard and learned by them in church, in their own homes or while they worked on their farms, at sea and in the forests. This led to a gradual transformation of the melodies. Moreover, as many of the smaller, more isolated congregations had no organs in their churches, even as late as the 19th century, and as their choirmasters were themselves not always competent to interpret the official versions of the melodies, or were obliged to conform to the congregation's distinctive manner of singing, the traditional variants have been enabled to survive until the present day.

A counterpart to these traditional variants may be found in Switzerland in the melodies from the 'Consolaziun dell' olma devotiusa' sung by the Rhaeto-Romanic inhabitants of the Canton of Grisons.<sup>1</sup>

G.-A. M.

BIBL.—MOBERG, C.-A., 'De folkliga koralvarianterna på Runo' (S T M., 1939, pp. 9-47).

'Zur Geschichte des schwedischen Kirchengesangs' (International Society for Musical Research, First Congress, Liège, 1-6 Sept 1930, Report; published by The Plainsong & Mediaeval Music Society, Nashdom Abbey, Burnham, Bucks, pp. 184 f.).

**CHORALEON.** } See AEOLODION.  
**CHORALION.** }

**CHORD.** The simultaneous occurrence of several musical notes, producing concordant or dissonant harmony. The term is used when such an occurrence is considered independently of context. Certain of the more frequently employed chords have names of their own, such as the triad or "common chord", the chord of the sixth, of the dominant seventh, the diminished seventh, the ninth, etc.

C. H. H. P., adds.

See also Harmony.  
**CHORD OF NATURE.** See THEORY, SCIENTIFIC AND PSEUDO-SCIENTIFIC.

<sup>1</sup> Cf. 'Rätöromansche Volkslieder', 'Schriften der Schweizerischen Gesellschaft für Volkskunde', Vol. XXVI, 1945.

**CHORDING.** A word of recent origin, used to express the distribution of notes within a chord, whether clustered or spaced out. It is as important an element now of orchestration as it was of vocal writing in the 16th century. Since it may redistribute the upper partials, there is a point where it merges into tonality.

A. H. F.-S.

The word is used also for the quality of intonation in performance, where the production of chords in tune or out of tune depends on the singers, or the players of instruments without fixed intonation.

E. B.

**CHORDS, ANALYSIS OF.** See HARMONIC ANALYSIS, ADDENDA, Vol. IX.

**CHORISTERS.** See CATHEDRAL MUSIC.

**CHORLEY, Henry F. (Fothergill)** (b. Blackley Hurst, Lancashire, 15 Dec. 1808; d. London, 16 Feb. 1872).

English journalist, author and art critic. The only approach to systematic teaching in music which he ever received was from J. Z. Herrmann, afterwards conductor of the Liverpool Philharmonic Society. He frequented all the performances within reach, and his notes of these in his journal bear witness to the steady growth of his judgment. In Sept. 1830 he made his first appearance in the columns of 'The Athenaeum', and shortly after he was received upon its staff. He then settled in London and continued to write for 'The Athenaeum'. At the same time he attempted composition in other branches of literature — novels, dramas, biographies and poems. Among these may be mentioned:

- 'Sketches of a Seaport Town' (1834).
- 'Conti, the Discarded' (1835).
- 'Memorials of Mrs. Hemans' (1836).
- 'The Authors of England' (1838).
- 'The Lion, a Tale of the Coterie' (1839).
- 'Pomfret' (1845).
- 'Old Love and New Fortune' (1850), a five-act verse play.
- 'The Lovelock' (1854).
- 'Roccella' (1859).
- 'The Prodigy' (1866).
- 'Duchess Eleanor' (1866).

Chorley dramatized G. Sand's 'L'Uscoque', set to music by Benedict as 'Red Beard'. Besides translating many foreign librettos<sup>2</sup>, he wrote the original word-books of one version of 'The Amber Witch' (Wallace, 1861), of 'White Magic' (Biletta, 1852), of 'The May Queen' (Bennett), 'Judith' and 'Holyrood' (Leslie), 'St. Cecilia' (Benedict), 'The Sapphire Necklace' and 'Kenilworth' (Sullivan), and words for many songs by Meyerbeer, Goldschmidt, Gounod, Sullivan, etc. He will be best remembered, however, as a musical critic. Within a year of his joining the staff of 'The Athenaeum' he had that department

<sup>2</sup> Auber's 'Haidée' and 'Domino noir', Cimarosa's 'Matrimonio segreto', Gluck's 'Orfeo' and 'Iphigénie en Tauride', Gounod's 'Faust' and 'Mireille', Mendelssohn's 'Son and Stranger', Mercadante's 'Elena Uberti', Meyerbeer's 'Dinorah'.

entrusted entirely to him, which he did not give up till 1868. His two published works containing the deliberate expression of his opinions on the subject of music are 'Modern German Music' (1854) — a republication, with large additions, of his former work 'Music and Manners' — and 'Thirty Years' Musical Recollections' (1862; modern edition, ed by Ernest Newman, New York and London, 1926). Beside these may be mentioned his 'Handel Studies' (1859) and 'National Music of the World' (edited by H. G. Hewlett after Chorley's death, and published 1880).

J. M., adds.

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See also Criticism, pp. 525-26. Linley (G., attack on G.). Sullivan ('Sapphire Necklace', lib.). Wallace (V., 'Amber Witch', lib.). Zeugheer ('Angela of Venice', lib.).

**CHORON, Alexandre Étienne** (b. Caen, 21 Oct. 1771; d. Paris, 28 June 1834).

French writer on music, publisher and composer. He was a good scholar before becoming a musician. He began the study of music without assistance, but afterwards received lessons from the Abbé Roze and the Italian Bonesi. Highly gifted by nature, he soon acquired great knowledge in mathematics, languages and every branch of music, and published his 'Principes de composition des écoles d'Italie', 3 vols., (Paris, 1803) and 'Principes d'accompagnement des écoles d'Italie' (Paris, 1804), in which he introduced Sala's practical exercises on fugue and counterpoint, Marpurg's treatise on fugue, many exercises from Martini's 'Esemplare' and a new system of harmony of his own. The work cost him much time and money.

In 1805 Choron became a music publisher; he brought out many fine works by the best Italian and German masters. In conjunction with Fayolle he then undertook the publication of his 'Dictionnaire des musiciens', 2 vols., 8vo (Paris, 1810-11).

Though devoted to his scientific studies and hampered with an unsuccessful business, Choron could not resist the temptation of trying his powers as a composer and gave to the public 'La Sentinelle', a song long popular and introduced in many French plays. In 1811 an opera, 'Nadir et Salyha', was produced at Cassel. But his great scheme was his 'Introduction à l'étude générale et raisonnée de la musique', a capital book, which he left unfinished because his necessities obliged him to devote his time to teaching music and to accept the post of Directeur de la Musique des Fêtes Publiques, which he held from 1812 to the fall of Napoleon.

Under Louis XVIII he had the charge of reorganizing the precentorship of the cathedrals. He was appointed director of the Académie Royale de Musique (Opéra) in Jan. 1816, but, the appointment having been rudely

revoked in 1817, he founded a school for the study of music, which was supported by the Government from 1824 to 1830 under the title of Institution Royale de Musique Classique et Religieuse, but declined rapidly when deprived of external aid. It was taken up later by Niedermeyer under the name of École de Musique Religieuse Classique.

The premature death of Choron may be attributed to disappointments and difficulties after the fall of Charles X. This learned musician and very kind-hearted man composed a Mass for three voices, a 'Stabat Mater' for three voices and a number of hymns, psalms and other vocal pieces for the church; but his best titles to fame, after the works already mentioned, are his translations and editions of Albrechtsberger's works, his 'Méthode concertante de musique à plusieurs parties' (Paris, 1817), his 'Méthode de plain-chant' (1818), his 'Manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale', which was published by his assistant Adrien de La Fage in 1836-38 (6 vols and 2 vols. of examples), and several other didactic treatises, which contributed greatly to improve the direction of musical studies in France. In fact Choron may be considered as a pedagogue of genius, and he had the credit of opening a new field to French musical educationists and research workers. Scudo, in his 'Critique et littérature musicales' (Paris, 1852), gives a vivid picture of Choron as director of his school of music.

G. C., adds.

BIBL.—GAUTHIER, 'Éloge de Choron' (Caen, 1845).  
LA FAGE, A. DE, 'Éloge de Choron' (Paris, 1845).  
RÉTY, 'Notice historique sur Choron et son école' (Paris, 1873).

**CHORTON.** See PITCH, STANDARD.

**CHORUS** (x) (from Gr. *χορός*; Fr. *chœur*; Ger. *Chor*; Ital. *coro*). (1) Any body of singers, originally in the drama, subsequently in works of the oratorio type derived from drama, whose performance is of a massed as opposed to a solo kind. The word is equally applicable whether such singers sing in unison or in polyphony.

(2) A composition or part of a work written for such a body.

(3) In the 17th and 18th centuries the word was commonly used to denote the concerted conclusion of duets, trios, etc. Thus *Coro* in the scores of Handel's operas.

(4) The refrain of a song, or the part repeated by all available singers. x. c. c.

See also Choir.

**CHORUS** (2). The name in medieval Latin for the Crot, Crwth or Crowd. A manuscript of the 11th century written in England (B.M. Tib. c. vi.) gives an illustration of the "chorus" and informs us that it was made of wood and had four strings, while Aimeric de Peyrac in the 14th century states that they were arranged in two pairs and tuned a fourth



apart. Another 11th-century illustration of this bowed crwth is in the University Library, Cambridge (MSS Ff. 1.23), where it is shown without a fingerboard and played at the shoulder: the fingerboard appears in a 13th-century manuscript of English workmanship (B.M. Add. MSS 35,166).

Owing to the fact that this Latin name is given at times to a primitive form of bagpipe (as in Gerbert's 'De cantu et musica sacra'), the antiquity and popularity of the bagpipe in Scotland and Wales at the end of the 12th century has been strongly upheld; for Giraldus Cambrensis, writing at that time, states that the "chorus" was in general use in both these countries. But he is evidently alluding to the crot or crwth, however appropriate the name "chorus" may have been to the bagpipe when the drone or two drones were added to that instrument in the 13th and 14th centuries. F. W. G.

**Chottin, Alexis.** See Berber Music

**CHOUDENS FILS.** This important Paris music-publishing business was founded in June 1845 by Antoine de Choudens, at whose death, in 1888, his son Paul (*d.* Paris, 7 Oct. 1925) succeeded him. The publications of the firm, which began with an anthology of over 200 vocal pieces called 'I canti d'Italia', include most of the works of Berlioz, Gounod, Reyer, Lalo, Bruneau, Offenbach, Audran and others.

G. F.

**CHOUQUET, (Adolphe) Gustave** (*b.* Le Havre, 16 Apr. 1819; *d.* Paris, 30 Jan. 1886).

French musical man of letters. He wrote the verses for a great many choruses and songs. From 1840 to 1856 he taught in New York. He contributed for a number of years to 'La France musicale' and 'L'Art musical', giving occasional musical articles to 'Le Ménestrel' and the 'Gazette musicale'; but his chief works are 'Histoire de la musique dramatique en France, depuis ses origines jusqu'à nos jours' (Paris, 1873) and 'Le Musée du Conservatoire National de Musique' (Paris, 1875), two works containing original views and much information. Chouquet was made keeper of the museum of the Paris Conservatoire in 1871, and he made large additions to it. He published the catalogue of the museum in 1875.

G.

**CHRISMANN, Franz Xaver** (*b.* ?, 1725; *d.* Rottenmann, Styria, 20 May 1795).

Austrian secular priest and organ builder. He worked chiefly in Upper and Lower Austria and in Styria. His name first appears in connection with a monster organ at the monastery of St. Florian, near Linz, begun in 1770, but left unfinished in consequence of a quarrel with the provost. The fame of this organ, which became associated with that of Bruckner, spread far and wide, though it was not completed till 1837. He also built organs

at the abbey Spital-am-Pyhrn and in the Benedictine monastery at Admont; both were destroyed by fire. The latter he considered his best work. Mozart and Albrechtsberger were present in 1790 at the opening of an organ built by Chrismann in the church of Schottenfeld, one of the suburbs of Vienna, and both pronounced it the best organ in Vienna. Though little known, it is still in existence, and in spite of its small dimensions the workmanship is admirable, particularly the arrangement and voicing of the stops. Chrismann died in his seventieth year, when engaged upon an organ for the church of the small town of Rottenmann, where there is a monument to his memory. C. F. P.

**CHRIST CHURCH BELLS** (Catch).

See ALDRICH (H.).

**CHRIST CHURCH TUNE.** See CHANT (Ex. 1).

**CHRISTELFLEIN** (Opera). See PRITZNER.

**Christensen, Lew.** See Ballet (America).

**Christiansen, Einar.** See Nielsen ('Saul og David', lit., 'Cosmos', incid. m.)

**CHRISTIE, Audrey.** } See GLYNDEBOURNE.

**CHRISTIE, John.**

**CHRISTIE, Winifred** (*b.* Stirling, 26 Feb. 1882).

British pianist. She studied music at the R.A.M. in London under Oscar Beringer for the pianoforte and Stewart Macpherson for composition. She received the F.R.A.M. and toured extensively in North and South America as well as in Europe, with the exception of Russia and Spain. Having married the composer and inventor Emanuel Moór in the U.S.A., where she lived for many years, she played exclusively on the Moór Double Keyboard Pianoforte after 1926, brilliantly exploiting its technical possibilities, not only by her performances in a large number of European and American musical centres, but also by making arrangements of Bach and Handel for it and producing a book of 'Technical Exercises' in collaboration with her husband.

After the second world war Mrs. Christie Moór returned to England, settling in London and devoting her energies, with the help of Miss Dorothy Lawton, to the establishment of a music library, for which she set aside the sum of £10,000. The difficulties of housing and organizing a lending-library intended to be of use to borrowers everywhere in Great Britain, however, proved invincible without some sort of official aid, and it was not until the Westminster Public Libraries offered to house the collection in the Buckingham Palace Road Public Library that the Central Music Library came into being in Oct. 1948. It contains a specimen of the Emanuel Moór Double Keyboard instrument. E. B.

See also Libraries (section Britain, subsection London). Moór (Emanuel).



**Christina, Queen of Sweden.** See Albrici (V). Cavalli Corelli. Meibom (ded.). Reggio. Voss (I).

**CHRISTMANN, Johann Friedrich** (b. Ludwigsburg, 10 Sept. 1752; d. Heutingsheim nr. Ludwigsburg, 21 May 1817).

German clergyman, composer, pianist, flautist and writer on the theory of music. He was educated at Tübingen and in 1783 was appointed Lutheran minister of Heutingsheim. His great work, 'Elementarbuch der Tonkunst', is in two parts (Speyer, 1782 and 1789) with a book of examples. He was joint editor of the Speyer 'Musikalische Zeitung', in which, among other articles of interest, he detailed a plan (Feb. 1789) for a general dictionary of music. This scheme was never carried out. He was also a contributor to the 'Musikalische Zeitung' of Leipzig. Christmann composed for voice and pianoforte, and with Knecht arranged and edited a valuable collection for the Duchy of Württemberg, entitled 'Vollständige Sammlung . . . Choral-melodien'. Many of the 266 hymns were his own composition. He was a friend of Vogler.

M. C. C.

**CHRISTMAS ORATORIO** (Ger. *Weihnachtsoratorium*). A sequence of 6 church cantatas by Bach for the various holy days of Christmastide. The words are written and compiled by Picander and Bach himself, and the series was composed in 1734.

**CHRISTO, Estevão de** (b. Torres Novas nr. Lisbon, ?; d. Thomar, 1613).

Portuguese composer. He was a monk in the monastery of Thomar in 1559 where he arranged and edited music for processions and for Holy Week, for general use in Portugal. His 'Processionale' was printed at Coimbra in 1593; his 'Liber Passionum' at Lisbon in 1595. The latter was provided with a preface by the celebrated composer Duarte Lobo, but was afterwards found to be incorrect. The 'Introdução facilíssima e novíssima do canto fermo' attributed to him was probably the work of Vicente Lusitano.

J. B. T.

**CHRISTO, Luiz de** (b. ?, Lisbon, 1625; d. Lisbon, 7 Sept. 1693).

Portuguese organist and composer. He was a monk of the Carmelite order. His works include Passions according to the four Evangelists (for 4 voices), 'Lições [?] lectiones' de defunctos, motets and *vilhancicos*.

J. B. T.

**CHRISTOPHE COLOMB** (Opera). See MILHAUD.

**CHRISTOPHER, Cyril** (Stanley) (b. Oldbury, Worcestershire, 23 June 1897).

English organist and composer. He was a private pupil for the organ of C. W. Perkins, Alfred Hollins and G. D. Cunningham, and for composition of Kitson and Bairstow. Among the degrees he took are the F.R.C.O. (1929), the B.Mus. (1935) and the D.Mus. (Dunelm, 1940). He has been organist and

choirmaster at Carr's Lane Church, Birmingham, since 1930 and University lecturer there for the Board of Adult Education since 1947. He was also chorus master of the B.B.C. Midland Region (1927-30) and music master at King Edward's Grammar School (1944-45), as well as conductor of the Dudley Madrigal Society (1921-26) and other choirs, and still conducts the Oratorio Choir of the Free Churches of Dudley (from 1942). He has also appeared as solo organist at orchestral concerts and with the Birmingham Bach Club, and gives organ recitals periodically.

The following are Christopher's chief works, some published, others in manuscript:

#### CHURCH MUSIC

- 'Save us, O Lord', motet for S.S.A.T.B. (1934).
- 'Blessed are they that mourn', motet for S.S.A.T.B. (1936)
- 'Grieve not the Holy Spirit', motet for S.S.A.T.B. (1936).
- 'Thou wilt keep him in perfect peace', anthem for S.A.T.B. (1936).
- 'Bread of the world', anthem for S.A.T.B. (1937)
- 'Let all the world in every corner sing', anthem for S.A.T.B. (1937).
- 'Out of the Orient crystal skies', carol for S.S.A. (1938)
- 'Corde natus', anthem for soprano & S.A.T.B. (1947).
- 'Veni Emmanuel', anthem for soprano & S.A.T.B. (1947).

#### CHORAL WORKS

- 'A Hymn of Nature' (ode by Robert Bridges) for soprano, baritone, chorus & orch. (1940).
  - 'The New Heaven', cantata for soprano, baritone, chorus & organ (1948).
- Also numerous part-songs for unison, mixed, women's and men's voices.

#### ORCHESTRAL WORKS

- Symphony, C mi, for stgs. (1930).
- 'Festival Overture' (1935).
- 'Variations and Fugue on an Old English Tune' for stgs. (1935).
- 2 Tone-Poems (1936)
  1. Midsummer Night.
  2. The Lone Shore.
- 'Symphonic Prelude' (1940).

#### CHAMBER MUSIC

- 2 Fantasies for clar., vn. & pf (1939).
- Quartet, D ma, for vn., viola, cello & pf. (1941).

#### VIOLIN AND PIANOFORTE

- Sonata in one movement (1937).

#### PIANOFORTE MUSIC

- 'Playtime Pieces', 3 miniatures (1926).
- 'Conversations', 6 two-part studies (1938).
- 3 Concert Preludes (1938).
- Rosemary's Book, 5 pieces (1938).
- 'Tone Stanzas', 3 pieces (1938).

#### ORGAN MUSIC

- 'Scherzo-Caprice' (1935).
- 3 Chorale Improvisations (1946)
  1. Canzona on an Ancient Irish Hymn Melody.
  2. Pastorale on the Tune 'Surrey'.
  3. Voluntary on a Tune by Orlando Gibbons.
- 'Fantasy-Prelude' (1946)
- Rhapsody on a Ground (1946).
- 'Toccata-Carillon' (1946).

#### SONGS

- 5 Songs (1937)
  1. Réverie (Christina Rossetti).
  2. Music, when soft voices die (Shelley).
  3. Love's Philosophy (Shelley).
  4. The Parting (John Donne).
  5. Echoes (Tennyson).

E. B.

**CHRISTUS.** (1) Mendelssohn's unfinished oratorio, the completed portions of which were first performed at the Birmingham Musical Festival on 8 Sept 1852.

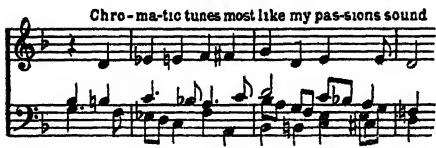
(2) Liszt's second oratorio performed in Budapest in 1873, in celebration of the jubilee of the composer's career.

**CHRISTUS AM ÖLBERGE** (Beethoven).  
See MOUNT OF OLIVES.

**CHROMATIC.** A word derived from the Greek *χρωματικός*, the name of one of the ancient tetrachords, the notes of which were formerly supposed to be similar to the scale known as "chromatic" in later times.

(1) Instruments are said to be chromatic when throughout the whole or a substantial part of their compass they can be made to produce all the semitones.

(2) In melodic and harmonic analysis the term chromatic is generally applied to notes marked with accidentals which are abnormal to the scale of the key in which the passage occurs. Hence a note which is chromatic with reference to a particular key may cease to be chromatic if a suitable modulation occurs at the same time. This is also true of chords which are chromatic in this sense. The exact application of the word chromatic will therefore depend on the view which is taken of the true definition of key in the chosen context. Thus in the following example from John Danyel ('Chromatic Tunes', 1606) the first part of the melody is chromatic:



So in the broad sense is the character of the whole harmonic structure, with reference to the prevailing key of G minor. But if the incidental modulations, to C minor, F major, and so forth, are taken into particular account, then no one of the notes of the melody is actually chromatic at the moment of utterance. Ambiguity of this kind is very frequent in what is commonly called chromatic harmony, though in the music of the classical period, when the definition of keys was strongly emphasized, there is usually no difficulty in using the term chromatic with fair consistency.

The following melody from Mozart's "Prague" Symphony is highly chromatic:



So is the following passage from Beethoven's Sonata in B♭ major (Op. 106), the section of the slow movement quoted being in the key of D:



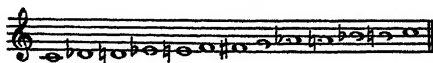
G. D.

**CHROMATIC HARP.** See HARP.

**CHROMATIC INTERVALS.** See INTERVALS.

**CHROMATIC SCALE.** The scale of twelve semitones, which is the fundamental scale of all the music of western civilization. Since permanent values were given to all the traditional intervals of pitch, the chromatic scale has included all the notes available in our notation, and has also coincided with the notes produced by instruments which have a fixed mechanism. It therefore represents a technical limit beyond which variations of pitch have no recognized place in our musical system.

The notation of the chromatic scale has never been altogether consistent, owing to the fact that the accidentals employed were originally related to the more variable intervals which preceded equal temperament. Thus for every note in the chromatic scale there are now, admitting double sharps and double flats, at least two forms of notation. Moreover, composers have tended to become less concerned with the theoretical basis of notation, with the result that simplicity in writing or reading has often been the only reason for a particular choice of method. With reference to the key of C the following is theoretically consistent:



The choice of notation here follows the traditional analysis of classical harmony, and similar relations to other keys can be deduced by regarding each sound respectively as representing, in the chosen key, the tonic, minor second, major second, minor third, major third, perfect fourth, augmented fourth, perfect fifth, minor sixth, major sixth, minor seventh and major seventh. It is clear, however, that the use of natural signs would be largely avoided if sharps in ascending, and flats in descending, were more frequently chosen. Practical convenience of this kind has led many composers to prefer this latter method.

G. D.

See also Equal Temperament. Harmony. Mode. Neo-Modal. Scale. Tonality.

**CHROMATICISM.** A consistent historical tendency towards scalar and harmonic expansion, which takes the form of bringing into ordered relation to a given system elements that were originally chromatic and

external to it. There were, even in the rigid technique of the ecclesiastical modes, contingencies in which a foreign note might be introduced, but it was not until classical tonality made the major and minor scales the exclusive pivots around which all developments had to be grouped, that chromaticism became a marked feature of melodic and harmonic evolution. The fundamental position of the chromatic scale as a limit of expansion no doubt reinforced this tendency, and in a comparatively short time there was no element in it which had not found a more or less formal relation to the prevailing melodic and harmonic values. The examples already given under the heading *CHROMATIC* will be sufficient to show how far this tendency had progressed up to the period of Beethoven. The 19th century took for granted the ground already gained, and proceeded to knit these chromatic features ever more closely into the classical fabric. From chromaticisms that were comparatively unaccented, as in the following from Wagner's 'Tannhauser':



the step was made to harmonies in which the prevailing colour, was unmistakably chromatic. The following example is reduced from Wagner's 'Tristan und Isolde':



At the same time melody, which had heretofore moved somewhat circumspectly with reference to chromatic notes, began to treat them with marked freedom, as in the following, which is also reduced from 'Tristan':



And this freedom in the incorporation of chromatic material has been steadily pursued by Wagner's successors.

In analogous fashion, chromaticism in the sense defined is a feature in the neo-modal and other non-classical systems which contemporary music is in process of exploring. Whether such systems are derived from the past or are

modern inventions of modal type, they are rarely used rigidly. All kinds of progressions which are chromatic with reference to the chosen system are incorporated freely, and at least one of these modern modes, the whole-tone scale, is itself inherently chromatic in derivation. The combination of tonalities also involves, from the traditional point of view, an increasingly chromatic attitude towards the elements of music, and all these technical expansions, whatever their derivation, serve to encourage the tendency under discussion. The expansion of any scale or mode may indeed achieve, as the classical system has achieved, a chromaticism which is complete to a degree.

There is, however, a still more radical view of the structure of music which is discernible in some of the features of 20th-century work, and which seems to point to a logical end towards which all expansions might theoretically converge. This is the adoption, more or less acknowledged, of the chromatic scale itself as a homogeneous musical medium. In extreme form this would be pure chromaticism. Considered from such a point of view, all the various scales, with their respective melodic and harmonic values, to which music has hitherto attached itself, become stages in the approach towards what is undoubtedly an all-inclusive system. The chromatic scale is in fact the final arbiter as to what shall be music, and this has been true both in theory and practice ever since equal temperament in tuning fixed our system of intervals. There is therefore a certain logical appeal in a theory that would accept chromaticism without reservation, and attempts have been made to write in this medium, all the traditional values being modified or ignored. It cannot be said that there is as yet any aesthetic evidence that the method is more than an intellectual abstraction, but the following passage from Arnold Schoenberg's Op. 11 may be taken as embodying in comparatively simple terms the extreme point of view:



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G. D.

**CHROSTKOWSKI, Albert, jun.** (b. Secemin, 15 May 1627; d. Warsaw, 1670).

Polish musician. He was organist to the royal court in Warsaw.

C. R. H.

**CHROTTA.** See CRWTH.

**CHRY SANDER, Friedrich** (b. Lubtheen, Mecklenburg, 8 July 1826, d. Bergedorf nr. Hamburg, 3 Sept. 1901).

German musical scholar. He studied at the University of Rostock, lived for some time in England and later on his own estate at Bergedorf. His biography of Handel, standing evidence of his studies, remains incomplete.<sup>1</sup> In detail and historical research it is still the groundwork for all subsequent study of Handel's history, although certain details have since received correction and its view of Handel's abstract importance as a musician must be accepted with reservation. He represents him not only as the culminating point of a previous development, and the master who perfected the oratorio, but as the absolute culminating point of all music, beyond whom further progress is impossible. While holding these views Chrysander was naturally a declared opponent of all modern music; he was also partial, if not unjust, in his criticisms of the older masters, not excepting J. S. Bach.

Besides these biographical studies Chrysander edited Handel's complete works for the German Handel-Gesellschaft. His laborious collations of the original manuscripts and editions, his astounding familiarity with the most minute details and his indefatigable industry combine to make this edition a work of the highest importance, at once worthy of the genius of Handel and honourable to the author. In continuation of his task of popularizing Handel's works in Germany, after the completion of the undertaking, Chrysander issued several of the oratorios with suggested abridgements such as are required at the present day, and with the addition of many cadenzas from old copies. Some so treated are 'Hercules', 'Deborah', 'Esther' and 'Messiah'.

Among other writings by Chrysander may be mentioned two admirable treatises, 'Über die Molltonart in Volksgesängen' and 'Über das Oratorium' (1853); also 'Die Jahrbücher für musikalische Wissenschaft', in 2 vols. (Leipzig, 1863-67); and finally a number of articles in the 'Allgemeine musikalische Zeitung' of Leipzig (which he edited from 1868 to 1871, and again from 1875 to its cessation in 1882), violently criticizing the productions of the modern school.

Of the highest importance in musical literature was the 'Vierteljahrsschrift für Musikwissenschaft', undertaken with Philipp Spitta and Guido Adler, which appeared

<sup>1</sup> Breitkopf & Härtel, Leipzig: Vol. I, 1898; Vol. II, 1860; Vol. III, part 1, 1867.

between 1885 and 1895. He also published some excellent editions of Bach's 'Klavierwerke', 4 vols. with preface (Wolfenbüttel, 1856) and Carissimi's oratorios 'Jephte', 'Judicium Salomonis', 'Jonas' and 'Baltazar', which appeared in his collection 'Denkmäler der Tonkunst' published at Bergedorf. Complete editions of the works of Corelli (ed. Joachim) and Couperin (ed. Brahms) began in the same series. As a supplement to the Handel edition five works were reissued from which Handel had appropriated ideas or portions: No. 1 was the 'Magnificat' of Erba; No. 2 the 'Te Deum' of Urio (previously published in the 'Denkmäler'); No. 3 a Serenata by Stradella; No. 4 a book of duets by Clari; No. 5 Gottlieb Muffat's harpsichord pieces, 'Componimenti musicali'.

A. M., adds.

See also Denkmäler. Handel-Gesellschaft

**CHUECA, Federico** (b. Madrid, 5 May 1846, d. Madrid, 20 June 1908).

Spanish composer. He received a good education and spent his vacations with a street band which he had organized for the amusement of himself and his friends. A set of waltzes for orchestra, 'Lamentos de un preso', attracted the attention of Barbieri, who was conductor of the Sociedad de Conciertos, and their success in performance decided Chueca to adopt music as a career. He produced a large number of delightful one-act operas, including 'Pobre Chica', 'El caballero de Gracia', 'La gran vía' (with Valverde), while 'Cadiz' (two acts also written in collaboration with Valverde) has a charm and lightness of touch comparable with that of Barbieri, Sullivan or Offenbach. Chueca is the typical composer of the period of modern Spanish history known as the Restoration. His mind was steeped in the popular street-songs of his country and he had the happy knack of composing the kind of music which Madrid audiences liked to hear. 'Cadiz' and 'Caramelo' are Andalusian in feeling, 'La alegría de la huerta' is Murcian, while the third act of 'La caza del oso' is built on tunes from the Asturias.

J. B. T.

See also Valverde (collab. in 'Gran vía').

**CHURCH, John** (b. Windsor, ? 1675; d. London, 6 Jan. 1741).

English composer. He received his early musical education as a chorister of St. John's College, Oxford. On 31 Jan. 1697 he was admitted a Gentleman of the Chapel Royal and on 1 Aug. following was advanced to a full place, vacant by the death of James Cobb. He also obtained in 1704 the appointments of lay vicar and master of the choristers of Westminster Abbey, still retaining his post in the Chapel Royal. He is buried in the south cloister of the Abbey.

Church composed some anthems and

services (Tudway Collection, MSS, R.C.M., B.M., Ch. Ch., etc.). His service in F major appears in Ouseley's 'Cathedral Music' (1853); he also wrote many songs and was the author of an 'Introduction to Psalmody', published in 1723. The editorship of 'Divine Harmony', an important collection of the words of anthems used in the Chapel Royal (1712), has been frequently ascribed to Croft, but Davey<sup>1</sup>, on the evidence of Thomas Ford's manuscript in the Bodleian Library at Oxford, considers it to have been the work of Church.<sup>2</sup>

Richard Church (1699-1776), cousin of John, was organist of Christ Church and later of New College, Oxford. W. H. H., adds.

### CHURCH, MUSIC OF THE EARLY.

**I. THE HISTORIC BACKGROUND.** *Religion, Ethics and Music.*—The music of early Christianity has as many aspects as that movement itself. As the Christian religion eventually combined elements of Judaism, of near-eastern paganism and of Greek culture, so also did its music. It took its departure from the Synagogue, but gradually added new and often heterogeneous elements of different origin, until the nuclear stock was all but vanished. Such heterogeneous forces, however, could not have been synthesized without hard internal struggles within the body of the early Church. Already during the first centuries music, a seemingly harmless ornament of worship, became a rather controversial subject, as the result of a belief held universally in the world of antiquity—the so-called ethos-doctrine. This doctrine maintained that every tune, sung or played, expresses a more or less definite emotion and, what is more, that it is capable of evoking the corresponding emotions in the souls of the listeners. Hence religion, and the concept closest to it, ethics, were directly affected, for better or worse, by the various styles of music then popular, and the Church was often quite articulate in its reaction. This may explain why in early Christianity both the forms of music and its rendering constituted a serious and often disputed issue.

*Temple or Synagogue?*—Since the greatest of the Apostles, Peter, Paul and James, attended the service of the Temple<sup>3</sup>, it might be assumed that they transmitted this manner of worship to their disciples and the other proselytes. Such an assumption, however, would be fallacious. Not only Jesus himself, but certainly St. Paul, to name only the main exponent of the Gentile Church, were more or less indifferent towards the resplendent and minutely regulated liturgy of the Temple with its sacrifices and Levites' orchestra.

Their antagonism to the Temple's hereditary aristocracy was too strong, while they themselves and their plain countrymen respected only the Kingdom of Heaven. The small local synagogues with their unceremonious, almost intimate atmosphere were the birth-places of Christian liturgy. Probably folkish songs of these rural synagogues were chanted by the early Christians, in and even outside the Holy Land, where possibly songs of the surrounding nations were also heard.

As long as the Judeo-Christians remained but one of the numerous Jewish sects, they continued the musical traditions of their forefathers. Yet, this symbiosis came to an end when the Jewish Christians, after the martyrdom of St. James, fled in a body to Pella in the Transjordan. Since this secession all but coincided with the beginning of the fatal siege of Jerusalem in A.D. 67, it was generally condemned by the Jewish zealots as treachery. Shortly thereafter the liturgy of the Synagogue added a prayer against the Judaeo-Christians, and therewith the final break between Judaism and Christianity was foreshadowed.

*Musical References in Early Christian Literature.*—If we look for observations on music in the earliest documents of the Church, we must distinguish between (a) the three synoptic Gospels, (b) the genuine Pauline epistles and (c) the Book of Revelation. The Acts of the Apostles and the Johannine literature as well as other epistles of the primitive Church are not referred to here, either for chronological reasons or simply for lack of significant remarks on music.

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**II. MUSIC IN THE NEW TESTAMENT.**—(a) *The Gospels.*—The synoptic Gospels contain very few references to song or other music, and each of these instances falls into the category of Jewish folklore or ritual. In Matth. ix, 18-26, where the healing of Jairus's daughter is described, the preparations for the girl's funeral seem to be in full progress. Jesus, however, drives away the pipers (*auletes*) and the throng (ix, 23), and then revives the maiden. In Christ's time and even two centuries later it was a general Jewish custom to hire a minimum of two *halilim* (pipers) and

<sup>1</sup> 'History of English Music' (ed. 1921), p. 343.

<sup>2</sup> For his ownership of a Purcell portrait see PURCELL, p. 1002, i.

<sup>3</sup> Acts iii, 1; v, 21; xxi, 26; xxi, 17; Euseb., Eccl. Hist., II, 23.

one wailing-woman for a funeral. Even the poorest man was required to do this when his wife died. It was not a religious command, to be sure, but part of "good manners".<sup>1</sup>

Of greater consequence for the later Christian liturgies are the passages Matth. xxvi, 27 and 30 (= Mark xiv, 26). The former verse refers to the chanted blessing over the wine on the eve of Passover; the second to the singing of the *Hallel* (Pss. CXIII-CXVIII, Ps. CXXXVI), which in those times concluded the Passah meal. It is not necessary here to point out the significance of the traditional eulogy over the wine, nor of the chant of the *Hallel*, which in most Christian liturgies has been distributed over the entire Easter week.

(b) *Paulinic Literature*.—In St. Paul's epistles we already find regular doxologies, usually at the epistle's end; moreover, the Apostle demands that the "Amen" should be responded, and that the Lord be glorified with "psalms, hymns and spiritual songs" (Col. iii, 16; Eph. v, 19). It is not quite clear what these categories stand for. Some scholars understood "hymns" to be the *cantica* of the Old Testament, while another school of thought considers this term a mere synonym of "psalm". Nor is the expression "spiritual songs" (*Oda Pneumatikai*) more comprehensible. But in this case we are at least confronted with three clearly articulated interpretations. The first school connects the "spiritual songs" with the spontaneous outbursts of the charismatically blessed—thus construing these songs as a musical parallel of the "speaking in tongues" (Acts ii, 4; xi, 46; I Cor. xiv, 1-25), the *glossolaly* of the primitive Church. This is not too probable a conjecture, for Paul was by no means fond of the phenomenon of *glossolaly* and would not easily have brought himself to champion its musical implementation. A second theory interprets the "spiritual songs" as hymns freely and spontaneously composed under the profound religious experience of the *Agape*. The third explanation considers them as melismatic chants without words, or with very few at best. If this be the correct hypothesis, one would have to regard these "wordless hymns" as the forerunners of the great *jubilis* or *alleluia* chants that St. Augustine praised as the summit of religious ecstasy. Indeed, there did exist a tradition of wordless chants in contemporary Judaism, which makes this theory appear rather plausible.

(c) *The Book of Revelation*.—While the musical remarks of Paulinic literature follow more or less the pattern set by the contemporary Synagogue, the extensive musical fantasies in the Book of Revelation are doubt-

less modelled after the practice of the Temple. Thus, chap. iv contains definitely idealized visions of its ritual. The twenty-four elders remind us of the twenty-four ranks of the Levites, the following description of the apocalyptic animals of Is. vi and Ez. i, and the subsequent Thrice-Holy was a regular part of the Temple's liturgy. The opening of the sealed book (v, 1) alludes to the lesson and the incense, and the prayers are all ancient legacies of the Temple, including the hymns, the instruments and the doxologies (v, 13; xv, 3-4). It is generally assumed to-day that the Book of Revelation contains an old Jewish stratum that was incorporated, together with new christological ideas, into the New Testament. Yet its Temple, although clearly patterned after that of Jerusalem, is placed in Heaven, and thus has to be considered an idealized reflection of the earthly sanctuary after its destruction in A.D. 70. It will be useful to remember the lavish use of instrumental music in the Book of Revelation, since Christianity had begun to dispute its admissibility by about 150.

The Christian centres crystallized during the 2nd and 3rd century. In Syria it was especially at Antioch and Edessa, the cradles of Gentile Christianity, that the new worship was diligently cultivated. A later development was Egyptian Christianity with Alexandria as its centre, and still later the Christian rites of Armenia, strongly influenced by Judeo-Christian practices. In Rome the Christian community was rapidly growing, whereas Byzantium flourished only after the time of the Emperor Constantine (257-? 337). Hence the growth of Christian chant may best be followed in the primary four centres: Syria, Egypt, Armenia and Rome.

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III. FORMS AND PRACTICES OF RENDERING.—Whether or not the passage of Pliny's letter to the Emperor Trajan alludes to alternate singing ("carmen Christo quasi deo dicere secum invicem"), there is hardly any doubt that towards the end of the 2nd century the musical practice of Syrian Christians consisted of (1) Psalmody, (2) Antiphony, (3) Responses and (4) recently composed hymns, many of which were considered heretical or at least controversial; this held especially true for those of Bardaisan and his son Harmonios. Only small fragments of these poems have

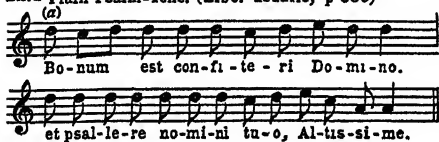
<sup>1</sup> Cf. Josephus, 'Bellum Judaicum', Book III, chap. ix, 5, where many pipers and wailing-women were hired upon the rumour of his own death.



come down to us, and nothing of their music.

Psalmody, directly taken over from the Jewish practice, seems to have broken into the world of antiquity like an irresistible and elemental force. To understand this fully we must bear in mind that Hellenistic music, of which some highly interesting pieces have survived, was syllabic (one note to each syllable). This syllabic principle resulted in a rather rigid attitude to the metre of a poem. Psalmody, on the other hand, was non-metrical, very flexible, and usually marked the end of a verse by little melismatic flourishes; later these melismas grew and became the main element of the so-called "ornate psalmody", of which the Gregorian and the Armenian graduals contain pieces of enchanting beauty. Two musical examples will clarify the psalmodic structure. The first gives strict, plain psalmody; the second renders the same text in ornate psalmody:

Ex.1 Plain Psalm-Tone. (Liber usualis, p 650)



The second illustration is a gradual; this term is derived from the *Psalmi graduum* (Pss. CXX-CXXXIV) in imitation of certain psalms of the Temple that were sung on the stairs by the Levites. Later the *ambo* was placed before the Christian altar, a structure of two or three steps, from which the gradual was being chanted by the psalmists and responded to by the choir or the congregation. Our two illustrations come from a more recent stratum of Gregorian chant; nonetheless they show how the same text can be rendered

as a plain psalmody and as an ornate chant, rich in melismatic passages.

The term "antiphony" itself indicates no more than that two choirs sing alternately, or that there is a kind of mixed choir, comprising men as well as boy choristers. Apart from Old Testament passages that mention this practice, it is Philo who first clearly describes this type of rendering in his 'De vita contemplativa', referring to the Jewish sect of Therapeutes in Alexandria. In spite of the acceptance of the rabbinic aversion from female singing ("The voice of woman leads to licentiousness") by St. Paul (1 Cor xiv, 34), we occasionally hear of women's choruses in Syria in the middle of the 3rd century. There was usually sharp opposition to such indulgence, yet even St. Ambrose strove to mitigate the Apostle's prohibition by stressing the ideal of uniform community-singing with female participation (in Ps. I, Patr. Lat., xiv). The incipient monasticism with its rigorous segregation of men and women championed separate male and female choirs. This type of separate nuns' choir is often documented, most interestingly in the famous 'Peregrinatio Etheriae Silviae' (late 4th cent.).

The responsive rendering required a precentor, to whom the choir responded. The practices of both antiphony and response represent remnants of the Jewish legacy to the Church; the individual forms that developed out of them, the antiphon and the responsorium, are very often free of Jewish traces and show an autonomous growth in the various countries. In order to demonstrate the abolition of Judaizing practices, the Christian chroniclers Socrates (b. c. 380) and Theodoret of Cyprus (d. 458) attributed the invention of antiphonal singing to the monks Flavian and Diodor of Tarsus, or even to St. Ignatius, Bishop of Antioch (d. 107!). Both claims have long been refuted on historical grounds, since we know from Syrian writers of the 2nd or 3rd century, especially from Ephraem, that they used a practice that was, through the Scriptures, familiar to everybody in the Near East.

*The Question of Instrumental Music.*—It is much more difficult for us to appreciate fully the controversy that raged between the 2nd and the 6th centuries concerning the use of musical instruments in worship. Clearly, the old ethos doctrine here played an important part, especially for the Hellenistic authors. How far Judaism's prohibition of all instrumental music (issued shortly after the destruction of the Temple) had influenced the course of events is hard to determine. It seems, though, that up to the 3rd century Judeo-Christian opinions were still heeded by the Church.

In the development of early Christianity



one may discern two antithetic trends: one that tended to remain in close contact with the outside world and the problems of life, and another that saw the ideal in strict asceticism and negation of the world. The climax of this latter tendency was reached in the monasticism of the Near East. The two trends even co-existed for a short time, as long as it was necessary, for political reasons, to be indulgent to passing notions or regional traditions. Hence the Book of Revelation presupposes instrumental music; so does the (probably spurious) Epistle of St. Ignatius to the Ephesians. The same holds true of Ps.-Justin (Patr. Gr., vi, 1354), Clement of Alexandria and numerous other Church fathers. Even certain epitaphs seem to bear witness to the use of instruments in worship, as Leclercq tries to demonstrate in his interpretation of an Egyptian Christian inscription from El Doukeleh.

On the other hand sharply disapproving voices are not lacking either. Ps.-Cyprian, St. Augustine, Gregory Nazianzenus, Diodor of Tarsus and Theodoret of Cyrrus were the leaders of the anti-instrumental group. The result is known: with the victory of the monastic-ascetic trend instrumental music was prohibited until near the end of the first millennium. Formally the prohibition, as expressed in the anonymous 'Quaestiones et Responsiones ad Orthodoxos' and the Apostolic Constitutions, became legal. Was it really enforced? We constantly hear of violations of these laws, certainly more than of obedience to them. Nevertheless, from official worship instruments were excluded.

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IV. FURTHER DEVELOPMENT IN THE NEAR EAST.—During the first three centuries of Christianity Antioch and Alexandria were the rival centres of the East, while Rome, the capital of the empire, was of the utmost significance for the West. Both heterodox and orthodox movements arose in Syria and Egypt; and it is interesting to note that the first radical departures from the Jewish as well as from the Catholic traditions resulted in heretical hymns. In Syria Bardaisan and his son Harmonios, who represented gnostic

ideas, attracted such large groups and so much attention that St. Ephraem had to fight heretic beauty with orthodox beauty—"standing amidst the daughters of the covenant" (novices) and "teaching them the hymns, he assembled them in church on Sundays, feasts and memorials of martyrs". Half a century before his time the heretical bishop Paulus of Samosata (c. 230-90) had done likewise, and in a very spectacular manner. Unfortunately only small fragments of these hymns have come down to us, and their texts are anything but reliable.

We fare better in Egypt: there the great Church father Clement of Alexandria (c. 150-? 215) composed several hymn-like poems and the famous 'Hymn on Christ', probably the earliest formal Christian poem. In addition to his poetic and didactic interests he seems to have been a real lover of pure music. Thus he made numerous observations about the music of the Alexandrian community, frequently in a critical manner. One of these remarks, in which he remonstrates against Hellenistic chromaticisms in Christian chants, quotes the praiseworthy example of Jewish psalmody, which he describes as similar to the Greek "tropos spondeiakos". Since we know this mode through Plutarch and Aristides Quintilianus, it was possible to reconstruct the basic mode of this early Judeo-Christian psalmody. Elsewhere the present writer has traced its occurrence in Gregorian, Byzantine and Synagogue chants. However, the foremost concern of Clement and his scholarly contemporaries was the connection of music with ethics, a fundamental problem of the whole Near East.

*The Oxyrhynchos Hymn.*—Another important document of the Egyptian Christians is the so-called 'Oxyrhynchos Hymn', a fragment of a religious song written in Greek musical notation and consequently decipherable. It was discovered and published in 1922 by the Egypt Exploration Society ('Oxyrhynchos Papyri', pt. xv), edited by B. P. Grenfell and A. S. Hunt.

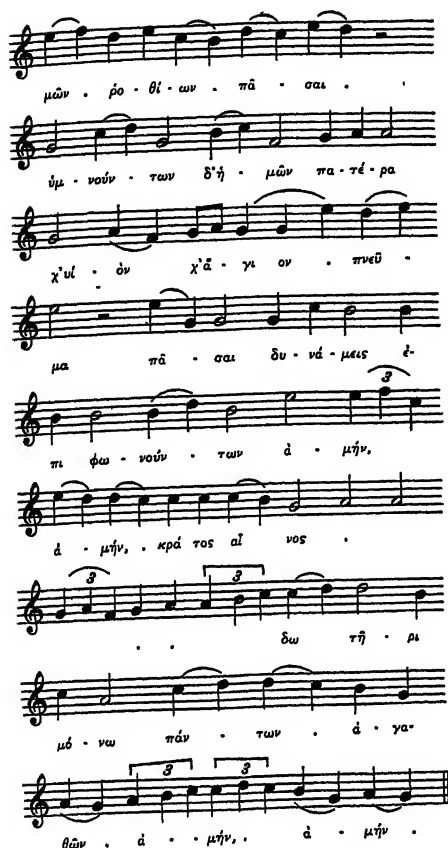
Of the various transcriptions—which differ only in relatively trifling points—we quote Besseler's interpretation:

Ex. 2

• (πρ)υ • τα νη • ω •

σι • γά τω μηδ' • δα • τρα φα •

ε • σφο • ρά λει • πέσθων • • • πο • τα •



All marvellous creations of God . . . shall not be silent, nor shall tarry the light-bearing stars . . . All roaring rivers shall praise our Father and Son and Holy Ghost, all powers [spirits] shall join them: Amen, Amen! Power and praise . . . to the sole giver of all good, Amen, Amen! (Trans., E. W)

Although the fragment was written in Greek (about the end of the 3rd century) and makes use of Greek vocal notation, new elemental forces of definitely Oriental origin can be discerned in it. The Greek syllabic style is partly abolished, and the music contains some typical melismas of old Syrian and Jewish chant, especially noticeable in the closing doxology and the four Amens. In general, melismatic and psalmodic chant began to supersede the syllabic-metrical singing of the classical Greek tradition.

*Problem of Magic Vowels.*—Chronologically and geographically very near to this hymn, but ideologically far removed from it, are the Egyptian documents of gnostic origin that speculate on the magic and musical value of the vowels. Even the alchemists seem to have taken a hand in these gnostic-musical fantasies, as witness the remarks of Zosimos of Panopolis (now Akhmim in Egypt). Ever since

the 1890s numerous scholars have attempted to evaluate Zosimos's observations in a concrete musical analysis. Their conclusions are, however, not too convincing. If these magic and alchemistic papyri can at all be considered as acceptable musical evidence, they demonstrate at best no more than the centuries-long striving towards a systematization of tonality in accordance with certain ethical principles. Indeed, they may be viewed as rather confused antecedents of the later theory of modes.

No notated documents are known to us between the 'Oxyrhynchus Hymn' in Greek notation and the earliest Gregorian and Byzantine neumes that appear first in the ecphonetic accents or signs in the early lectionaries of the late 6th century. During the three intermediate centuries the civilization of classic antiquity had been swept away by the hordes of barbarian tribes, which had, in turn, been set in motion by the great migrations of the era. It must be added here that up to the 3rd and 4th centuries Oriental Christianity was inexorably hostile to Greek and Roman culture.

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V. NOTATION AND MODALITY.—The history of notation of Christian chant and the principles of modality are—at least for the first six or seven centuries—inextricably interwoven. Of the various reasons for this fact we shall only mention the outstanding ones: the note-for-note notation of the Greeks had been replaced by the ecphonetic notation, out of which grew first the neumes and finally our modern notation. Early neumes as well as ecphonetic signs failed to represent individual notes, but indicated whole phrases or motifs. Unless the specific mode is indicated for each piece—a rare case in early notation—one sign may represent, for instance, the phrase g-d'-c'-b-e-f as well as f-c'-b-b-a-b-d-b-c-b, which, on account of the different positions of the semitones, makes a considerable difference. Yet not even the intervals were unequivocally notated before the introduction of staves, and up to the 8th century musicians hardly

dreamt of such innovations. Moreover, the ecphonetic notation had to be adjusted to the various languages and syntaxes, since one of its functions was to provide the reader with a punctuation for correct phrasing. Hence the ecphonetic systems diverged very far from each other after the 6th century. They originated in a common area, probably in eastern Syria, during the late 5th century. The Roman, Byzantine, Armenian, Hebrew and Syrian churches all made use of this primitive notation. Recently the greatest authority in this field, Prof. Carsten Høeg, has succeeded in approximately transcribing ecphonetic notation into our system. Here is an example of his transcription (Gen. i, 1-4, after the 'Codex Sinaiticus', viii):



The ethnic character of the various notations also influenced the modes in which the notated texts were chanted, thus constituting another diverging element in the intricate relations between modality and notation.

*The System of Eight Modes (Octoechos).*—All ancient churches, that is to say, the Roman, the ancient Syrian, the Byzantine, the Armenian and the Coptic, claim a common system of eight tones, or modes, called *Octoechos*. Yet there is no clear identity between Roman and Armenian, or between Syrian and Coptic *Octoechoi*, in spite of strenuous efforts on the part of some scholars who strove to demonstrate a basic uniformity. To-day, at any rate, it does not exist, if it ever did. The ideology and theory certainly show a common source, but in the actual practice there are

few traces of this theoretical homogeneity. The reason for this lies not only in the differing developments of the language-bound notation of the various countries, but also in the growing influence of folkloristic forces that made their inroads into basic psalmody, and in the course of time and through the turbulent political upheavals in East and West all but blotted out the once universal traditions.

Much as the organization, the scheme and the practical implementation of the *Octoechos* may differ to-day, however, there can be no doubt about its structural and systematizing power in the various ecclesiastical orbits. The earliest passages where the *Octoechos* is mentioned by name are the 'Plerophorai' of Yohanan Ruphos of Maiouma, a monastery of southern Palestine. The document was written between 515 and 531. The text relates an anecdote of an Egyptian monk and his stern abbot's disapproval of antiphons, *Octoechos*, *troparia* and other musical accessories of worship; it is contained in the 'Patrologia Orientalis', Vol. VII, pp. 180 ff.

As the present writer has pointed out elsewhere, the system of the *Octoechos* presupposes a certain calendarial-musical combination and can be traced back to the Psalter, where the term "upon the eighth mode" already occurs in the superscriptions of Pss. VI and XII. Moreover, the number eight for hymn-modes occurs very early and probably goes back to the ancient Hittites, that is, to the second millennium B.C.

Originally the musical *Octoechos* (the collection of hymns and poems by Severus of Antioch and Paulus of Edessa bears the same name, thus constituting the literary *Octoechos*) must have comprised the eight psalm-tones of the early church. While they still exist in all churches, though in widely differing traditions, they represent the typical way of Oriental composition, using and organizing ever-recurring melodic patterns. Centuries later some of these patterns were incorporated into a system of scales, constructed by musico-mathematical speculation. This development from the modal pattern to the note-by-note organization, as represented by the scale, was a triumph of the organizing genius of the Occident. Yet it must be clearly understood that originally, and even now in many cases of old liturgical music, a scale is by no means identical with a mode; in most cases the "modal scale" is no more than an artificial construction that endeavours to arrange the notes of a mode in an orderly way.

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VI. NEW FORMS IN EAST AND WEST. — It is hardly possible to expound the gradual development of Christian music without constant reference to matters liturgical. A few explanatory remarks will thus be necessary. The full text of the Mass was not completed until the 12th century, on the other hand, we know of various liturgies without the Eucharist of relatively early times. Such liturgies would—in a loose way—correspond with present-day offices, vespers, etc. The anniversaries of the local martyrs or saints, too, played a great and often obnoxious part in the first five or six centuries of the Church, since they replaced, for the mob, the forbidden saturnalia and other licentious festivals of the pagan period, which was by no means completely forgotten. Especially the vigils of such anniversaries were at times hardly distinguishable from orgiastic cults of the heathen, and the churches had to intervene time and again to prevent outright relapses into paganism.

*The Beginning Synthesis of Oriental and Occidental Forces.*—A glimpse into the history of liturgy will elucidate this point. As more and more laymen began to arrogate clerical privileges to themselves Canon 15 of the Synod of Laodicea (between 343 and 380) rules that appointed psalmists are alone permitted to officiate regularly and that only scriptural texts are to be chanted. This was a preventive measure against the troublesome heretic hymns. Canon 9 of the First Council of Toledo (400) forbids the singing of antiphons or similar extra-canonical pieces by "consecrated virgins or widows" in their houses, in the absence of a priest or bishop. Such stern laws were amply justified, for we hear that these "singing circles" frequently deteriorated into extremely profane entertainments. On the other hand we encounter the famous chant of the *Kyrie Eleison* already in the 'Peregrinatio' of Etheria Silvia during her visit to Jerusalem (end of 4th cent.). Her travelogue also alludes to other Latin and Greek sacred songs, among others to the vesper hymn 'Bright light, full of holy splendour' (*φῶς ἁγρόν*), which seems to have been known also to the Apostolic Constitutions (VII, 48). In

contrast with Jerusalem, whence she reports, Rome was ultra-conservative: until the end of the 8th century no hymns found entrance into the formal liturgy there.

*The Hymn Forms.*—And yet the new hymn forms arose almost simultaneously in Syria, Byzantium, and in the Latin orbit (northern Africa, Gaul, Spain, Italy), though resulting in entirely different conceptions, according to the specific genius of the respective country. The common element of all these hymns is, as St. Ambrose sees it, the praise of God in song. We may add "in metrical poetry". For it is metre in the modern sense which distinguishes the hymn from a Biblical canticle or a simple acclamation like *Kyrie Eleison* or *Gloria in excelsis*.

Before the new hymns conquered the churches they had already conquered the hearts and homes of the population. It is especially St. John Chrysostom who praises the privately sung hymn that "soothes children through their mother's chant, comforts travellers on their solitary roads, helps the worker in the vineyard as well as the sailor . . ." (Patr. Gr., IV, in Ps. XLI).

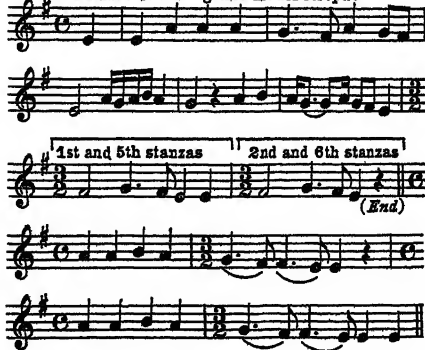
Thus the new metrical hymn slowly gains its legitimate place in the liturgy, all official decrees notwithstanding. The East was its most enthusiastic champion. The Syrian forms of the *Sugyatha*, *Rish-golo* and *Madrasha* were the models for Byzantium and Armenia. The *Sugyatha* is a kind of metrical dialogue, the *Rish-golo* is a hymn with a pattern stanza, which is strictly followed, metrically and musically, by the subsequent strophes, and the *Madrasha* may be described as a sacred ballad or a poetic homily. In these forms we notice a synthesis of the syllabic Hellenistic and the more melismatic Jewish style:

#### SYRIAN *Sugyatha*

(After Dom Jeannin, 'Mélodies liturgiques syriennes').

#### Ex 4. *Presto*

6 stanzas following this model strophe



The Byzantine Church, mostly dependent upon Syrian ideas and forms, shaped the counterparts of the aforementioned Syrian

hymns, of which the Byzantine *Kontakion* corresponded with the Syrian *Sugyatha*, and the *Hirmos* with the *Rish-qolo*. Another typically Byzantine hymn-form is the *Canon* of odes. Since this last type evolved only after the seventh century, we shall not discuss it here. We quote only a part of the famous Good Friday hymn "Hote to stauro" ("When to the cross they nailed the Lord"), probably written during the seventh century by Sophronius, Patriarch of Jerusalem. We here follow E. Wellesz's transcription:

BYZANTINE TROPARION, "HOTE TO STAURO"

Ex. 5

'Ο . . . τε . . . τῷ σταυ . . .  
 . . . ρῶ προσ - ῖ - λω - σαν πα -  
 ρά . νο . . . μοι τὸν κύ - ρι - ον  
 τῆς δό - ξης. ἰ - βό - α πρὸς αὐ .  
 τοὺς . τί ὁ - μᾶς ἰ - λύ - πη . σα,  
 ἡ ἐν . τί - νι παρ - ὀρ - γη - σα . .  
 etc.

In the Latin liturgy outside Rome the most interesting hymns are those composed after the 5th century, obviously imitating the pattern of St. Ambrose. The 'Te Deum', to-day attributed to Nicetas of Remesia (*d.* after 400), is of somewhat earlier origin and, like some other hymns, shows Oriental features. Structurally it recalls the Syrian *Madrasha*, melodically it resembles ancient Jewish chants:

Ex. 6

(a)  
 Te De - um lau - da - mus,  
 te Do - mi-num con - fi - te - mur,  
 etc.  
 tu — rex glo - ri - ae — Chri - ste.

(b)  
 Sh' ma Yis - ra - el, A - do - nai, etc.  
 me - o - de - cha — ha - yom —  
 — al le - va - ve — — cha —

Translation. Hear, o Israel, the Lord, our God, is one!  
 . . . (Thou shalt love Him) with all thy might . . .  
 (which I command thee) this day, . . . shall be upon  
 your heart.

Henceforth the path of hymnody is clearly indicated in the three main centres of Christianity. And in spite of the ethnic divergences that became more and more pronounced in the styles of liturgical music in the various countries, there were rather intimate connections and relations between these centres. We know, for instance, that St. Hilary of Poitiers (310-67), one of the first hymn-writers of the West, was familiar with Oriental chant through his exile in Phrygia. We know, too, that St. Paula, the contemporary of Jerome, learned the chant of the psalmody in Palestine, "So that she was able to chant the Psalms in Hebrew" (Jerome, Ep. 108, in Patr. Lat., xxi, 902). Augustine and Ambrose knew the African as well as the Italian chant, and Pope Damasus brought to Rome Syrian and Jewish Christians as cantors. Yet, during the 5th and 6th centuries it is no longer possible to maintain the idea of a homogeneous Christian chant; even the liturgies themselves by now differed widely from each other.

Only one more great innovation was made before Gregory the Great began to organize the chant of the Latin orbit: the introduction of the antiphon.<sup>1</sup> The true and original forces that created this form are not entirely known to us. It seems, though, that the antiphon owes its dominating place in the Roman and Syrian liturgies to the monasticism which enthusiastically championed the cause of this new form.

**Conclusion.**—Before the great synthesis of the Latin tradition was achieved under or after Gregory the Great, the eastern Churches had made themselves more or less independent of Rome and had evolved their own congenial forms and tunes.<sup>2</sup> Their chant assimilated more and more of the folksongs of their immediate environments and lost most traces of age and authenticity. Especially Arabic and, later, Turkish elements all but effaced the original structure. The age of the universal Church and its music had passed by then, surviving the collapse of the Roman Empire by hardly more than a century.

<sup>1</sup> See ANTIPHON.

<sup>2</sup> See EASTERN CHURCH MUSIC.

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E. W. (iii).

**CHURCH-MUSIC SOCIETY, THE.** An association inaugurated in London on 20 Mar. 1906, at a meeting held at the Church House, Westminster, with the object of facilitating

The selection and performance of the music which is most suitable for different occasions of Divine Worship, and for choirs of varying powers.

Its organization consists of a president, vice-presidents, treasurer, one or more secretaries, a council and executive committee, all of whom are elected annually. The 19th annual report (1925) gives a list of about 1000 members who are of three classes: (1) Life Members (a donation of not less than £5), (2) Ordinary Members (annual subscription 5s.) and (3) Associates (organists, choirmasters, parochial clergy, etc., who are asked to pay only for postage of literature).

The Society does much useful work of an advisory kind: it arranges lectures, practices and courses of study in church music, and has published a Choral Service Book, many occasional papers and a valuable series of reprints of old church music for parish choirs. Sir Sydney H. Nicholson was chairman of the executive until 1930, and the Lady Mary Trefusis, with others, was the first honorary Secretary.

The directly educative part of the work which this Society was formed to do in 1906 was taken over and carried on in a more far-reaching manner by the School of English Church Music from 1928 onward. An advisory committee of the Church-Music Society continues to give considerable assistance to the S.E.C.M. in the selection of suitable music for parish churches. It provides notes on the subject for the quarterly journal, 'English Church Music', and those notes are issued regularly to the society's own members. On the death of Lady Mary Trefusis her place as honorary Secretary was filled by Miss Eleanor Gregory, who had been associated with her in the work of the society from the beginning. Nicholson remained on the committee after his retirement until his death. He

was succeeded by H. C. Colles, who remained in office till his death in 1943. On the death of Mr. John Talbot (1937), who had been honorary treasurer from the beginning, the Hon. Robert Trefusis, brother-in-law of Lady Mary, accepted that post. The society continues its publications both of musical reprints and pamphlets. Its official address is S.P.C.K. House, Northumberland Avenue, London, W.C.2.

H. C. C., add.

Church, Richard. *See* Klein (I. F. songs).

Churchill, Winston (Leonard Spencer), Rt. Hon. *See* Arnell (Prelude & Flourish for C). Gundry (choral overture on speech by C).

**CHUTE.** The name of an *agrément* of the French school. The word is sometimes used of the *coulé*.

E. B. (ii).

*See also* Ornaments, A (i), (i) (a), (i) (b), D (i) (c).

**CHVÁLA, Emanuel** (b. Prague, 1 Jan. 1851; d. Prague, 28 Oct. 1924).

Czech critic and composer. He studied the pianoforte with Gainer and Celestin Muller, and theory with Josef Foerster and Fibich; he also occupied himself to some extent with composition. In 1878, Josef Sládek persuaded him to write on musical questions for his publication 'Lumir', and it is in this direction that he has done the greatest service to Czechoslovak art, contributing also important articles to 'Dalibor', 'Politik', 'Národní politika' (1880-1921) and other journals. His criticism is sound and free from exaggerated chauvinism. A series of essays in German, entitled 'Ein Vierteljahrhundert böhmischer Musik' (1862-87), helped to introduce the works of his compatriots to a wider public.

Chvála's compositions include songs and partsongs — many in the folk style; pianoforte pieces; a Romance and little Suite for violin; string Quartets in D minor and C minor, a Trio in G minor and a Quintet in B♭ major; a concert overture in C, a Sinfonietta, 'Impressions of Spring' and a tone picture, 'Wake-night', considered the most successful of his compositions. He also proved himself an opera composer: 'Záboj' (libretto by Jaroslav Vrchlický), composed in 1906-7, was produced in Prague on 9 Mar. 1918. Chvála filled an important official position as inspector-general of a great railway company.

R. N., rev. G. Č.

**CHWATAL, Franz Xavier** (b. Rumburg, Bohemia, 19 June 1808; d. Soolbad, Elmen, 24 June 1879).

Bohemian-German pianist and composer. He was music teacher at Merseburg from 1832 and from 1835 at Magdeburg. He produced drawing-room pieces for the pianoforte to the number of 200 or more and two pianoforte methods.

J. A. F.-M.

**CHWATAL, Joseph** (b. Rumburg, Bohemia, 12 Jan. 1811; d. Merseburg, ?).

Bohemian-German organ builder, brother of the preceding. He founded an organ

factory at Merseburg under the name of Chwatal & Sohn, which brought out several small improvements in organ action.

J. A. F.-M.

**CHYBIŃSKI, Adolf (Eustachy)** (b. Cracow, 29 Apr 1880, d. Poznań, 31 Oct. 1952)

Polish musicologist. He studied classics and philology at Cracow University, piano-forte with Drozdowski and harmony with Szopski till 1902, when he went to Munich. There in six years (1902-8) he completed his studies in both philology and music, the latter including counterpoint and composition under Thuille. His other teachers were Kroyer, Lipps, Sandberger and Wolfflin. With a dissertation on 'Material for the History of Time-Beating' he obtained a doctor's degree in 1908. In 1912 he became a teacher (unpaid) at the University of Lwów, where five years later he was promoted to the post of lecturer and finally nominated Professor of Musicology in 1921. After his return to Poland he spent nearly all his time teaching harmony, counterpoint and history of music in the Polish schools of music. In 1924 he was elected to membership of the Arts Council of the Polish State. During the second world war he held the post of professor at the State Conservatory of Lwów and in 1945 he moved to Poznań as Professor of Musicology at the University. Among the distinctions which were conferred upon him should be mentioned the Order of Polonia Restituta (3rd class) in 1929, the Gold Medal of Merit in 1938 and the State Prize (1st class) in 1951.

In 1950 the P.W.M. at Cracow published 'A Symposium in Honour of Prof. Chybiński', the articles in which were contributed by his most distinguished pupils.

Chybiński educated a whole generation of Polish musicologists and musicians who to-day occupy the highest positions at the Polish universities and schools of music. He was one of the pioneers of musical research, now recognized as the greatest authority on music in Poland. Among his publications (in Polish and German), mainly on the history and ethnography of Polish music, numbering over 400, the following should be mentioned:

(In Polish)

- 'Chopin and Delacroix' (Lwów, 1907).
- 'Bogurodzica and its Relations to Musical History' (Cracow, 1907).
- 'The Inter-relation between Polish Music and Music of the West in the 15th and 16th Centuries' (Cracow, 1908).
- 'Wagner's "Meistersinger"' (Warsaw, 1908).
- 'Material for the History of the Chapel of Roratis' (Cracow, 1910-11).
- 'Musical Instruments of the Polish Peasants in Podhale' (1924).
- 'G. G. Gorczycki' (Lwów, 1928).
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He was also the editor of the 'Kwartalnik Muzyczny' ('Musical Quarterly') and the 'Rocznik Muzykologiczny' ('Musicological Year-Book'), a member-correspondent of the International Folk Music Council in London, as well as the chairman of the Society for the Publication of Polish Music including the 'Monumenta Musicae Sacrae in Polonia'. In 1948 he was appointed editor of a very large publication (10 vols.) entitled 'The Analysis of all Chopin's Works'. At the time of his death he was completing a 'History of Polish Music' in two volumes (15th to 18th centuries). He was buried at Poznań on 4 Nov. 1952 at the expense of the Polish State.

G. R. H.

**CHYLIŃSKI, Andrzej** (b. ? , c. 1600; d. ?).

Polish composer. He was a Franciscan monk and in 1630-35 held the post of *Praefectus muscorum* at the Church of St. Anthony at Padua. Of all his works only one remains: 'Canones XVI (idem ad diversa rectis contrariisque motibus toti in toto et toti in qualibet parte, Auctore R. P. F. Andrea Chilinscio Polono Ord. Min. Con. S. Francisci Magistro Musicae et in Almo Patavni D. Antoni Templo Musicorum Praefecto), Antverpiae, in Officina Plantiniana Balthasaris Moreti, MDCXXXIV'. In this work Chyliński displayed endless skill and surpassing mastery in the handling of a single theme in every variety of treatment, somewhat in the manner of Bach's 'Art of Fugue'.

G. R. H.

**CIACCONA.** See CHACONNE.

**CIAIA (Ciaja), Azzolino Bernardino della.** See DELLA CIAIA.

**CIAMPI, Francesco** (b. Massa, c. 1695; d. ? Rome, after 1735).

Italian composer. As his first opera, a setting of Zeno's 'Teuzzone', was produced at the ducal theatre of his native town in the Carnival of 1717, he must have been born earlier than 1704 (the year usually given). According to the titles mentioned in various librettos he was a member of the Accademia Filarmonica of Bologna, *maestro del concerto* to the Duke of Massa and *virtuoso* to the Duke's brother, Cardinal Camillo Cybo in Rome. After 'Teuzzone' Ciampi wrote four more operas, 'L' amante ravveduto' (Bologna, 1725), 'Ciro' (Milan, 1726), 'Onorio' (Venice, 1729) and 'Demofonte' (Rome, 1735); all others attributed to him in books of reference are Vincenzo Legrenzio Ciampi's.



He also composed an oratorio, 'L'assunzione della Beatissima Vergine', sung at the Collegio Clementino, Rome, in 1734, and some other music for the church, of which a 'Salve Regina' is preserved in Vienna. Burney had once possessed a Miserere and a Mass by Ciampi which, he claimed, "are inferior to no productions of the kind" that he had seen.

The score of 'Onorio' is in the B.M.

A. L.

**CIAMPI, Marcel (Paul Maximin)** (b. Paris, 29 May 1891).

French pianist and teacher. He studied at the Paris Conservatoire with Lous Diémer and was awarded the first prize for pianoforte playing in 1909. He followed up this success by a brilliant career as a pianist, playing with the chief Parisian orchestras, at the Promenade Concerts in London, at the Concertgebouw in Amsterdam and with the Philharmonic Orchestras of Brussels, Warsaw, Prague, Sofia and Athens. He has also appeared with Casals, Enesco, Thibaud and other well-known artists.

For many years now Ciampi has devoted himself to teaching, and he was the only teacher of Hephzibah Menuhin. He founded a pianoforte school in Paris, with several branches in the French provinces and abroad. He published six Studies for the pianoforte, and is a member of the Examining Body of the Conservatoire. In Apr. 1938 he presided over the Concours Brailowski at Liège and in May 1938 over the Concours Ysaye in Brussels. He is an officer of the Legion of Honour and of the Belgian Order of Leopold.

A. H. (1).

**CIAMPI, Vincenzo Legrenzio** (b. ? Piacenza, ? 1719<sup>1</sup>; d. Venice, 30 Mar. 1762).

Italian composer. He studied first at Piacenza and later probably at one of the Neapolitan conservatories. Ciampi first made his name as a composer of Neapolitan comic operas, the earliest of them, 'Da un disordine nasce un ordine', being produced when he was only eighteen at the Naples Teatro dei Fiorentini in the autumn of 1737. There followed 'Beatrice' (Teatro Nuovo, Carnival 1740), 'Lionora', written in collaboration with Logroscino (Nuovo, winter 1742), 'Flaminia' (Nuovo, spring 1743), 'Arminio' (Nuovo, 1744) and 'L'amore ingegnoso' (Fiorentini, autumn 1745).

According to his biographer, Carlo Anguissola, Ciampi's next work was 'Arcadia in Brenta', produced at Piacenza in 1746

and followed there in 1747 by 'Bertoldo, Bertoldino e Cacasenno'. There is no proof, however, that these performances at Piacenza took place, and Anguissola probably here followed Fétus, who knew nothing of Ciampi's Neapolitan career and considered 'Arcadia in Brenta' and 'Bertoldo' his first works. Modern opinion doubts even whether 'Arcadia in Brenta' was ever set to music by Ciampi. The work of that title performed at Venice in 1749, which Anguissola attributes to Ciampi, was actually by Galuppi. However that may be, Ciampi at about this time evidently sought a wider field than was offered by Naples. In 1747 he was at Palermo, where his *opera seria* 'Artaserse' was produced under his own direction, and in the next few years a number of his works were successful at Venice, including an oratorio 'Betulia liberata' in 1747, another *opera seria* 'Adriano in Siria' (Teatro San Cassiano, Carnival 1748) and some comic operas with texts by Goldoni. 'Bertoldo, Bertoldino e Cacasenno' (Teatro San Moisè, Carnival 1749, the first authenticated performance), 'Il negligente' (San Moisè, autumn 1749) and probably also the intermezzo 'La favola dei tre gobbi' (San Moisè, Carnival 1749). Of these 'Bertoldo' later became very well known under the title 'Bertoldo in Corte' and through Favart's parody 'Ninette à la cour' (Paris, 1755) exercised considerable influence on the development of French comic opera.

In the autumn of 1748 Ciampi went to England as *maestro* to a company of Italian singers who had at first great success in London with comic operas from their Venetian repertory. These included 'Gli tre cicisbei ridicoli', generally ascribed to Ciampi himself, in which occurred a version of "Tre giorni son che Nina", formerly attributed to Pergolesi. This led Barclay Squire and others to decide that Ciampi was actually the composer of this song, but this is extremely doubtful. The libretto of the London performance of 'Gli tre cicisbei', in the British Museum, states that the music was by the Milanese composer Natale Resta.<sup>2</sup> Comparison with the libretto of the earlier Venetian performances of Resta's opera shows that "Tre giorni son che Nina" was added, probably by Ciampi, for the London revival. There is no character called Nina in the opera, and it seems fairly certain that Ciampi appropriated the tune, which he had probably heard in his youth at Naples, and arranged for a second verse to be added, to give the song some con-

<sup>1</sup> Some doubt exists about Ciampi's origin and date of birth, first given by Fétus (1st ed.). No documentary confirmation has yet been discovered. In the librettos of his first operas, as well as in those of some of the operas produced in London under Ciampi's own direction, he is described as a Neapolitan, which would normally mean that he was born somewhere in the old Kingdom of Naples. It is possible that he preferred to be known as a Neapolitan for professional reasons.

<sup>2</sup> The authorship of "Tre giorni" is not really established. Barclay Squire made no such exclusive claims for Ciampi as others since have made on his authority. The situation is that Riemann-Einstein says Rinaldo di Capua wrote it because Spitta thought so, Grove (4th ed.) says Ciampi wrote it because Barclay Squire thought so, and Schmidt says Pergolesi wrote it because Radiciotti thought so.

nection with 'Gli tre cicisbei'. In any case, there is no opera of this title by Ciampi.

Except for a visit to Brussels in the summer of 1749, this Italian company remained in England for several years. Burney says that in Nov. 1749 they quarrelled with their manager, Signor Croza, and withdrew to a smaller theatre, where Ciampi's 'Il negligente' was performed. In 1750 they had little success. Ciampi's 'Adriano in Siria' had only six performances and a new opera 'Il trionfo di Camillo' only two. It seems likely that Ciampi settled in England for about eight years, for another new work of his, 'Didone', was produced in London in 1754, and a considerable amount of his instrumental music was brought out by English publishers between 1751 and 1756. He was, however, certainly back at Venice towards the end of 1756, and in the Carnival season of 1757 he had three different operas produced at three different Venetian theatres: 'La clemenza di Tito' at the San Moisè, 'Catone in Utica' at the San Benedetto and 'Il chimico' at the San Samuele. Later operas include 'Arsinoe' (Teatro Regio, Turin, 1758, also performed in London in the same year), 'Gianguir' (Teatro San Benedetto, Venice, Carnival 1760), 'Amore in caricatura' (Teatro Sant' Angelo, Venice, Carnival 1761) and 'Antigona' (Teatro San Samuele, Venice, 1762).

From 1760 to 1762 Ciampi was *maestro* of the Venetian Ospedale degli Incurabili and composed several Latin oratorios for his girl pupils. His death is reported in the 'Nuova Gazzetta Veneta' of 2 Apr. 1762. He had an apoplectic fit after the rehearsal of an opera — probably 'Antigona'.

Burney says that "he had fire and abilities" but no genius. His comic operas were the most successful, but 'Didone' is said to contain beautiful music.

Ciampi's instrumental music includes 12 sonatas for two vns. & bass, Opp. 1 and 2 (Johnson, London, 1751-52); 6 sonatas for vn. & bass, Op. 5a (Leclerc, Paris); 6 sonatas for harpsichord (Walsh, London, 1755 [?]); 6 concertos in six parts, for stgs. & bass, Op. 6 (Walsh, 1754); 6 concertos for organ or harpsichord, Op. 7 (Walsh, 1756). F. W. (ii).

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See also Logroscino (collab. in 'Lionora').

**CIANCHETTINI.** Bohemian-Italian-English family of musicians.

(1) **Veronica Rosalie Cianchettini** (born **Dussek** [Dušek]) (b. Časlava, Bohemia, 1779; d. London, 1833), pianist and com-

poser. She studied the pianoforte under her father from infancy. In 1797 she joined her brother, J. L. Dussek, in London, where she married Francesco Cianchettini. She was a successful teacher and composed two concertos and several sonatas for the pianoforte.

(2) **Pio Cianchettini** (b. London, 11 Dec. 1799; d. Cheltenham, 20 July 1851), pianist and composer, son of the preceding. At the age of five he appeared at the Opera House in London as an infant prodigy. A year later he travelled with his father through Holland, Germany and France, where he was hailed as the English Mozart. By the age of eight he had mastered the English, French, German and Italian languages. In 1809 he performed a concerto of his own composition in London. Angelica Catalani appointed him her composer and director of her concerts, and frequently sang Italian airs which he wrote to suit her voice. He published a cantata for two voices and chorus to words from Milton's 'Paradise Lost', music to Pope's 'Ode on Solitude', 'Sixty Italian Nottunes' for two, three and four voices, and other vocal pieces. He was also editor and publisher of a book of canons by Martini, as well as of the scores of many symphonies and overtures by Mozart and Beethoven.

(3) **Veronica Elisabeth Cianchettini** (b. London, ?; d. ?), pianist, sister of the preceding. M. C. C.

**CIARAMELLA.** See ZUFFOLO.

**CIBBER, Catherine.** See SHORE.

**Cibber, Colley.** See Ballad Opera. Carey (H.), 'Provoked Husband' [with Vanbrugh, songs]. Charke (son-in-law), 'Finger ('Love makes a Man', act-tunes). Leveridge ('Woman's Wit', songs). Paisible ('Love's Last Shift' & 'She would', inc. m.). Pepusch ('Myrtillo', do). Purcell (5, inc. m. for 3 plays). Schubert (song). Weldon (11, songs for 'She would').

**CIBBER, Susanna Maria** (born **Arne**) (b. London, Feb. 1714; d. London, 30 Jan. 1766).

English singer and tragic actress. Her voice developed early and was presumably first trained by her brother, Thomas Augustine Arne, who was four years older than she, and who became one of the most successful singing-teachers of the age. On 13 Mar. 1732 she made her début in the title-part of 'Amelia', music by J. F. Lampe and libretto by Henry Carey, at the Haymarket Theatre, and on 17 May of the same year she sang Galatea in the pirated version of Handel's 'Acis and Galatea' staged at the same theatre by her father in collaboration with Carey, Lampe and J. C. Smith. Waltz was the Polyphemus, and it is possible that he gave Susanna some lessons in the Handelian style. Her performance was admired; the author of a pamphlet, 'See and Seem Blind', asks: "Is not this odd, I say, for an English Tradesman's daughter to spring up all of a sudden to rival the selected singers of Italy?" Perhaps the most "odd" feature of her success, both then and later, was the

fact that her voice was small and unimportant, in an age of splendid voices. It must be remembered, however, that her early appearances were in small theatres. The next year, 1733, she sang in her brother's setting of Addison's 'Rosamond' at Lincoln's Inn Fields.

The success of 'Rosamond' was probably the direct cause of the brother and sister's being engaged at Drury Lane. In 1734 Susanna married the actor Theophilus Cibber, son of Colley Cibber, actor and poet laureate. The marriage was not a success. She appeared chiefly in her brother's musical after-pieces until her début as a tragic actress in Aaron Hill's 'Zara' on 12 Jan. 1736 showed unmistakably where her genius lay. Her great parts were to be Cordelia, Constance, Desdemona and Monimia, but for some years she did not devote herself solely to tragedy. In 1736 also occurred a famous dispute with Kitty Clive, from whom she vainly tried to wrest the part of Polly in 'The Beggar's Opera'. A few years later she achieved her ambition, and the pathos of her Polly was always remembered by those who saw her in the part.

A notorious action was brought by her husband in 1738 against a gentleman named Sloper, and it may have been on account of the gossip this aroused that she left the London stage for a while. No other scandal was ever associated with her name, and she seems to have been liked and respected both as woman and artist. Among those who visited her home were Quin, Handel, Burney and Garrick.

In 1741-42 she was in Dublin, where she and Quin were joint stars at the Augier Street Theatre, and where she sang in the first performance of 'Messiah' on 13 Apr. 1742. She probably sang "He shall feed His flock" throughout as a solo in the key of B $\flat$ , and she was also allotted the soprano air "If God be for us"; but it was her singing of "He was despised" which made the deepest impression on her hearers and caused Dr. Delany to make the famous remark: "Woman, for thus thy sins be forgiven thee!" Burney said of her singing of this air that "by a natural pathos and perfect conception of the words, she often penetrated the heart, when others, with infinitely greater voice and skill, could only reach the ear". Not long after the first performance of 'Messiah' Arne and his wife arrived in Dublin. On 21 July Mrs. Arne and Mrs. Cibber sang "favourite songs and duettos" by Arne, Handel and Hasse for Mrs. Arne's benefit.

The following season Mrs. Cibber returned to London, where she was engaged at Covent Garden. As a tragic actress she went from strength to strength, but she also continued to sing in public; during the Lenten season of

oratorios she sang both in 'Messiah' and in 'Samson'. The part of Micah in 'Samson' is said to have been composed expressly for her, as also that of Daniel in 'Belshazzar', and that Handel prized the special qualities of her singing is shown by his writing to Charles Jennens in the summer of 1744 that he had "some hopes" she would sing for him. But after 1746 or thereabouts she gave herself up entirely to the stage. (Many of the plays in which she appeared had incidental songs, as was the practice in those days, and she did not altogether renounce singing.)

It is important not to think of her singing-voice in terms of a 19th- or 20th-century contralto, with a rich, full tone and great power. Indeed, it seems doubtful if the 18th century appreciated or cultivated what we now regard as the typical female contralto *tumbe*. The male alto was still very popular, and there were some famous alto *castrati*. We have no idea of the *tumbe* of Mrs. Cibber's singing-voice, except that it was "sweet" and "plaintive", but the description of her speaking-voice as "high-pitched" hardly suggests a true contralto. It seems more likely that she was a mezzo-soprano, or even a "short" soprano. It is clear from some of the music written for her that she had good low notes, however. Her range seems to have been from the note a to g" in her young days, but she may have lost her upper notes as she grew older, since Daniel in 'Belshazzar' does not go above d". The volume of her voice was inconsiderable — "a mere thread", according to Burney — but she had considerable flexibility and was evidently well schooled in florid singing.

Mrs. Cibber is buried in the north cloister of Westminster Abbey. M. S. (ii).

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Ciccognini, Jacopo. See Belli (D., intermezzo for 'Andromeda'). Caccini (Francesca, 'Martino di S. Agate', lib.) Gagliano (G. B., do.).

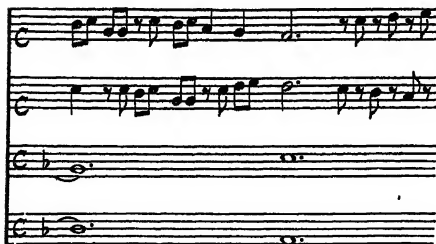
GICONIA<sup>1</sup> (Cigogne), Johannes (Jean) (b. Liège<sup>2</sup>, ?; d. ?).

<sup>1</sup> The name may have been Latinized from Oonjevaar = stork.

<sup>2</sup> In some of his MSS "de Leodio" is added to his name.

Walloon 14th–15th-century theorist and composer. He is probably identical with a canon of Saint-Jean l'Évangéliste at Liège nominated prebendary by Pope Urban V on 10 Nov. 1362. At any rate in 1389 he was at the head of a delegation chosen to settle a difference between the people of Rosière and the chapter of Saint-Jean. He still reappears in Liège documents in 1401 and 1404, so that his removal to Padua must have taken place after the latter year. He then lived in northern Italy until 1411 and was a canon of Padua and of Venice, as is implied by the texts of his motets.

That Ciconia ranks as the most remarkable composer in northern Italy in the period between Landini and Dufay could be gathered from the number of manuscripts containing compositions of his, even if there were no other proof. He makes use of the traditional French device — the isorhythmic system — and of imitations in the Italian style, as the following example will show:



Occasionally he even employs the tonic-dominant effects which were to become so constructive in the history of European music.

The Ferrara library possesses the manuscript of his treatise 'De proportionibus musicae', dated 1411; copies are at Pisa and Florence, and part of it was reprinted by La Fage (*see* Bibl.). 'Nova musica' (4 vols., MS copy) is at Bologna and 'Incipit praephatio nove musicae' (5 vols.) at Florence.

Of his compositions 7 pieces of the *ordinarium missae*, 10 motets (4 of them isorhythmic) and 6 chansons are preserved at Bologna (Lic.

Mus. 37 & Bibl. Univers. 2216), Padua (Bibl. Univers. 684 & 1475), Parma, Paris (Bibl. Nat. n.a. frç. 4379), Rome (Vat. Urb. lat. 1419), Warsaw (Krasinski MS 52), Domodossola (Calvario MS 14), Modena (Lat. 568), Oxford (Bodl. Can. misc. 213), Trent (87-92) and Lucca (fragment). Modern reprints of works by Ciconia were published by Riemann and Wolf and in D.T.Ö (*see* Bibl.). E. D. (11).

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**CID, DER** (Opera). *See* CORNELIUS.

**CID, LE**. Opera in 4 acts by Massenet. Libretto by Adolphe Philippe d'Ennery, Louis Gallet and Édouard Blau, based on Corneille's tragedy. Produced Paris, Opéra, 30 Nov. 1885. 1st perf abroad, Antwerp (in French), 20 Jan. 1887. 1st in U.S.A., New Orleans (in French), 23 Feb. 1890.

*See also* Manrique de Lara. Wagenaar (J.).

**CIECIŁOWICZ, Jan** (b. ?; d. Nieświcz, 1759).

Polish conductor. He studied music in Rome. From 1751 till his death he was the director and conductor of the band at the court of Prince Radziwiłł at Nieświcz.

C. R. H.

**CIFRA, Antonio** (b. Rome, 1584; d. Loreto, 2 Oct. 1629).

Italian composer. He was not a priest, as is usually stated. On 27 June 1594 he entered the chapel of San Luigi de' Francesi, Rome, as a choirboy and remained there until at least Aug. 1596. He was also probably a pupil of the *evrato* Girolamo Rosini. About 1605 he was appointed, for a period of some two years, musical director of the Roman Seminary, and in 1608-9 he held a similar post at the German College. By 28 Oct. 1609 he had left Rome to become choirmaster of the Santa Casa, Loreto, but he returned in Mar. 1622 to take up similar duties at St. John Lateran. There he remained probably until 23 June 1626, when he went back to his post at Loreto, to retain it this time until he died. Casimiri, who did much research on Cifra, regarded as a legend the oft-repeated statement that about 1625 Cifra was in the service of the Archduke Charles of Austria.

Cifra was one of the most prolific composers of his time in both modern and traditional styles, and of both sacred and secular music.

More than any other composer he liked to write songs on fixed basses such as the *romanesca* and *ruggiero*. He is warmly praised by Liberati in his letter to Ovidio Persapegi (Rome, 1685, p. 25). That he was an erudite and elegant musician is shown by the fact that Martini inserted an 'Agnus Dei' of his, as a specimen of good work, in his essay on counterpoint. He himself published a large quantity of his masses (1619 and 1621), motets, madrigals and psalms, in Rome and Venice. After his death Antonio Poggioli of Rome published a volume containing no less than 200 of his motets for 2, 3, 4, 6 and 8 voices. The title-page of this book contains a portrait of him taken in his forty-fifth year.

Cifra is among the "masters flourishing about that time in Italy", of whose works Milton sent home in 1638 "a chest or two of choice music books".<sup>1</sup> Among the other masters were Monteverdi, Marenzio, Vecchi and Gesualdo. It is interesting that all except Monteverdi had been dead some years and that, if Milton is any guide, polyphonic music must still have been popular in 1638, since none of these masters took anything like an exclusive interest in monodic music, and some none at all.

It may be conjectured that Henry Lawes got from a volume of Cifra's music, sent home by Milton, the 'Tavola' which he set in his 'First Book of Ayres and Dialogues' published in 1653 and written some years earlier, the 'Tavola' being that of Cifra's 'Scherzi ed arie' (1614). Lawes's 'Tavola' consists of a setting of all the 1- and 2-voice song-titles in Cifra's book except 'Tempo fu ch' io', plus the title of the 4-voice song 'Così a mia vita', with the direction "a tre voci" used as a repetitive cadence. No other titles of 3- and 4-voice songs are used.

E. H. P., adds. N. F. (ii).

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**CIGALE ET LA FOURMI, LA** (Operetta). See AUDRAN.

Cigna-Santi, Vittorio Amadeo. See Gasparini (O., 'Mitridate', lib.). Mozart (do.). Zingarelli ('Montesuma', do.).

**CIGOGNE, Jean.** See CICONIA.

**CIKKER, Ján** (b. Banská Bystrica, Slovakia, 29 July 1911).

Slovak composer. In 1930-35 he studied composition under Křička at the Prague Conservatory and in 1935-36 under Novák

in the Master Class there. He also studied conducting under Weingartner in Vienna in 1936-37. Having finished his studies he became a teacher in 1939 and afterwards was appointed professor at the Bratislava Conservatory in 1942. At first various outside influences predominated in his early works for chamber orchestra, pianoforte, voice and orchestra, but he soon found his own way of expression in which he blends temperamentally the spirit of folk music and Slovak songs with a flexible modern technique. His Concertino for pianoforte and orchestra had a considerable success abroad and particularly his symphonic poem 'Boj' ('A Fight') at the Prague Festival in 1946.

His chief works are the following:

Cantata 'Cantus filiorum', Op. 17 (1940).  
Symphonic poem 'Léto' ('Summer'), Op. 19 (1941).  
Symphonic poem 'Boj' ('A Fight'), Op. 21 (1941).  
Symphonic picture 'Ráno' ('The Morning'), Op. 24 (1945).  
Slovak Suite for orch., Op. 22 (1943).  
Concertino for pf. & orch., Op. 20 (1942).

G. Ö.

**CILEA, Francesco** (b. Palmi, Calabria, 26 July 1866; d. Varazza, 20 Nov. 1950).

Italian composer. He was the son of Giuseppe Cilea, an advocate, and his mother's maiden name had been Felicità Grillo. Although he was passionately devoted to music from his earliest years, he received no regular instruction until, at the age of nine, he was fortunate enough to enlist the sympathy of Francesco Florino, the friend of Verdi and librarian at the Conservatory of Naples. Florino strongly recommended his parents to devote him to a musical career, and the boy was sent a year later to a liceo-convitto at Naples, where he devoted himself ardently to the study of the pianoforte. In 1881 he entered the Conservatory, where he studied the pianoforte with Beniamino Cesi and counterpoint and composition with Paolo Serrao. In 1889, while still there, he produced his first opera, 'Gina', a work in three acts, to a libretto by Enrico Golisciani. Its success was so marked that Sonzogno, the publisher, commissioned the young composer to write another opera in three acts, 'La Tilda', which was produced at the Teatro Pagliano, Florence, on 7 Apr. 1892, and was received with much favour.

Cilea continued to write much for the pianoforte and in 1894 produced a Sonata for cello and pianoforte. In 1897 his 'L' Arlesiana', an opera in four acts (reduced to three in 1898), founded upon Alphonse Daudet's famous drama, was produced at the Teatro Lirico, Milan, on 27 Nov. The music was charming, and the composer's clever use of folk tunes was much admired, but the libretto was poorly constructed and the opera was not very successful. It was, however, the work in which Caruso made his first great success.

In 1896 Cilea was appointed professor at the

<sup>1</sup> Phillips's 'Memoir'.

Reale Istituto Musicale at Florence, where he remained until 1904. His next opera was 'Adriana Lecouvreur', written to a libretto drawn by Arturo Colautti from Scribe's well-known play. This was produced at the Teatro Lirico, Milan, on 6 Nov. 1902. 'Adriana' first carried his fame beyond the Alps. It was given in London, at Covent Garden, on 8 Nov. 1904, and in many other countries. Though not conspicuous for dramatic power, it is a work of decided charm and accomplishment. The lighter scenes, in particular, are very cleverly handled, and show welcome signs of the genial influence of Verdi's 'Falstaff'. A later opera, 'Gloria', written to a libretto by Colautti, was produced with emphatic success on 15 Apr. 1907, at the Teatro alla Scala, Milan.

R. A. S., rev.

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**CIMA, Giovanni Paolo** (b. Milan, ?; d. ?).

Italian 16th–17th-century organist and composer. His collections of motets, *ricercari* and *concerti ecclesiastici* were published at Milan between 1598 and 1622. He was organist of Milan Cathedral in 1609. Among his most interesting works is the 'Partito de Ricercari, & Canzoni alla Francese' (1606), containing 7 *ricercari* (one on a 4-note *ostinato*), 16 *canzoni* and an appendix of rules for tuning keyboard instruments. This appendix includes 2 short *ricercari*, only 10 bars long, which are successively transposed upwards through 12 semitones. The notation used for the transpositions is exceedingly curious.

R. T. D.

**CIMA, Tullio** (b. Ronciglione nr. Rome, c. 1597; d. ?).

Italian singer and composer. He was a choirboy at the Lateran Chapel in Rome until 1612, when his voice broke. He became a pupil of Abondio Antonelli. In 1625 he was *maestro di cappella* at the Roman Seminary; in 1659 he entered his name as a contestant for the post of *maestro di cappella* at the Cathedral of Orvieto, but was unsuccessful. He must have graduated LL.D. before 1648. He composed a considerable amount of church music.

R. T. D.

**CIMADORO, Giovanni Battista** (b. Venice, 1761; d. Bath, 27 Feb. 1805<sup>2</sup>).

Italian composer. He was successful in introducing the monodrama, after the style of Rousseau, into Italy. The Accademia dei Rinnovati at Venice performed his 'Ati e Cibebe' in the spring of 1789, and 'Pimmallione' and 'Il ratto di Proserpina' followed in 1790. 'Pimmallione' in particular was very

<sup>1</sup> In England he used the abbreviated form Cimador.

<sup>2</sup> Place and date of his death (not so far recorded in musical dictionaries) are given in 'The Gentleman's Magazine', LXXV, 290.

successful, not only in Italy but in the whole of Europe, and became a favourite concert piece for singers male and female; Marianna Sessi sang Cimadoro's setting as late as 1836.

Some time after 1791 Cimadoro settled in London. Haydn records in his diary that on 2 Aug. 1794 he visited Bath together with Mr. Aster and "Mr. Cimadoro, a young violin virtuoso and composer". Anna Morichelli chose his 'Ati e Cibebe' for her benefit at the Haymarket Theatre on 14 May 1795 and Vigenoni sang 'Pygmalion' on 8 June 1797; on that occasion most of the music was published by Corri, Dussek & Co. (which disposes of the oft-repeated legend that Cimadoro "had burnt the score and renounced composition for the future"; apart from the printed selection there are several manuscript copies extant in different libraries).

In 1805 Cimadoro was still in London, associated with Monzani as a publisher.<sup>3</sup> They brought out that year 'Five Duettings per camera'. For two soprano voices, composed by Domenico Cimarosa. The pianoforte accompaniment by J. B. Cimadoro.

Cimadoro is said to have arranged Mozart symphonies for flute and strings, but if he did so they cannot now be traced. He wrote accompaniments for several vocal numbers from Mozart's operas and these were published, as were some other minor vocal and instrumental works. A Concerto for double bass (with three string parts) is in the B.M.

A. L.

See also Monzani (for C.'s publishing activities).

**CIMAROSA, Domenico** (b. Aversa, Naples, 17 Dec. 1749; d. Venice, 11 Jan. 1801).

Italian composer. He was the son of poor working people and received his musical training at the Conservatorio Santa Maria di Loreto at Naples. He attended the celebrated school for eleven years (1761–72) and acquired a thorough knowledge of the old Italian masters under Manna, Sacchini and Fenaroli. In 1772 he produced his first opera, 'Le stravaganze del conte', at the Teatro de' Fiorentini, Naples, which was so successful as to give him at once a place among composers. From that date till 1780 he lived alternately in Rome and Naples, and composed for the two cities some 15 operas, 'L' Italiana in Londra' (Rome, 1778) among the number. Between 1780 and 1787 he was busy writing as the acknowledged rival of Paisiello, who, up to that time, had been undisputed chief of Italian operatic composers. His operas were also performed abroad, not only in London, Paris, Vienna and Dresden, where an Italian opera existed, but elsewhere, through translations. To this period belong 'Il pittore parigino' (1781), 'Il convito' (1781), 'La ballerina

<sup>3</sup> See MONZANI.



amante' (Naples, 1782), 'L' Olimpiade' (1784), 'Artaserse' (1784) and 'L' impresario in angustie' (1786).

In 1787 Cimarosa was invited to St. Petersburg as chamber composer to Catherine II, and there he wrote, among a great number of cantatas and other vocal and instrumental works, two operas, 'Cleopatra' and 'La vergine del sole' (1789). Some years later, at the invitation of Leopold II, he succeeded Salieri as *Kapellmeister* to the Austrian court, and it was in Vienna that he composed his most celebrated work, 'Il matrimonio segreto' (1792), a masterpiece of its kind, which at the time roused an extraordinary enthusiasm, and is almost the only work by which Cimarosa is at present known. So great was the effect of its first performance that at the end the emperor had supper served to all concerned and then commanded a repetition of the whole.

Cimarosa's engagement in Vienna terminated by the emperor's death (1792). Salieri once more became *Kapellmeister*, and in 1793 Cimarosa returned to Naples, where he was received with every kind of homage and distinction; 'Il matrimonio segreto' was performed fifty-seven times running, and he was appointed *maestro di cappella* to the king and teacher to the princesses. From his inexhaustible pen flowed another series of operas, among which may be specified 'I Traci amanti' (1793) and 'Le astuzie femminili' (1794), and the serious operas 'Penelope' (1794) and 'Gli Orazi ed i Curiazi' (1796).

His last years were troubled by a melancholy change of fortune. The outbreak of revolutionary ideas carried Cimarosa with it, and when the French republican army marched victoriously into Naples (1799) he expressed his enthusiasm in the most open manner. He was imprisoned on 9 Dec. 1799 and after his release he was intent on leaving Naples.<sup>1</sup> He set out for St. Petersburg, but died at Venice, leaving half finished an opera, 'Artemisia', which he was writing for the approaching Carnival. It was universally reported that he had been poisoned, and in consequence the government compelled the physician who had attended him to make a formal attestation of the cause of his death.

Besides his operas Cimarosa composed several oratorios, cantatas, masses, harpsichord sonatas, etc., which were much admired in

their day. His real talent lay in comedy — in his sparkling wit and unfailing good humour. His invention was inexhaustible in the representation of that overflowing and yet naive liveliness, that merry, teasing loquacity which is the distinguishing feature of the genuine Italian *buffo* style; his chief strength lies in the vocal parts, but the orchestra is delicately and effectively handled, and his ensembles are masterpieces, with a vein of humour which is undeniably akin to that of Mozart. It is only in the fervour and depth which animate Mozart's melodies, and in the construction of the musical scene that Cimarosa shows himself inferior to the great master. His serious operas, in spite of their charming melodies, are too conventional in form to rank with his comic operas, since taste has been so elevated by the works of Mozart. Cimarosa's invention is simple, but always natural; both his form and his melody are always in keeping with the situation.

A bust of Cimarosa, by Canova, was placed in the Pantheon in Rome.

Diaghilev's production of 'Le astuzie femminili' (Paris and London, 1920), in a highly decorative version, marked the beginning of a revived interest in Cimarosa and the opera of his time. 'Il matrimonio segreto' was revived, in a new English version by Reginald Gatty, at the Birmingham Repertory Theatre in 1921 and at the Court Theatre in London in 1928.

An edition by Felice Boghen of 32 harpsichord sonatas by Cimarosa was published in Paris in 1926.

A. M., rev. A. L.

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#### CATALOGUE OF WORKS

##### OPERAS

Title	Libretto	Production	Remarks
'Le stravaganze del conte' 'Le magie di Merlina e Zoroastro.'	P. Mililotti.	Naples, Teatro dei Fiorentini, Carnival, 1772.	The second work revived as 'Le pazzie di Stelldaura e Zoroastro'.

<sup>1</sup> The story that he was condemned to death and afterwards sent into exile was invented by Fétis on no ascertainable evidence.



<i>Title</i>	<i>Libretto</i>	<i>Production</i>	<i>Remarks</i>
'La finta parigina.'	Cerlone.	Naples, Teatro Nuovo, Carnival, 1773.	
'I sdegni per amore'	Milillotti.	{ Naples, Teatro Nuovo, Jan. 1776	The second work revived (1786) as 'La baronessa stramba'.
'I matrimoni in ballo.'			
'La Frascatana nobile.'	Milillotti.	Naples, Teatro Nuovo, winter 1776.	
'Le tre amanti'	Giuseppe Petrosellini.	Rome, Teatro Valle, Feb. 1777.	Revived (Naples, 1778) as 'Gli amanti comici'.
'Il fanatico per gli antichi Romani.'	Giovanni Palomba.	Naples, Teatro dei Fiorentini, spring 1777.	
'Armida immaginaria.'	Palomba.	Naples, Teatro dei Fiorentini, spring 1777.	
'La stravaganza d' amore.'	Milillotti.	Naples, Teatro dei Fiorentini, Carnival 1778	Revived (Rome, 1782) as 'L' amor costante' and (Dresden, 1790) as 'Gulietta ed Armidoro'.
'Il ritorno di Don Calandrino'	Petrosellini.	Rome, Teatro Valle, Jan. 1778.	Revived (Vienna, 1887) as 'Armidoro e Laurina'.
'L' Italiana in Londra.'	Petrosellini.	Rome, Teatro Valle, 28 Dec. 1778	
'L' infelicità fedele'	Giovanni Battista Lorenzi.	Naples, Theatre Fondo, 20 July 1779.	
'Le donne rivali'	?	Rome, Teatro Valle, Carnival, 1780	
'Caio Mario'	Gaetano Roccaforte.	Rome, Teatro Alibert, Jan. 1780.	
'I finti nobili.'	Palomba.	{ Naples, Teatro dei Fiorentini, Carnival 1780.	
'Li sposi per accidente.'			
'Il falegname'	Palomba.	Naples, Teatro dei Fiorentini, summer 1780.	
'Alessandro nell' Indie.'	Metastasio	Rome, Teatro Argentina, 2 Jan. 1781.	
'Il pittor parigino.'	Petrosellini.	Rome, Teatro Valle, 4 Jan. 1781.	
'L' amante combattuto dalle donne di punto.'	Palomba.	Naples, Teatro dei Fiorentini, spring 1781.	Revived (Foggia, 1784) as 'Biondolina' and (Naples, 1805) as 'La giardiniera fortunata'.
'Giunio Bruto'	"Eschibo Acanzio" (G Pindemone).	Verona, autumn 1781.	
'Giannina e Bernardone.'	Filippo Livigni.	Venice, Teatro San Samuele, Nov. 1781.	
'Il convito'	Livigni.	Venice, Teatro San Samuele, 27 Dec. 1781	
'La ballerina amante'	Cesare Augusto Casini	Naples, Teatro dei Fiorentini, summer 1782.	
'L' eroe cinese.'	Metastasio	Naples, Teatro San Carlo, 13 Aug. 1782.	
'Circe.'	Perelli	Milan, Teatro alla Scala, 26 Dec. 1782.	Revived (Pavia, 1796) as 'Amor di Circe con Ulisse'.
'Chi dell' altrui si veste presto si spoglia.'	Palomba.	Naples, Teatro dei Fiorentini, Carnival 1783	Also a 1-act version, 'Nina e Martufo'.
'I due baroni di Rocca Azzurra.'	Palomba.	Rome, Teatro Valle, Feb 1783	
'Le gare degli amanti.'	?	Nice, spring 1783	
'Oreste.'	Serio.	Naples, Teatro San Carlo, 13 Aug. 1783.	
'La villana riconosciuta.'	Palomba.	Naples, Teatro Fondo, autumn 1783	Revived (Madrid, 1792) as 'La pastorella riconosciuta'.
'I matrimoni impen-	?	{ Rome, Teatro Valle, Carnival, 1784.	The same work. The score had lost its title-page and the second title was invented by a librarian
'La bella Greca'			
'L' apparenza inganna, o sia La villeggiatura'	Lorenzi	Naples, Teatro dei Fiorentini, spring 1784.	
'La vanità delusa'	Carlo Goldoni.	Florence, Teatro della Pergola, June 1784.	Revived (Paris, 1805) as 'Il mercat di Malman-tile'.
'L' Olimpiade.'	Metastasio.	Vicenza, 10 July 1784	
'I due supposti conti, ossia Lo sposo senza moglie.'	Angelo Anelli.	Milan, Teatro alla Scala, 10 Oct. 1784.	
'Artaserse.'	Metastasio.	Turin, Teatro Regio, 26 Dec 1784.	With adds. by M. A. Portugal, Lisbon, 1 Feb. 1801
'Il marito disperato [or geloso]'	Lorenzi.	Naples, Teatro dei Fiorentini, Carnival 1785.	Revived (Naples, 1805) as 'L' amante disperato'.
'La donna sempre al suo peggior s' appiglia.'	Palomba.	Naples, Teatro Nuovo, autumn 1785.	
'Il credulo [deluso].'	Giuseppe Maria Diodati.	Naples, Teatro Nuovo, Carnival 1786.	
'Le trame deluse.'	Diodati.	Naples, Teatro Nuovo, Sept. 1786.	

Title	Libretto	Production	Remarks
'L' impresario in angustie.'	Diodati.	Naples, Teatro Nuovo, Oct. 1786	
'Valodimiro.'	Boggio	Turin, Teatro Regio, Jan. 1787.	
'Il fanatico burlato.'	Saverio Zini.	Naples, Teatro Fondo, spring 1787.	
'Cleopatra.'	Ferdinando Moretti.	St. Petersburg, Court Opera, 7 Oct. 1789.	
'Le vergine del sole' ('Idalide').	Moretti.	St. Petersburg, Court Opera, 6 Nov. 1789.	
'Il matrimonio segreto.'	Giovanni Bertati, based on Colman & Garrick's 'The Clandestine Marriage'.	Vienna, Burg Theatre, 7 Feb. 1792.	
'Amor rende sagace'	Bertati	Vienna, Burg Theatre, 1 Apr. 1793.	
'I Traci amanti.'	Palomba.	Naples, Teatro Nuovo, 19 June 1793.	
'Le astuzie femminili.'	Palomba.	Naples, Teatro Fondo, 16 Aug. 1794.	
'Penelope.'	Diodati.	Naples, Teatro Fondo, 26 Dec. 1794.	
'L' impegno superato.'	Diodati.	Naples, Teatro Fondo, 21 Nov. 1795.	
'I nemici generosi' ('Il duello per complimento').	Petrosellini.	Rome, Teatro Valle, 26 Dec. 1795.	
'Gli Orazi e Curiazi'	Antonio Simone Sografi.	Venice, Teatro La Fenice, 26 Dec. 1796	
'Achille all' assedio di Troia.'	?	Rome, Teatro Argentina, Carnival 1797.	
'L' imprudente fortunato.'	?	Rome, Teatro Valle, Carnival 1797	
'Attilio Regolo'	?	Reggio, Carnival, 1797	
'Artemisia regina di Caria'	Marcello Marchesini.	Naples, Teatro San Carlo, 25 June 1797.	
'L' apprensivo raggrato.'	Diodati.	Naples, Teatro dei Fiorentini, autumn 1798.	
'Artemisia.'	"Cratisto Jamejo" (Giovanni Battista Colloredo).	Venice, Teatro La Fenice, 17 Jan. 1801.	A different work from 'Artemisia' of 1801 Revived (Padua, 1808) as 'Il matrimonio raggrato'.

Scores are also preserved of 'La contessina', 'I matrimonio per industria', 'L'avviso ai maritati', and several more titles of doubtful authenticity are mentioned in various sources

## CANTATAS

1775. 'Il giorno felice' (with Gnecco).  
 1782. 'Le tue parole o padre', *componimento drammatico* (for the birth of the dauphin).  
 1789. 'Angelica e Medoro' (with Millico, performed in Vienna).  
 1788. 'Atene edificata' 'La felicità maspettata'.  
 1791. 'La sorpresa.' 'La serenata non preveduta'.  
 1794. 'Il trionfo della fede'.  
 1799. Cantata for the return of King Ferdinand IV of Naples.

Two more cantatas (? identical with two of the preceding) are preserved at Brussels (including characters named Deifile, Rodope and Corebo) and Munich (Ombra, Genio and Enrico).

## ORATORIOS

- 'Giuditta', 1780; 'Absalon', 1782; 'Il trionfo della fede', 1794; 'S. Filippo Neri'; 'Il sacrificio d' Abramo'; 'Iefte'.

## MISCELLANEOUS WORKS

- 'Missa pro defunctis', performed at St. Petersburg in 1787 and various other masses and psalms, motets and other music for the church. Many airs, cavatinas, solfeggi, &c. Some instrumental, incl. harpsichord, sonatas.

A. L.

See also Benjamin (oboe concerto arr.). Crescentini (opera for). Dittersdorf (resetting of 'Giannini'). Gast (resetting of 'Matrimonio segreto'). Gnecco (parody of C.'s 'Orazi'). Kranz (vars. on song for pf.). Mozart (supp. aria for 'Due baroni').

**CIMBALOM.** See DULCIMER.

**CIMBASSO** (Ital.). The Italian narrow-bore tuba in B $\flat$  (see TUBA).

See also Ophicleide.

**CINCINNATI.** This important city in the State of Ohio has been an active musical centre since the foundation of the biennial musical festival in 1873, described below. A number of efforts, important in the musical history of the U.S.A., led up to this event.

The story begins, logically, with the first of the German *Sängerfeste*, which have been held periodically in different cities of the U.S.A. since 1849. German societies devoted to male-voice choral singing existed in the large cities of the Atlantic coast before they did in the Ohio valley, but the first union of such societies for festival purposes took place at Cincinnati in 1849. It was an extremely modest affair, the choir numbering only 118 singers, and only one concert being given; but as a result of the meeting the North American *Sängerbund* was formed, and its festivals soon grew to such enormous dimensions that it became necessary to erect temporary halls for their accommodation. In 1870 one of these festivals was given in the city which had seen their birth. Nearly 2000 singers participated, and the merchants of the city, desirous of having a building spacious enough to accommodate a textile fabrics exhibition, aided the *Sängerfest* officials in the

erection of a large hall, and after the festival preserved it for exhibition purposes.

At this period Theodore Thomas used to visit the larger cities of the middle West with his symphony orchestra. When at Cincinnati one day in the spring of 1872, the project of holding a national festival of the singers of the U.S.A. in the convenient Exposition Hall was broached to him. The plan was not essentially different from that of the German festivals which had prompted it, except that it was to be a meeting of mixed choirs, the English language was to be used and the orchestral feature was to be lifted into prominence.

**CINCINNATI MUSICAL FESTIVAL.**—A committee was formed, a guarantee fund collected and an invitation issued "to the Choral Societies of America", describing the projected festival, and stating its object to be

to elevate and strengthen the standard of choral and instrumental music, and also to bring about harmony of action between the musical societies of the country, and more especially of the West.

Thirty-six societies, representing 1250 singers, accepted the invitation. Some of the acceptances came from cities many hundred miles distant, but the majority were from Cincinnati and the cities and towns of Ohio. Twenty-nine societies were present at the first general rehearsal. The festival was held on 6-10 May 1873. The choir numbered about 1000, the orchestra 108, with Thomas's band as a nucleus, and the principal works performed were Beethoven's choral Symphony, Handel's *Dettingen Te Deum* and scenes from Gluck's *'Orpheus'*. The festival aroused much popular enthusiasm, and steps were at once taken for a second meeting two years later, the most important being the formation of the Cincinnati Biennial Musical Festival Association, a corporate body that has conducted the business affairs of all the festivals since. The second festival, held in 1875, was followed by a movement aiming at the permanence not only of the festivals but also of their home. The wooden building which had housed the German *Sängerfest* of 1870 was replaced by a substantial and beautiful hall with wings constructed to serve exhibition purposes, a gift to the city made by Reuben R. Springer, a retired merchant, and other public-spirited citizens. The hall was provided with a magnificent organ (at the time of its construction one of the half-dozen largest in the world). The erection of this building compelled the postponement of the third festival in 1878, but public interest had been so worked up that with expenses amounting to \$55,595 there was yet a profit from the festival of over \$32,000, nearly one-half being given by the Festival Association to the fund then being raised for the organ, the building of which had been undertaken by a special organization. The plan of uniting

societies in the festival was now abandoned and the singers were organized into a permanent choir, whose affairs are all managed by the Festival Association. In 1880 this choir contained over 600 voices, but since 1890 it has numbered about 400.

With the single exception noted above, the festivals have been held regularly every two years in May. Thomas continued to conduct until 1904. He was succeeded by van der Stucken, 1906-12; Ernst Kunwald conducted the festivals of 1914 and 1916; Eugène Ysaÿe that of 1918. He again took charge of the festival in 1920. For the next one, held in 1923 in order to coincide with the fiftieth anniversary of the date of the founding of these concerts, Frank van der Stucken was persuaded to return. Among other things this festival witnessed the dedication of the reconstructed organ in Music Hall. Frederick Stock, assistant to Theodore Thomas in the early days of the festivals, succeeded van der Stucken in 1929. In 1931 Eugene Goossens became musical director, a post he held until his departure for Australia in 1949.

The programmes have ranged widely, including with most of the great choral classics new works by such composers as Elgar, Pierné and Wolf-Ferrari, as well as occasional works by native composers. In recent years it was the desire of the trustees to introduce choral works by modern European and American composers. The most notable of these have been Honegger's *'King David'* in 1929, William Walton's *'Belshazzar's Feast'* in 1933, Zoltán Kodály's *'Psalmus Hungaricus'* in 1935, Nathaniel Dett's *'The Ordering of Moses'* in 1937 and excerpts from James G. Heller's oratorio *'Watchman, What of the Night?'* in 1939. The programmes of the 1939 festival also included a *'Magnificat'* for soprano solo and children's chorus by the German-American composer Hermann Hans Wetzler. The trustees long ago abandoned the idea of retaining English as the language in which the works were to be sung, as stated above. The concerts are commonly referred to as "May Festivals".

**CINCINNATI SYMPHONY ORCHESTRA.**—This was organized in 1895, under the aegis of the Cincinnati Orchestra Association, supported by stock-holders and subscribers to a guarantee fund. In the first season there were three series of concerts conducted by Frank van der Stucken, Anton Seidl and Henry Schrädieck. Van der Stucken was then engaged as sole conductor and remained for twelve years, during which period ten afternoon and ten evening concerts were given annually. At the close of the 13th season (1906-7) the Orchestra Association, rather than submit to the dictation of the American Federation of Musicians, disbanded the orchestra. It was reorganized in 1909,

with Leopold Stokowski as conductor, who continued in that capacity till May 1912. In Oct. of that year Ernst Kunwald succeeded him, retaining the post till Dec. 1917. During the rest of that season the orchestra had as guest conductors Walter Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilovich and Eugène Ysaÿe. In 1918 Ysaÿe was engaged as permanent conductor; he resigned in 1922 and was succeeded by Fritz Reiner, who was re-engaged in 1923 for a period of four years.

The orchestra during Stokowski's time consisted of 77 men, in Kunwald's of 85 and during Ysaÿe's term it was increased to 90. Fourteen pairs of concerts were given on alternate weeks during the season; also twelve popular concerts on Sunday afternoons and four children's concerts and an average of thirty concerts on tour. The orchestra was supported by an endowment fund of \$700,000 bequeathed by Cora Dow in 1915 and by a generous guarantee fund subscribed by citizens of Cincinnati to cover the inevitable annual deficit.

The establishment in 1927 and 1928 of the Institute of Fine Arts for the purpose of administering the Cincinnati Symphony Orchestra and a number of other cultural projects was made possible by a gift of \$1,000,000 by Mr. and Mrs. Charles P. Taft and by the generosity of the Cincinnatians, who subscribed an additional \$2,500,000 as an endowment fund for these projects. During the tenure of Fritz Reiner, which lasted from 1923 to 1931, the orchestra grew in numbers. At one time it comprised more than 100 players. Eugene Goossens, who succeeded Reiner in the autumn of 1931, not only had the bad luck to come to Cincinnati at the economic depression was setting in, but also suffered from ill-health during his second and third seasons. Meanwhile the decrease in income from both endowment and attendance necessitated reducing the size of the orchestra to 84 musicians.

Although the audiences had by no means filled Emery Auditorium, the home of these concerts for more than twenty years, the orchestra moved back again into Music Hall, the original seat of its activities, in 1936. The transfer to a much larger and better hall stimulated interest to such an extent that Cincinnati held records for attendance, and still does. Goossens continued to hold the position of general music director until 1946, when he was succeeded by Thor Johnson.

**CONSERVATORY OF MUSIC.**—The Cincinnati Conservatory was started in 1867 by Clara Baur and directed by her until her death in 1912. Her niece, Bertha Baur, then carried on the institution. The instruction is arranged in five grades from juvenile to "master"

courses. The staff numbers about 75, students from 1200 to 1500. A students' orchestra has been an important feature in the training. In 1930 the Institute of Fine Arts assumed charge of the Conservatory, with Frederic Shailer Evans as director of music. Upon his retirement in 1932 he was succeeded by Herbert Witherspoon, who resigned at the end of one season. John A. Hoffmann became dean of the faculty in 1933 and director of music in 1937.

H. E. K., rev.

**CINDERELLA** (Massenet). See CENDRIL-LON.

**CINDERELLA** (Rossini). See CENERENTOLA.

**CINELLI** (It.). One Italian name for the cymbals, another being *piatti*.

**CINEMA MUSIC.** See FILM MUSIC.

**CINEMA ORGAN.** The current colloquial abbreviation for Cinematograph or Kinematograph Organ. The instrument, also called the Theatre Organ<sup>1</sup>, belongs entirely to the 20th century, for it was about the year 1900 that "moving pictures", with their continual flicker, ceased to be just a "turn" at a variety entertainment. The great improvement in projection apparatus made it possible for moving pictures to become the main entertainment, and so they were housed in so-called "palaces" of their own.

At first, of course, the films were silent, but it was soon found that music helped to overcome the dull sensation occasioned by merely watching a "moving picture".<sup>2</sup>

Small bands, more often merely an instrumental trio consisting of a pianoforte, violin and violoncello, and most often a pianoforte alone supplied this music, although a much more comprehensive orchestra occasionally found its way into the larger picture theatres, especially in the U.S.A. When the idea of continuous performance took root there had to be brief periods of relief for the band, which were generally filled in with music given by a second pianist. This sounded distinctly thin, especially in comparison with a fairly complete orchestra, and the need was felt for an instrument which would afford much greater variety, both in colour and power. Hence the introduction of the organ into the cinema some little time before the first world war.

These early instruments were in reality little church organs with a slightly modified tonal scheme and voiced, so it was said, "orchestrally". Frequently they were merely little church organs tonally ruined, for there is a vast difference between attempting to voice an organ "orchestrally" and designing, building and voicing an orchestral organ.

<sup>1</sup> This name is somewhat confusing, since there are organs in theatres, especially opera-houses, which resemble church organs and are indeed used to reproduce their sounds.

<sup>2</sup> See FILM MUSIC.

After a time drums and other effects came to be added, often with very doubtful success, due largely to the comparatively low wind pressure and tubular pneumatic action employed. Nevertheless, these instruments were a great improvement on the pianoforte relief, if too much was not demanded of them.

In a few instances genuine large church or concert organs were installed, splendid in their way, but quite unsuitable for the rendering of the kind of music required. Several organ builders, however, had installed specially designed instruments, such as those in the Tower Cinema, Peckham (Norman & Beard, 1914), London Opera House (Jardine Smith, 1917) and the magnificent instrument by Compton at the Shepherds Bush Pavilion, built in 1924. In the meantime, Robert Hope-Jones having migrated to America, his "Unit Orchestra", as he not inaptly called this particular type of extension organ, was perfected there. It was closely followed in England by the admirable work of John Compton, and by several firms in America. The Wurlitzer Company adopted and developed the Hope-Jones "Unit Orchestra" under its own name. A little later the "Christie Unit Organ" came into being, manufactured by Messrs. Wm. Hill & Son and Norman & Beard.

The first Wurlitzer Hope-Jones "Unit Orchestra" installed in England was erected at the Picture House, Walsall, in 1925, the second at the Palace, Tottenham, and the third at the New Gallery Cinema, Regent Street, London. It was from here that Reginald Foort, F.R.C.O., gave the first theatre organ radio broadcast in 1926. By that time the value of the theatre organ for special solo interludes and as a box-office attraction had come to be realized.

A great deal of misconception still exists concerning the cinema organ. The present writer was once asked quite seriously how much larger a certain cinema organ was than the organ in Liverpool Cathedral. When informed that the instrument in question contained a smaller number of pipes than that of a moderately sized neighbouring church organ, the enquirer was amazed. The grand organs in our cathedrals, larger parish churches and greater concert halls possess a sublimity and a solemnity for which the cinema has little use. The theatre organ, on the other hand, is a highly specialized machine, originally designed to accompany films and to provide entertainment. It is indeed an entertainment instrument *par excellence*, containing much wonderful mechanism, and in its own way much wonderful tone. Showmanship is important, and the console and organist can generally be raised and lowered

during actual performance. Moreover, the covering of the highly decorative console is frequently made of translucent material through which changing coloured lights illuminate the structure. These, like the stops themselves, are generally controlled by stop-keys (see ORGAN, Fig. 28, top right-hand).

The average cinema organ is quite a small instrument, having only about ten extended ranks of pipes. These, however, are specially scaled, and voiced on comparatively heavy wind pressure, frequently amounting to 10 inches or more. In addition to the pipe-work, this kind of instrument is lavishly supplied with percussion stops (Glockenspiel, Drums, etc.) and also with special film noises and effects. These latter appear under the generic name of "Traps". Most theatre organs are housed in two or occasionally three main chambers. These are situated either over the arch of the proscenium, on one or both sides of the screen, or under or at the back of the stage. The latter is a most unfortunate position. In addition, further subsidiary chambers are occupied by the blower and generator for the action current and by the relay contact mechanism. The main chambers are in fact swell chambers, for one side of each consists of electro-pneumatically operated swell shutters controlled by balanced pedals at the console.

The cinema organ is a "unit" instrument, i.e. every rank of pipes is a separate unit, not tied to any particular keyboard. Further, each rank is extended upwards and often downwards, in order that it may be utilized at any desired pitch and played independently from any or all keyboards. The Salicional rank from the scheme given below, for example, contains 109 pipes instead of the normal 61 required for the 8 ft. register in the ordinary organ. In the theatre instrument it is extended downwards to 16 ft. pitch by 12 pipes and upwards three octaves by 36 pipes to complete the compass for use in 4, 2 $\frac{3}{4}$ , 2 and 1 ft. pitches. It is made available under the following names and pitches:

On the Pedal	Salicional Bass	16 ft	} One unit of 109 pipes
On the Great	Contra Salicional	16 ft.	
	Salicional	8 ft.	
	Salicet	4 ft.	
On the Accompaniment	Salicional	8 ft.	
	Salicet	4 ft.	
	Salicet Twelfth	2 $\frac{3}{4}$ ft	
On the Solo	Contra Salicional	16 ft	
	Salicional	8 ft.	
	Salicet	4 ft.	
	Salicetina	2 ft.	
	Silverette	1 ft.	

Thus from one rank of 109 pipes no fewer than twelve separate registers are obtained by extension and borrowing. The latter is called "duplexing" in America.

Just as the separate units of pipes are made available in several pitches on the several manuals and pedals, so the melodic percussions

are also made playable. For instance, the Chimes can be played from all manuals and pedal, both by first and second touch; yet there is only one set of chimes consisting of 36 tubular bells. Neither are the rhythmic percussions duplicated. The Triangle, for

example, can be sounded in a number of ways; but there is only one triangle.

The following scheme demonstrates in one instrument the advanced practice of the several greater builders. It is a little above the average in size:

## PEDAL ORGAN (26 Stops)

	<i>Fl.</i>		<i>Fl.</i>		<i>Fl.</i>
1. Acoustic Bass	32	10. Principal	4	19. Triangle (tap)	
2. Tibia Bass	16	11. Bombarde (synthetic)	32	20. Bass drum (roll)	
3. Salicional Bass	16	12. Diaphone	16	21. Diaphone	16
4. Bourdon	16	13. Trombone	16	22. Chimes	
5. Diapason	8	14. Tuba	8	23. Triangle (tap)	} and Touch
6. Flute Bass	8	15. Trumpet	8	24. Snare drum (tap)	
7. Tibia Clausa	8	16. Octave tuba	4	25. Bass drum (tap)	
8. Violoncello	8	17. Chimes		26. Cymbal (crash)	
9. Viole Céleste	8	18. Snare drum (roll)			

Great to Pedal.  
Accompaniment to Pedal.  
Solo to Pedal.

## GREAT ORGAN (38 Stops)

	<i>Fl.</i>		<i>Fl.</i>		<i>Fl.</i>
1. Sub Diapason (tenor C)	16	14. Viole Octave	4	27. Octave tuba	
2. Contra Salicional	16	15. Tenth	3½	28. Clarion	4
3. Tibia Clausa	16	16. Twelfth	2½	29. Vox Humana	4
4. Diapason	8	17. Tibia Twelfth	2½	30. Xylophone	4
5. Salicional	8	18. Fifteenth	2	31. Chrysoglott	4
6. Flute	8	19. Tibia piccolo	2	32. Chrysoglott	4
7. Tibia	8	20. Violette	2	33. Vibraphone	4
8. Viole	8	21. Tierce	1½	34. Chimes	8
9. Viole Céleste	8	22. Diaphone	16	35. Snare drum (tap)	
10. Octave Diapason	4	23. Tuba	8	36. Chinese Block (tap)	
11. Salicet	4	24. Trumpet	8	37. Tuba	
12. Flute	4	25. Vox Humana	8	38. Chimes } and Touch	
13. Octave tibia	4	26. Quint trumpet	5½		

Accompaniment to Great.  
Solo to Great.  
Solo to Great (and Touch).

## ACCOMPANIMENT ORGAN (30 Stops)

	<i>Fl.</i>		<i>Fl.</i>		<i>Fl.</i>
1. Contra flute (tenor C)	16	11. Viole	4	21. Clarion	4
2. Contra viole (tenor C)	16	12. Viole Céleste	4	22. Vox Humana	4
3. Salicional	8	13. Salicet Twelfth	2½	23. Synthetic clarinet	4
4. Flute	8	14. Piccolo	2	24. Vibraphone	8
5. Tibia Clausa	8	15. Double trumpet	16	25. Chimes	4
6. Viole	8	16. Vox Humana (tenor C)	16	26. Glockenspiel	4
7. Viole Céleste	8	17. Trumpet	8	27. Triangle (tap)	
8. Salicet	4	18. Vox Humana	8	28. Trumpet	8
9. Flute	4	19. Orchestral oboe	8	29. Oboe } and Touch	8
10. Tibia	4	20. Synthetic clarinet	8	30. Chimes	4

Solo to Accompaniment.  
Solo to Accompaniment (and Touch).  
Solo to Accompaniment (pizzicato)

## SOLO ORGAN (40 Stops)

	<i>Fl.</i>		<i>Fl.</i>		<i>Fl.</i>
1. Contra Salicional	16	15. Tierce	1½	28. Xylophone	2
2. Diapason	8	16. Silverette	1	29. Chrysoglott	4
3. Salicional	8	17. Diaphone	16	30. Chrysoglott	2½
4. Tibia Clausa	8	18. Tuba	8	31. Carillon (synthetic)	
5. Viole	8	19. Trumpet	8	32. Vibraphone	
6. Viole Céleste	8	20. Vox Humana	8	33. Chimes	
7. Salicet	4	21. Orchestral oboe	8	34. Glockenspiel	
8. Flute	4	22. Synthetic clarinet	8	35. Glockenspiel (reiterating)	
9. Octave tibia	4	23. Tuba clarion	4	36. Chinese block (roll)	
10. Octave viole	4	24. Clarion	4	37. Chimes	
11. Celestina	4	25. Vox Humana	4	38. Xylophone	} and Touch
12. Flute twelfth	2½	26. Orchestral oboe	4	39. Glockenspiel	
13. Salicetina	2	27. Xylophone	4	40. Triangle (tap)	
14. Tibia piccolo	2				

## ACCESSORIES

5 combination toe pistons for pedal organ stops.  
 10 double-touch thumb pistons for great organ stops.  
 10 double-touch thumb pistons for accompaniment organ stops.  
 10 double-touch thumb pistons for solo organ stops.

N.B.—First touch gives a manual combination. The second touch a suitable pedal combination All pistons are adjustable at switchboards.

3 reversible thumb pistons for pedal couplers.  
 Double-touch cancellation for stop-keys of each department.

Balanced swell pedal for chamber A.<sup>1</sup>

Balanced swell pedal for chamber B.<sup>1</sup>

Balanced stop crescendo pedal.<sup>1</sup>

Sforzando pedal (full organ effect).

5 tremulants, 1 ventral switch to each unit rank

## SPECIAL EFFECTS

(Controlled by stop-keys)

Surf — Hail — Aeroplane — Bird — Police whistle — Train whistle — Steamboat whistle — Horse's Hoofs.  
 Coloured lighting effects on console (7 stop keys)

## EFFECTS

(Controlled by thumb pistons)

Fire gong — Klaxon horn — Tambourine — Tom-tom.

## EFFECTS

(Controlled by toe pistons)

Crash cymbal — Cymbal roll — Bass drum roll (1st touch).  
 Crash cymbal (2nd touch) — Snare drum (1st touch, tap; 2nd touch roll).  
 Bass drum tap — triangle roll.

Manual compass CG to c<sup>4</sup>, 61 notes; pedal CCG to F, 30 notes.

Total number of stop-keys, 163, total number of pipes, 965 (approx).

Melodic musical percussions, 4, drums and others, 6; traps (noises), 11.

The pipe units of the above scheme may conveniently be tabulated as follows:

12 UNITS AVAILABLE AT THE PITCHES GIVEN BELOW ON

Located in Chamber	Unit Rank	Number of Pipes	Pedal	Great	Accompaniment	Solo
B	Diapason	85	8 4.	Ten C. 16.8 4 2 $\frac{3}{4}$ 2		8.
B	Salicional	109	16	16.8 4		16.8 4 2 1.
A	Flute (soft)	85		8 4.	Ten C 16 8 4 2.	8 4 2 $\frac{3}{4}$
B	Tibia Clausa	97	16 8.	16 8 4 2 $\frac{3}{4}$ 2.		8 4 2
A	Viole	85	8.	8 4 2.	Ten C 16.8 4.	8 4
A	Viole Céleste	73	8.	8 4.		8 4
B	Tierce	73		31. 1 $\frac{1}{2}$		1 $\frac{1}{2}$
A	Bourdon	42	32. 16 8.			
A	Tuba (Diaphone Bass)	85	32.* 16 8. 4	16 * 8 4.		16.8 4.
B	Trumpet	85	16 8.	8.5 8. 4.	16.* 8 4	8 4.
B	Vox Humana	73		8 4.	Ten C. 16 8. 4.	8 4.
A	Orchestral Oboe	73			* 8.	8 4.
	Total	965				

\* Also separately playable on second touch.

A general description of the pipes of the organ, and an explanation of the mechanism, together with illustrations, will be found under the heading ORGAN. The chief difference between the pipes of the cinema organ and those of the ordinary instrument is that in the former they are more extreme in scale. Most of the large-scaled pipes are very wide and the small-scaled pipes are often very narrow. Indeed, the Tibia Clausa is the largest in scale in the entire family of organ pipes, the 16 ft., and where present, the 32 ft. extension octaves requiring very considerable space. Frequently, too, the mouths of the large-

<sup>1</sup> With luminous indicators.

scaled pipes are cut up higher (or more widely opened) and the upper lips are often leathery, heavier wind pressure, of course, being employed.

THE ACTION.—The flexibility and rapidity of response demanded from the mechanism of the theatre organ necessitates electro-pneumatic or direct electric action. As every individual pipe or percussion, and even some "effects", have to be playable from any keyboard (often as members of stops of different pitches), every such pipe, percussion or "effect" must have its own independent action and magnet. This is accomplished by placing the pipes on "unit" windchests. A



simplified diagram of the Wurlitzer type of "unit" windchest is here shown in section :

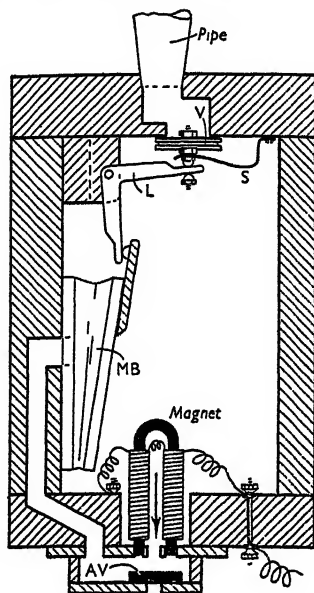


FIG. 1

When in use the chest is charged with wind which enters the interior of the small motor bellows MB, in the direction of the arrow between the poles of the magnet, passing armature valve AV and thence along the small channel to MB. If, therefore, the circuit of the magnet is completed, this will raise armature valve AV, thereby closing the supply of wind from within motor bellows MB, and opening the port below (unlettered). The wind pressure, acting upon the outer surface only of MB, will close that motor. This, by means of the attached projection, will operate the square lever L, which will draw open valve V against spring S, thus admitting wind to the pipe above. On release of the key the electrical circuit of the magnet is broken, AV is released and so re-admits wind pressure to the interior of MB. The pressure being equalized both within and without that motor bellows, pipe valve V is closed by spring S, aided by the wind pressure. This action is extraordinarily prompt and reliable. For the larger pipes the windchest action is generally a variant of that shown for the large pedal pipe in the double-page diagram included in the main article on the ORGAN. The smallest pipes in the extreme treble are frequently controlled by direct electric action of the type illustrated in the ORGAN article, Fig. 25.

Double or second touch is an important feature in the cinema organ. By this means

many stops and effects can be brought into use by depressing the manual or pedal key beyond the normal or first touch against a strong spring. Each of these effects is controlled by its own stop-key, thus further increasing the immense number which a lavish exploitation of the extension system and wholesale borrowing of units entails.

As every pipe and every effect has its own individual magnet, any one of which can be energized from an unlimited number of electrical circuits, it necessarily follows that, to prevent short-circuiting with dire musical results, every circuit must be kept separate and distinct. This means that for every stop or effect controlled by each individual key, or other console device, an independent contact has to be provided. Even in a cinema organ of moderate size the number of contacts amounts to several thousands, and these are generally made of precious metal or rich alloy. For example, each of the sixty-one notes of the solo manual in the scheme given above would require no fewer than forty separate contacts, a total of 2440 in all. For obvious reasons it would be impossible to operate these contacts directly at the keys; in fact only a few contacts for couplers, etc., are made by the keys themselves. One main contact is connected by cable to an electric or electro-pneumatic relay apparatus which simultaneously makes or breaks every contact required by each key. The relay contacts are wired individually to multiple contact switches controlled by the stop-key action. These make or break the entire group of sixty-one contacts for each manual stop, and thirty or thirty-two for each pedal stop. From every multiple stop-contact a cable is assembled which proceeds to one or more junction boards, or "Test Blocks" as Hope-Jones not inaptly called them. Every circuit is exposed on these boards and can be tested with "live" wires and crocodile clips provided for the purpose. From these test blocks individual cables are assembled, which proceed direct to the magnets for each "unit" or "effect".

PERCUSSIONS AND TRAPS.—The tonal or melodic percussions found in the cinema organ include the following :

#### *Resonated Metal Bars*

Organ Harp.  
{ Glockenspiel.  
{ Orchestra Bells.  
Celesta.  
{ Chrysogloitt.  
{ Vibraphone.  
Cannon (Synthetic).  
Resonating Gongs (so called from the shape of the resonators).

#### *Resonated Wooden Bars*

Marimba Harp.  
Xylophone.

#### *Metal Tubes*

Chimes.

Actual Instrument  
Pianoforte (Horizontal or Upright).

Bells  
Carillon (real).  
Sleigh Bells.

The non-melodic or rhythmic percussions include:

Bass Drum. Tap and Roll.  
Snare Drum. " "  
Triangle. " "  
Cymbals. Crash and Roll.  
Chinese Block.  
Gourd.  
Tom-Tom.  
Castanets, etc.

It must not be imagined that the percussions of a cinema organ are inferior or toy instruments. On the contrary, they are often of the highest quality. The drums, cymbals and triangles are the genuine *gran cassa e piatti* and *triangolo* of the orchestra, and are usually available on the second touch of both manuals and pedals. They are often controlled by special toe pistons in addition. Competently manipulated, they give the impression of a separate instrumentalist. The general working principles underlying the mechanism of both melodic and rhythmic organ percussions, and of some of the traps and effects also, is illustrated in Fig. 2, which depicts in section the mechanism for one note of the chimes (Tubular Bells):

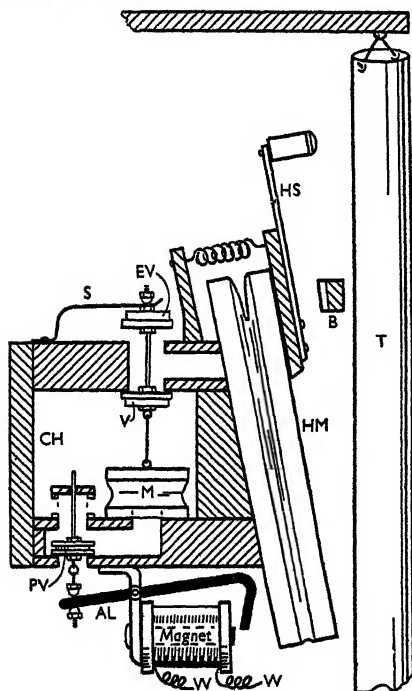


FIG. 2

When in use, chest CH is charged with heavy-pressure wind. This passes the primary

valve PV and enters pneumatic motor M, thus equalizing wind pressure within and without that motor. If the appropriate chimes stop is on, and the particular key is depressed, the circuit of the magnet is completed along wires WW. The back end of armature lever AL promptly rises lifting the primary valve PV and so closes the wind pressure from within motor M and opens the exhaust below PV. Wind pressure now acting on the large outer surface only of M, closes that motor, thereby opening valve V and closing exhaust valve EV above. Instantly the heavy-pressure wind enters and expands the hammer motor HM, bringing the attached hammer shaft HS up to the bumper B. The hammer shaft is really a strong flat spring which, bending slightly, allows the hammer-head to strike the tube or chime T with considerable force. The position of bumper B is so carefully adjusted that when the flat spring HS straightens the hammer head is held just clear of the tube, thus allowing it to vibrate freely. When the key is released, the circuit is broken and armature lever AL is also released. PV descends, thereby admitting wind to the interior of motor M. Pressure is again equalized within and without that motor, and valve V is closed by the wind pressure aided by the external spring S. This also opens exhaust valve EV, and the hammer motor HM is closed by the spiral spring (unlettered).

Damper action, after the style of that in the pianoforte, but on a larger scale, is fitted to certain organ percussions by some makers.

Great ingenuity is displayed in the design of the various forms of apparatus which produce off-stage effects, spoken of as "Traps". These include sounds intended to represent

Surf; Wind; Hail; Fire Alarm; Siren; Electric Bell (real); Bird Call; Horse's Hoofs; Various Whistles; Aeroplane, Crockery Smash, etc., etc.

The last-named is a cleverly devised electro-pneumatic crane which literally drops metal plates onto a metal surface below. It is amazingly realistic in effect. Since the arrival of the "talkies", however, these traps have been little used.

Purely electrical tone generators have been successfully introduced into a number of cinema organs to produce chimes and a variety of solo effects, and to amplify the vibrations of single violin or violoncello strings. The former has been accomplished by the Compton "Electrone" in England, and the latter by a French invention going under the name of "Radiotone".

Electrical amplification of the tones of the cinema organ has been used very effectively in many acoustically difficult buildings. A complete small electrophonic cinema organ has also

been produced by the Compton Co under the title "Theatrone". The Wurlitzer Co. are also engaged upon an electrophonic theatre organ.

The larger cinema organs, of which quite a number exist, contain much really fine legitimate organ tone, and it is not the makers' fault if this is all too rarely used. By judicious registration, in the hands of a competent organist, they are quite capable of rendering the great organ classics, or even of being used for accompanying a cathedral service, but the player would have to be an artist of understanding. In a few instances actual 32 ft. pitch is included. Several of the larger Compton installations possess Polyphone Basses going down to EEEE, and there are one or two 32 ft. Diaphones in Wurlitzer and Compton theatre organs. The full-length 32 ft. reed in the Christie instrument at the Odeon, Marble Arch, London, should also be mentioned. Again it may be surprising to find occasionally an ethereal Unda Maris which, owing to the excellence of the swell shutters can be "faded out" until it is the merest whisper, only just audible. The "unit" system provides a vast array of stop-keys. These are not intended for mere show, though unquestionably valuable for showmanship, but they render the console somewhat bewildering to the ordinary church organist.

The cinema organ never seems to have become as popular on the Continent as in America and England. A few German firms have manufactured it, also one or two French and Dutch organ builders. Several of the greater organ builders in America have built theatre organs, some on more orthodox lines.

Though it is not the largest unit organ, the one built by the Kimball Co. of Chicago in the Roxy Theatre, New York, is perhaps the most remarkable. This palatial edifice has been called the "Cathedral of Picture Theatres". As originally planned, it was to have five consoles, to be played by a quintet of organists! Before erection, however, the number of consoles was reduced to three. Of these the central one is the master console. It comprises five manuals and pedals and over three hundred stop-keys. The two outer consoles are each of three manuals and pedals and chiefly control the units representing the brass and woodwind families respectively. Thus the three organists have at their command eleven manuals and three pedal claviars. Unfortunately the great artistic possibilities of this idea were never fully explored, partly perhaps owing to the perfection attained by the "talkies".<sup>1</sup>

THE MUSIC OF THE CINEMA ORGAN.—It is indeed lamentable that the music demanded from the cinema organist by managements is only too often cheap and tawdry. Frequently it is associated with songs of a sickly sentimentality that has fostered an abuse of the tremulant and a paucity of registration dominated by the Vox Humana and Tibia, and other meretricious effects. Managers have a habit of insisting that this is the kind of thing the public demands, forgetting or choosing to overlook that picture-going audiences do not know what they want, but accept what they are given and imagine it must be good if it is played to so large a public. Many cinema organists, however, take their work seriously and would gladly give finer and more worthy music, to which their instruments would readily and adequately respond. With the advent of the "talkies" a great deal of improvisation, sometimes of a very high order, became unnecessary.

Organs of the cinema type are often used for concert performance and broadcasting, in which case they are called Theatre Organs. Skilled players have developed a special type of virtuosity, combined with a great deal of showmanship. This has its deplorable side, but tribute should be paid to Firmen Swinnen and others in America; to Reginald Foort and Quentin Maclean in England, to the latter's followers, such as Norman Cocker, Kevin Buckley and a number of others. With the vast audiences of the cinema and the still greater company of listeners over the radio, the 20th-century secular organ offers truly great opportunities. The pity is that they are so often missed. R. W.

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CINESI, LE (Opera). See METASTASIO.

Cinti. See Cortecchia ('Psiche ed Amore', lib.). Peri ('Tetide', opera).

Cino da Pistoia. See Casella (song)

CINQ MARS, LE (Opera). See GOUNOD.

CINQUE PACE. See SINK-A-PAGE.

CINQUES. See CHANGE-RINGING.

CINQUIÈME (Fr.). The tenor violin.

CINTI-DAMOREAU, Laure (Cintie Montalant) (b. Paris, 6 Feb. 1801; d. Paris, 25 Feb. 1863).

French soprano singer and composer. She was admitted into a vocal class at the Paris Conservatoire on 28 Nov. 1808. Engaged at the Théâtre-Italien in secondary parts at the age of eighteen, Mlle Cinti, as she now called

<sup>1</sup> A complete specification of this remarkable instrument, together with photographs of this and other important installations, will be found in 'The Cinema and Theatre Organ' (see Bibl.) by the present writer, as well as a full description of the pipes, percussions, traps and mechanism, illustrated by numerous diagrams.

herself, made her first appearance as Cherubino in Mozart's 'Figaro'. She played the part with great charm and grace, but it was not till 1821 that she attempted principal parts. In 1822 she was engaged by Ebers for the London opera, at a salary of £500. She created little sensation, however, and returned to Paris, where she soon began to take a higher place. The arrival of Rossini was a fortunate event for her. She made her début at the Opéra on 24 Feb. 1826, in Spontini's 'Fernand Cortez', and her success was complete. Rossini wrote for her the principal female parts in the 'Siège de Corinthe' and 'Moïse', which contributed to her reputation. In consequence, however, of some misunderstanding with the management, Cinti left the theatre abruptly in 1827, and went to Brussels, where she excited the greatest enthusiasm. Concessions having been made, she returned to Paris; but, before leaving Brussels, she was married to Damoreau, an unsuccessful actor.

In Paris Cinti-Damoreau remained at the Opéra till 1835, when she joined the Opéra-Comique (1836-42). Auber wrote for her such works as the 'Domino noir', 'L'Ambassadrice' and 'Zanetta'. She retired from the stage in 1843, sang again in London in that year, and made a tour with the violinist Artôt in the U.S.A., also in 1843, then appeared at The Hague, at Ghent in 1845, in St. Petersburg, and in Brussels in 1846. In 1834 she had been appointed professor of singing at the Conservatoire in Paris; this place she resigned in 1856 and retired to Chantilly.

Cinti-Damoreau published an 'Album de romances' and a few separate pieces. She also wrote a 'Méthode de chant', dedicated to her pupils. Her son died at an early age, after distinguishing himself by some vocal compositions; and her daughter, a singer, married J. B. Weckerlin. J. M.

See also Artôt (A., tour with). Bizet (ded.), list.

Ciołek, Stanisław. See Cracovia Civitas (words of hymn).

**CIPHERING.** The audible escape of wind from organ pipes due to a fault in or damage to the mechanism.

**CIPRANDI, Ercole** (b. ?, c. 1738; d. ?, after 1790).

Italian tenor singer. Nothing is known of his Italian career before his first appearance in London on 9 Nov. 1754, when he sang Danaos in the 'Ipermestra' by Hasse and Lampugnani at the King's Theatre. He then appeared in several other parts until Apr. 1755, and returned nine years later, first appearing as Massimo in the pasticcio of 'Ezio' on 24 Nov. 1764. He sang during that season until Apr. 1765 and again in that of Nov. 1765 to May 1766. Burney found him at Milan in 1770, as fine a singer as ever.

J. M., adds. A. L.

**CIPRIANI, Lorenzo** (b. ?; d. ?)

Italian 18th-century singer. Nothing is known of his life in Italy. He made his first appearance as a *buffo* singer in London, at the Pantheon, on 22 Sept. 1791, as Don Alfonso Scoglio in Guglielmi's 'La bella pescatrice'. A capital sketch-portrait of him in that part was drawn by P. Violet and engraved by C. Guisan, a pupil of Bartolozzi's. On 16 June following he played Valerio in Paisiello's 'La locanda'. This was revived in Feb. 1792, and he had sung two other parts in between. After his appearance in the same composer's 'La discordia fortunata' on 31 Mar. 1792 he left London.

J. M., adds. A. L.

**CIRCISSIAN BRIDE, THE** (Opera). See BISHOP (H.).

**CIRCISSIENNE, LA** (Opera). See AUBER.

**CIRCE** (Opera). See CHAPÉ. KEISER.

**CIRCOLO MEZZO** (Ital. = turn). See ORNAMENTS. C (iii).

**CIRCULAR CANON.** A canon whose theme ends in a key a semitone above that in which it begins, so that after twelve repetitions it has passed through all the major or minor keys.

**CIRILLO (Cirilli), Francesco** (b. Grumo Nevano nr. Naples, 4 Feb. 1623; d. ?).

Italian singer and composer. At the age of about twelve he was sent to study music in Rome, perhaps under Virgilio Mazzocchi, *maestro di cappella* at St. Peter's. In 1646 there was founded in Rome a company called the Accademia dei Febi Armonici, which enjoyed the particular protection and favour of the Spanish ambassador, the Count of Ognatte. Cirillo was one of the original members of this company and was associated with it as singer and composer all his life.

The Count of Ognatte was sent to Naples to suppress Masaniello's rising in 1648 and remained there as viceroy. He was very much interested in music and in 1651 ordered the reconstruction of the partially destroyed Teatro San Bartolomeo and also the conversion into a theatre of a building in the gardens of the royal palace. The Febi Armonici, including Cirillo, were then called from Rome to introduce opera to the Neapolitans. A version of Monteverdi's 'L'incoronazione di Poppea', with alterations and additions probably by Cirillo, was the first opera to be heard in the city. Among other works produced in the following years 'Arianna' in 1653 may have been by Cirillo himself. When the Count of Ognatte was replaced as viceroy towards the end of 1653 the Febi Armonici lost their chief patron among the nobility and decided to transfer their activities to the public stage of the Teatro San Bartolomeo. 'Orontea, regina d'Egitto' (libretto by Cicognini, originally set

by Cesti in 1649), performed in 1654, is the earliest opera written for Naples of which the score is extant. This score (in the library of the Naples Conservatory) bears Cirillo's name, the libretto states that the work had been "arricchita di nuova musica da Francesco Cirillo"; it remains dubious whether some of Cesti's music was not retained.

Cirillo was married in June 1654 to a Roman girl of fifteen, Caterina Senardi. A new opera by him, 'Il ratto d' Elena' (libretto by Gennaro Paoletta, music lost), was performed by the Febi Armonici at the Teatro San Bartolomeo in 1655. The composer survived the terrible plague epidemic at Naples in 1656 and in 1662 revised and added to Cavalli's 'Alessandro vincitor di se stesso' and Ferrari's 'Principe giardiniere', when those works were revived at the royal palace. Scores of Cirillo's versions of both operas survive in the library of the Naples Conservatory.

The Febi Armonici reappeared at Naples in 1668 and performed a new opera, 'L' amor della patria', by an unknown composer, who may have been Cirillo. F. W. (11).

BBL — PROTA GIURLEO, ULISSE, 'Francesco Cirillo e l'introduzione del melodramma a Napoli' (Grumo Nevano, 1952).

**CIRO** (Opera). See CAVALLI.

**CIRO IN BABILONIA** (Opera). See ROSSINI.

**CIRO RICONOSCIUTO** (Opera). See METASTASIO.

**CIRRI, Giovanni Battista** (b. Forlì, c. 1740; d. ?).

Italian composer. He was the son of Ignazio Cirri, *maestro di cappella* at Forlì. Little is known about his life except that he lived in England for a long time and was appointed music master to the Duke of Gloucester, brother of George III. He returned to Italy some time before his death.

Cirri's works include cello Concertos (Op. 9), string Quartets (Op. 17), Quartets for flute, 2 violins and continuo (Op. 10), Quartets for 2 violins, cello and continuo (Op. 13), Trio Sonatas (Op. 4), string Trios (Op. 18), Duets for 2 cellos (Op. 8), cello Sonatas (Opp. 3, 5, 7, 11, 15) and 12 organ Sonatas (Op. 1). E. B.

**CIRULLO, Giovanni Antonio** (b. ?; d. Andria, ?).

Italian 16th-17th-century composer. In 1607-9 he lived at Andria. He wrote 6 books of madrigals, and 3 madrigals appeared in Phalèse's 'Il helicone' in 1616.

E. v. d. s.

**CIS** (Ger.). The German term for C#, that for Cb being Ccs. G.

**CISNEROS, Eleonora de** (born Broadfoot) (b. New York, 1 Nov. 1878).

American mezzo-soprano singer. She studied in Italy and Paris after appearing as

one of the maidens in 'Die Walkure' at the Metropolitan Opera House, New York. Her successful career in Italy started at the Teatro Regio Ducal, Turin, in 1902, with Amneris, her best part. Possessing a voice of unusual power and compass, and a striking stage appearance, she excelled especially in modern heroic parts, ranging from Brunnhilde, Ortrud, Venus and Delilah to Herodias and Clytemnestra. The last-named she sustained in the first Italian performance of Strauss's 'Elektra' at the Teatro alla Scala, Milan, in 1909, and she similarly created there the part of the Countess in Tchaikovsky's 'Queen of Spades' in 1906. Altogether she sang at sixteen opera-houses in Italy in about seven years, besides taking part in the Verdi centenary at Parma.

Cisneros first sang in London, at Covent Garden, in 1904 during the autumn season conducted by Campanini, under whom she also appeared at the Manhattan Opera House, New York, in 1906-8, earning emphatic success in various parts. Subsequently she was heard in London for several (chiefly autumn) seasons, besides touring extensively in Europe and visiting Australia with the Melba Opera Company in 1911. Married in Havana in 1901, she brought her active career to a close in 1916. H. K.

**CITHER**. See CITTERN.

**CITHER VIOL**. See VIOLA D' AMORE.

**CITKOWITZ, Israel** (b. Russia, 6 Feb. 1909).

American composer of Russian origin. He was taken to the U.S.A. as an infant and became an American citizen. He studied music with Aaron Copland and Roger Sessions in New York, and from 1927 to 1931 with Nadia Boulanger in Paris. His string Quartet was performed at the first Festival of Contemporary American Music at Yaddo (Saratoga Springs, N.Y.) in 1932. Of several articles he contributed to musical periodicals one is probably the first essay on Heinrich Schenker to appear in English ('Modern Music', Nov. 1933). In 1939 he was appointed teacher of counterpoint and composition at the Dalcroze School of Music in New York.

The following are among Citkowitz's works:

#### UNACCOMPANIED CHORAL MUSIC

'The Lamb' (1936).  
'Songs of Protest' (1936).

#### CHAMBER MUSIC

String Quartet (1932).  
'Andante tranquillo' for strg 4tet (1932).  
Song Cycle (Blake) for voice & strg. 4tet (1934).

#### PIANOFORTE MUSIC

Passacaglia (1927).  
Sonatina (1929).

#### SONGS

Song Cycle (James Joyce) (1932).  
Song Cycle (Robert Frost) (1936).

N. B., adds.

**CITOLE.** A medieval ancestor of the Cittern, fig-shaped in outline, with a flat back and four wire strings. It was usually played with a plectrum. Several literary sources, both English and continental, mention it in the 14th and 15th centuries and it appears frequently in carvings and paintings of this period. No example of the instrument or of its music has survived. R. T. D.

See also Cittern.

**CITTERN** (Fr. *cistre*, *sistre*; Ger. *Cither*; Ital. *cit[e]ra*). A fig-shaped instrument of the guitar family, with a flat back sloping towards the belly and, most commonly, four pairs of wire strings tuned *b g d' e'* (France and England) or *a g d' e'* (Italy). The first two courses were of brass, the remainder of steel. Its strings were plucked with the fingers, though for a short time in the 17th century there seems to have been a fashion for using a plectrum or quill instead. Its music was written in lute tablature.

Descended from the medieval Citole, it was very popular in western Europe from the end of the 15th to the early 18th century. The English Guitar continued the cittern's general shape, though not its tuning, into the early 19th century. Its popularity was no doubt due to its cheapness, ease of playing and convenient size. Tinctoris describes its characteristic re-entrant tuning and wire strings as early as 1480 or so. Its earliest surviving music, a handful of pieces in the Mulliner Virginal Book (B.M., Add. MS 30513) and some continental printed books, dates from 1550 to 1560. During the next 100 years many tutors and books of music for the cittern were published, all now of great rarity. In the 16th century various attempts were made in Italy and elsewhere at constructing archcitterns with five to seven courses of strings over the fingerboard and six or seven diapasons, but none was wholly successful, and very little music exists. The Hamburg *Cithrinchen*, about half the size of a normal cittern, was an equally unsuccessful experiment. Descriptions and illustrations of citterns will be found in Praetorius and Mersenne. R. T. D.

Bibl.—DART, R. T., 'The Cittern and its English Music' (*Galpin Society Journal*, I).

See also Citole. English Guitar.

**CITY GLEE CLUB.** Founded in 1853 in the City of London as successor to the much older Civil Club, which dated back to the reign of Charles II, this club remains one of the most active of the glee-singing institutions. Its original meeting-place was the New Corn Exchange Hotel (Mark Lane), whence it removed to the London Tavern (Fenchurch Street) in 1878, remaining there until its destruction by enemy action in the second world war. The Club's present headquarters are at St. Ermin's Hotel, Caxton Street, West-

minster. Monthly meetings for the singing of glees, madrigals, etc., are held during the winter months, the singers being for the most part members of the choirs of Westminster Abbey, St. Paul's Cathedral and the Chapel Royal. The membership of the club is limited to 200 and the club possesses a valuable library of music and has assiduously maintained the special character of its musical meetings in the pleasant atmosphere of the smoking-concert. A president is elected annually with other officers, all honorary, the present secretary being B. N. Purdie. The Lord Mayor of London is the honorary president. H. C. C., adds.

**CITY MUSIC SOCIETY.** A musical association formed in London which began its activities with a series of lunch-time concerts at the Guildhall School of Music in the autumn of 1942; and thereafter, despite all war-time difficulties, midday recitals were given each season. Mainly but not exclusively patronized by City workers they proved so popular that they were maintained after the war and increased in number, so that weekly concerts now take place throughout most of the year. Established musicians and newcomers, chamber-music teams and soloists are heard in fair proportion. Since Oct. 1947 the recitals have been given at the Bishopsgate Institute, where facilities for obtaining light refreshments are provided. Financial assistance has been received from private persons and, for the last few years, from the City of London Corporation.

In 1948 the Worshipful Company of Goldsmiths invited the Society to organize a series of chamber concerts and recitals to be held in the Company's Livery Hall and generously guaranteed a proportion of the expenses. This series, too, was so widely appreciated that the Goldsmiths' generosity and hospitality were continued, and the annual series of three spring and three autumn concerts in the beautiful Goldsmith's Hall is now a regular and exceptionally delightful feature of London's musical life.

The Society encourages private music-making and makes arrangements for its members to meet for practice. Many people have assisted in the work of this thriving Society, but its success is primarily due to the initiative and enthusiasm of its Chairman, Ivan Sutton. J. R.

**CITY OF LONDON CLASSICAL HARMONISTS.** See CHORAL HARMONISTS.

**CIUFOLO.** See ZUFFOLO.

**Civini, Gualdo.** See Fanciulla del West (Puccini, lib.). Puccini (do.).

**CLABON, Christophorus.** See KLABON, KRZYSTOF.

**CLAGGET, Charles** (b. Waterford, 1740, d. ? c. 1795).

Irish violinist and inventor. He is said to

have been leader of the orchestra at the theatre in Smock Alley, Dublin, from 1762 to 1764, and at Crow Street Theatre Royal there in 1764-68.<sup>1</sup> He conducted at Liverpool (1771-1773) and at Manchester (1773-75). Going to London in 1776, he devoted his attention to the improvement of various musical instruments. In Dec. 1776 he took out a patent for "Improvements on the violin and other instruments played on finger boards", which he asserted rendered it "almost impossible to stop or play out of tune". In Aug. 1788 he took out another patent for "Methods of constructing and tuning musical instruments which will be perfect in their kind and much easier to be performed on than any hitherto discovered". Among his inventions were the following:

(1) A new instrument called the Teliochordon, in form like a pianoforte, but capable of being put much better in tune, for the grand pianoforte or harpsichord divide every octave only into thirteen<sup>2</sup> parts or semitones, whereas on this instrument every octave can be divided into thirty-nine parts or gradations of sound, for any finger-key will, at the pleasure of the performer, produce three different degrees of intonation.

He represented that by this instrument all thirds and fifths could be highly improved, and what is called the "woulfe" entirely done away with.

(2) A method of uniting two trumpets or horns, one in D and the other in E $\flat$ , so that the mouthpiece might be applied to either instantaneously, thereby getting the advantage of a complete chromatic scale.

(3) Tuning-forks with balls or weights for the more easy tuning of musical instruments.

(4) A new instrument composed of a proper number of these tuning-forks or of single prongs or rods of metal fixed on a standing board or box and put in vibration by finger-keys. Or a celestina stop made by an endless file<sup>3</sup> might be applied, producing the sounds on these forks or prongs as it does on the strings.

(5) Tuning-keys of a form which rendered them steadier and easier to use than others.

(6) A better method of fitting the soundpost of a violin to its place.

Clagget was also the inventor of the "Aiuton, or, Ever-tuned Organ, an instrument without pipes, strings, glasses or bells, which will never require to be retuned in any climate". Of this instrument and others he published a descriptive account under the title of 'Musical Phenomena'. He kept his collection of instruments at his house in Greek Street, Soho, which he called "The Musical Museum". About 1791 he exhibited them publicly at the Hanover Square Rooms. On 31 Oct. 1793 Clagget gave what he termed an "Attic Concert" at the King's Arms Tavern, Cornhill, several of the pieces being played on or accompanied by the various instruments invented or improved by him. The performance was interspersed with 'A Discourse on Musick', the object of which was professedly to prove the absolute necessity of refining the harmony of keyed instruments and to insist

that Clagget's inventions had effected that object. In the course of this address a letter from Haydn to Clagget, dated 1792, was read, in which the great composer expressed his full approbation of Clagget's improvements on the pianoforte and harpsichord. The 'Discourse' was published with the word-book of the concert, and to it was prefixed a well-engraved portrait of Clagget, who is described beneath it as "Harmonizer of Musical Instruments", etc. etc. He is represented with a violin bow in his right hand, and in the left one of the sounding-bars of his "Aiuton".

W. H. H., adds.

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CLAGGET, Walter (b. ? Waterford, c. 1741; d. ? 1798).

Irish composer, ? brother of the preceding. The two Claggets appear to have been in Edinburgh in their teens, as may be gathered from the following work: 'Six Duets for Two Violins, intended to Improve and Entertain Practitioners, by Messrs. Clagget' (Edinburgh, c. 1760). Walter possibly left for London shortly after this, for his Op. 2 is entitled 'Six Solos and Six Scots Airs with Variations for the Violin or Violoncello with a Thorough Bass for the Harpsichord, London, Printed for the Author' (c. 1763). Then there is a "new song" from his pen entitled 'If Fortune when smiling could make us amends' (London, J[ohn] P[reston], c. 1780), and about ten years later there appeared 'A Set of Twenty-four Duets for two German Flutes, Oboes, or Violins, made from the most celebrated airs in the English Operas, and Haydn's Works . . .' (London, Preston & Son, c. 1790). Meanwhile he had joined the Royal Society of Musicians, his application being dated Feb. 1784. In this he tells us that he had followed the profession of music since he was seven years of age and was then forty-two. He played "on a great variety of instruments, viz. the Violin, Violoncello, Tennon, Double Bass, Oboe, German Flute, Clarinet, etc.". He was sponsored by Robert Munro. It is also interesting to learn from this application for membership that he played at Covent Garden Theatre during the winter at a weekly salary of £2 : 0 : 0, and in the summer at "the theatre in the Haymarket" for £2 : 8 : 0 a week. The last to be heard of him is in another Scottish item — he may have settled in Edinburgh again — entitled 'A New Medley Overture Consisting entirely of Scots Tunes and Thirty Six of the most Favorite Scots Airs . . . all With Variations for two Violins, or two German flutes and a Violoncello: also Adapted for the Piano Forte . . . Edinburgh, Printed for the Author' (c. 1795).

H. G. F.

<sup>1</sup> It is possible that these appointments have been wrongly connected with Charles Clagget and may have been held by Walter Clagget. <sup>2</sup> Actually twelve.

In May 1767 his comic opera 'The Power



of Sympathy, or The Innocent Lovers' was given at Dublin, and in Dec. 1770 he wrote new accompaniments for a production of Garrick's 'Cymon' there. Clagget also wrote music for an operatic farce, 'The Cabinet of Fancy, or Evening's Exhibition' (London, Haymarket Theatre, 1780), and for a pantomime, 'The Dumb Cake, or The Regions of Fancy' (London, Covent Garden, 1787).

**Clair, René.** See Auric ('À nous la liberté', film). Vlad ('Beauté du Diable', do).

**CLAIRON.** See FLUGEL HORN.

**CLAIRON ALTO.** See TENOR HORN.

**Clairon, Hippolyte.** See Arnould (pupil).

**CLAIRSEACH** (not *Clarseach* or *Clarseth*). A large wire-strung Irish harp (*PLATE* 24, Vol IV, p. 90, No. 3). See HARP.

**CLANDESTINE MARRIAGE, THE** (Cimarosa). See MATRIMONIO SEGRETO, IL.

**CLANG-TINT** (from Ger. *Klangfarbe*). A term unsuccessfully introduced by Tyndall into the English musical vocabulary to represent the French word *timbre*, which is, however, much better rendered by tone-colour. Tyndall's word will not serve because "clang" has its own meaning in English, different from the German *Klang*, which is "sound".

E. B.

See also Tyndall.

**Claparède.** See Boieldieu (2 libs.).

**CLAPISSON, Antoine Louis** (b. Naples, 15 Sept. 1808; d. Paris, 19 Mar. 1866).

French violinist and composer. He was violinist in the Paris Opéra in 1832-38 before he became a composer, was appointed professor of harmony at the Conservatoire and published a great many romances and songs that exhibit an easy vein of melody. He was made a Chevalier of the Legion of Honour in 1847 and a member of the Institut in 1854. The collection of old musical instruments made by him he sold to the French government in 1861, and it is now included in the museum of the Conservatoire. But Annibale dei Rossi's splendid spinet, ornamented with precious stones, was bought from Clapisson for the Victoria and Albert Museum in London.

The following is a list of Clapisson's operas:

- \* *La Figurante, ou L'Amour et la danse* (lib. by Scribe and Dupin, 3 acts), Paris<sup>1</sup>, Opéra-Comique, 24 Aug. 1838.
- \* *La Symphonie, ou Maître Albert* (Saint-Georges, 1 act), Opéra-Comique, 12 Oct. 1839.
- \* *La Perruche* (Dupin and Dumanoir, 1 act), Opéra-Comique, 28 Apr. 1840.
- \* *Le Pendu* (Courcy and Carmouche, 1 act), Opéra-Comique, 25 Mar. 1841.
- \* *Frère et mari* (Polak and Humbert, 1 act), Opéra-Comique, 7 July 1841.
- \* *Le Code noir* (Scribe, 3 acts), Opéra-Comique, 9 June 1842.
- \* *Les Bergers trumeaux* (Dupeuty and Courcy, 1 act), Opéra-Comique, 10 Feb. 1845.
- \* *Gibby la cornemuse* (Leuven and Brunswick, 3 acts), Opéra-Comique, 19 Nov. 1846.

<sup>1</sup> All productions in Paris, unless otherwise mentioned.

- \* *Don Quixotte et Sancho* (after Cervantes, 1 act), Opéra-Comique, 11 Dec. 1847.
- \* *Jeanne la folle* (Scribe, 5 acts), Opéra, 6 Nov. 1848.
- \* *La Statue équestre*, 1850, not performed.
- \* *Les Mystères d'Udolphe* (Scribe and Delavigne, 3 acts), Opéra-Comique, 4 Nov. 1852.
- \* *La Promise* (Leuven and Brunswick, 3 acts), Théâtre-Lyrique, 16 Mar. 1854.
- \* *Dans les vignes* (Beauplan and Brunswick, 1 act), Théâtre-Lyrique, 31 Dec. 1854.
- \* *Le Coffret de Saint Domingue* (Dechamps, 1 act), Salle Herz, 1855.
- \* *Les Amoureux de Perrette* (1 act), Baden-Baden, 1855.
- \* *La Fanchonnette* (Saint-Georges and Leuven, 3 acts), Théâtre-Lyrique, 1 Mar. 1856.
- \* *Le Sylphe* (Saint-Georges, 2 acts), Opéra-Comique, 7 Aug. (not Nov.) 1856.
- \* *Margot* (Saint-Georges and Leuven, 3 acts), Théâtre-Lyrique, 5 Nov. 1857.
- \* *Les Trois Nicolas* (Scribe, Lopez and Luneu, 3 acts), Opéra-Comique, 16 Dec. 1858.
- \* *Madame Grégoire* (Scribe and Bousseaux, 3 acts), Théâtre-Lyrique, 8 Feb. 1861.
- \* *La Poularde de Caux* (Leuven and Prilleux, 1 act with Gevaert, Gautier, Poise, Bazille & Mangeant), Palais-Royal, 17 May 1861.

The plots are generally poor, and many of the pieces were unsuccessful. In fact 'La Perruche', 'La Promise' and 'La Fanchonnette' are the only three which gained more than the usual amount of public favour. There is, however, much good music in 'Gibby', 'Le Code noir' and several others.

G. C., adds. A. L.

**CLAPP, Philip Greeley** (b. Boston, Mass., 4 Aug. 1888).

American composer and educationist. Both his parents were enthusiastic music-lovers and gave great care to their son's musical education. He was taught the pianoforte and theory by J. P. Marshall, the violin by Jacques Hoffmann and continued his studies at Harvard University, receiving the B.A. in 1908 *magna cum laude*, and a year later the M.A. The following two years Clapp spent in Europe as Sheldon Fellow of Harvard University, working mainly at the British Museum in London and at Stuttgart, where he studied composition with Schillings. On his return he acquired the degree of Ph.D. from Harvard with a thesis on 'Modern Tendencies in Musical Form'. He had the privilege, while Karl Muck was conducting the Boston Symphony Orchestra, of receiving constant advice from Muck with regard to composition, interpretation and musical pedagogy. During that time he held various teaching posts at Harvard and other institutions. In 1915-19 he was director of music at Dartmouth College (Mass.) with leave of absence for service as band leader with the 73rd Artillery, A.E.F. in France during the first world war. In 1919 he became professor and head of the music department at the State University of Iowa at Iowa City, which position he still holds. He has greatly contributed to the cultural life of this city. Under his direction the University symphony orchestra and chorus have given many festival productions of unknown compositions. In recognition of this pioneer work Clapp was awarded

in 1940 the Bruckner Medal of Honour and in 1942 the Mahler Medal of Honour by the Bruckner Society of America.

Clapp's musical style is not ultra-modern; he himself suggests its description as "eclectic". His works include an opera on Shakespeare's 'The Taming of the Shrew'; twelve symphonies (No. 6 'Golden Gate Symphony'; No. 9 'The Pioneers', commissioned for the Chicago Century of Progress Exposition; No. 10 'Heroic Symphony'; No. 12 'The Rime of the Ancient Mariner'); four symphonic poems; a Concerto for two pfs. and orch.; 'Chant of Darkness', a cantata for chorus and orch. to words by Helen Keller; various chamber works; choral compositions, and songs. K. G.

**CLAUQUEBOIS.** See XYLOPHONE.

**CLARABELLA.** See ORGAN STOPS.

**Clare, John.** See Britten ('Spring Symphony') Warlock (song).

**Claretie, Jules.** See Massenet (2 libs.).

**CLARI, Giovanni (Carlo Maria)** (b. Pisa, 27 Sept. 1677; d. Pisa, 16 May 1754).

Italian composer. He studied music at Bologna under Colonna, of whom he may be considered to have been one of the best pupils. He was *maestro di cappella* at Pistoia about 1712, at Bologna in 1720 and at Pisa in 1736. During the 18th century he enjoyed a considerable vogue in England, as the numerous manuscripts there testify. A selection of his vocal duets and trios with continuo was published in London between 1740 and 1747, and a similar selection with pianoforte accompaniment by Mirecki was published by Carli of Paris in 1823. But the first edition of the duets was published by Silvani of Bologna in 1720. These compositions are also to be found in manuscripts, of which one volume, 'Duetti e terzetti a diverse voci', once the property of Charles Wesley, is now in the Euing Collection, Glasgow University. It has a fly-leaf inscription testifying to the composer's fame:

Alanseli, and all the Antient singers had much veneration for these Chamber Duettes and Pacchioroti [sic] had great pleasure in Performing them. The celebrated Sacchini taught them to His first pupils among whom was Lady Clarges. Many are in the manner of HANDEL's Italian Duettes, and many of them equal though nothing can exceed that eminent Composer.

Several of the themes were in fact used by Handel, and a selection from 'Theodora' is published as Supplement No. 4 to the Chrysander edition of Handel's works. Charles Avison's manuscript copy 'Divine Musick del Clari' in the Music School, Oxford, contains some of the duets with sacred texts in English substituted for the Italian secular words.

These duets and trios are written in the form habitual at the time in Italian secular cantatas, the different sections connected by ritornellos for the continuo, and are fugal in character. Clari's style is noted by an abundant use

of chromatic passages and the juxtaposition of major and minor thirds. Avison's opinion of these compositions is recorded in a manuscript note in a volume in the Fitzwilliam Museum, Cambridge: "If pleasing Subjects — pathetic Airs — and the Truth of Harmony and modulation characterise a good music, the Compositions of Clari stand fair for a lasting Reputation".

Of his larger works there is a manuscript 'Stabat Mater' in C minor for 4 voices and strings both in the B.M. and in the Fitzwilliam Museum, Cambridge. The orchestral parts show considerable sensibility in the portrayal of the words. There are Masses in D minor for 4 and 5 voices and strings in the Fitzwilliam, and the B.M. has the Kyrie and Gloria, dated Pistoia 1725, of the one for 4 voices. Novello's 'Fitzwilliam Music' contains 23 compositions by Clari from various sacred works. There is a fuller catalogue of his works in Q.-L. His only opera, 'Il savio delirante', was written for Bologna, 1695. He wrote 11 oratorios after 1715, mostly for Pistoia. S. T. W. (ii).

**CLARI, OR THE MAID OF MILAN.** Opera in 3 acts by Bishop. Libretto by John Howard Payne, based on Marmontel's story 'Laurette'. Produced London, Covent Garden Theatre, 8 May 1823. 1st perf. abroad, New York, 12 Nov. 1823. The piece contains the song 'Home, sweet home', treated in various ways as a kind of "theme song".

**CLARIBEL.** See BARNARD, CHARLOTTE.

**CLARIBEL.**

**CLARIBEL FLUTE.** See ORGAN STOPS.

**CLARINET** (1) (Fr. *clarinette*; Ger. *Klarinette*; Ital. *clarinetto*). A woodwind instrument played with a single beating-reed made in many sizes and tonalities.

The following description defines the scheme on which all clarinets are based; but the length of the tenor, bass and contrabass clarinets, treated separately at the end of this article, make certain modifications of the mechanism necessary. Some of these are noticed as they occur.

**COMPONENT PARTS.**—In essentials the clarinet consists of a cylindrical tube terminating at the upper end in a mouthpiece, at the lower in a bell. For convenience it is usually made in five separate parts — mouthpiece, barrel or tuning-socket, upper or left-hand joint, lower or right-hand joint and bell.<sup>1</sup> The various parts are fitted together with tenon-and-socket joints, the tenons being corked to ensure an airtight connection. Occasionally upper and lower joints are made in one piece, which in

<sup>1</sup> The conventional position of the hands, left above right, became fixed as soon as more than two keys were fitted. The oboe carried duplicate E $\flat$  keys and double touchpiece to the central C key well into the 18th century. "Left-handed" clarinets with the mechanism reversed are occasionally found.

some cases facilitates the application of the mechanism and allows material of uniform grain or texture to be employed. In tenor and bass clarinets the barrel is replaced by a curved metal crook. Fitted together an orchestral clarinet in B $\flat$  measures 26 ins.

To examine the components more closely: the mouthpiece is chamfered on the upper side to go conveniently between the player's lips, while the underside is flat and slotted to admit air into the resonator. Over the slot lies the reed secured by a metal ligature. The reed is a light strip of cane (*Arundo donax*) some 2 $\frac{1}{2}$  ins. in length thinned down towards the tip. It lies upon the player's underlip and is given freedom to vibrate by a gradual curving away of the flat table towards the end of the mouthpiece. The length and exact formation of the curve and the size of the chink between the end of the reed and the tip of the mouthpiece are of paramount importance and have no small influence on quality of tone and accuracy of intonation. To preserve correctness of curve and facing, mouthpieces are now usually made of ebonite. Formerly cocus or a similar hardwood was employed. It is still not uncommon among German players, many of whom prefer twine to the metal ligature for securing the reed. Plexi-glass or plastics may be a serious rival to ebonite, but crystal and ivory have nothing but their appearance to recommend them.

The upper and lower joints carry the tone-holes and mechanism. The number of holes varies according to the system of fingering. At least 20 are needed for a true chromatic scale. Seven of these are covered directly by the fingers; the others are controlled by key-work. Tone-holes are often deeply undercut at their junction with the bore for purposes of tuning. The practice if used with moderation is helpful to flexibility; but if carried to excess it is damaging to crispness of tone. The mechanism is fashioned from German silver, highly polished or silver-plated, less frequently of silver. The keys, formerly forged by hand from wire, now forged or cast in dies, are mounted between pillars screwed into the wood and kept open or closed by flat tapering springs or needle-springs of steel. Extensive use is made of rod-axles, rods pivoted at the ends on point-screws, which have keys attached to them at right angles, a practice borrowed from the flute.<sup>1</sup> This gives a quick responsive action.

The nature, dimensions and minute accuracy of the bore within the tube are of vital importance. This is the heart of the instrument. To say it is cylindrical is a convenient general statement, but not entirely accurate. It has not, of course, the conicity of oboe or

bassoon; on the other hand it diverges more from the cylindrical than does the flute. It may be said that the clarinet is seldom cylindrical for more than two thirds of its total length. In many modern instruments the mouthpiece is slightly conical; in all the lower end of the right-hand joint is coned out considerably to meet the flared bell. An examination of a number of instruments gives 14.85 millimetres (.585 ins.) as a mean average for the cylindrical portions of clarinets in B $\flat$  and A, broadened out to 60 mm. (2.362 ins.) at the end of the bell. Reduction in the diameter of the bore lowers the pitch and favours the harmonics at the expense of the fundamental, while enlargement sharpens the whole and, if carried to excess, renders certain higher harmonics almost unplayable.

Preservation of the dimensions of the bore in their original accuracy is essential to correctness of intonation; the material of which the tube is made is thus plainly of importance, and for other reasons, too — good tone and the convenience of the player. Walls of too soft or of too dense a wood destroy all brilliancy of tone; much of the player's energy will be dissipated in maintaining its intensity or in keeping it up to pitch. Boxwood, Jamaican or Cuban cocus, ebony have all been employed, but the many varieties of African blackwood (*Dalbergia melanoxylon*; Fr. *ébène*) or grenadilla are now preferred. Ebonite had a considerable vogue near the end of the 19th century, especially in England, but is now reserved for instruments exposed to extremes of temperature. Metal has never found lasting favour. Brass clarinets introduced by Halary of Paris in 1818, revived by Sax of Paris and Distin of London and by some Viennese makers in the 1840s and 1850s, have recently made another bid for favour, but have again been rejected by the serious musician. Metal and ebonite will go just so far and no farther in expressiveness. Flexibility and building-up of tone can be obtained more easily from wood.

ACOUSTICAL SYSTEM.—In its working the clarinet presents a typical example of a coupled system. The components are mouthpiece and reed — the sound-generator — and the air-column within the tube. Sounds of varying pitch are produced (1) by shortening or lengthening the air-column by opening or closing lateral holes, (2) by the extensive use of harmonics. The sound of the reed is harsh and unmusical, and is never heard, unless the tightness of the coupling is broken by a leaky connection or the imperfect occlusion of a tone-hole. It is completely controlled and stabilized by the air-column. The dominance of reed by air-column is shared by the clarinet with other instruments, but it differs most sharply from them in other important respects. In spite of its not unimportant divergence

<sup>1</sup> See Carse, 'Musical Wind Instruments' (1939), p. 56. The term "rod-axle" is borrowed from this work.

from the cylindrical, the clarinet behaves as a stopped cylindrical pipe in overblowing to the odd harmonics and in sounding in its fundamental register notes an octave lower in pitch than would be expected from the length of tube employed. Thus two-foot *c'*, the lowest note of the flute, requires only twelve inches of sounding-length in the clarinet.

The property of overblowing in twelfths leads to great complexity in fingering and construction. A brief examination, with a C clarinet as a norm to save transposition, will make this clear. With all fingerholes covered, (six on top of the instrument and one behind for left thumb), and an open key depressed by the right little finger, *f* is sounded.<sup>1</sup> As the fingers are raised one by one the fundamental scale of F major is developed, some semitones being obtained by the opening of closed keys. With all fingers removed except the right thumb which supports the weight of the instrument the "open" note *g'* is heard. The third harmonic now comes into play, the emission of the harmonics which follow being encouraged by a small hole bored just beneath the barrel and closed by a key manipulated by the left thumb. This key, commonly called the "speaker", produces when opened an antinode within the tube and raises the fundamental by a twelfth. Thus bottom *f* becomes *c''*, *g* becomes *d''*, and so on. By the raising of fingers and of closed keys another octave is obtained till *c'''* is reached. But plainly a gap has been left between *g'* and *c'''*. This has to be bridged (1) by two closed keys for *g#'* and *a'* worked by the left first finger, while *b#'* is obtained by the simultaneous opening of the *a'* key and the speaker, (2) by the piercing of a tone-hole and the addition of a key just above the bell to supply the missing *b#'*. So the clarinet has of necessity two extensions, one at the bottom, the other at the top, of its fundamental register, extensions, further, which are in continual, not occasional use. The mastery of the bridge notes, technically known as the "break", throws much additional duty on the left hand, and forms the greatest initial difficulty in learning the instrument. With *c#'''* D. J. Blaikley considered the natural scale of the instrument to end. Certainly, on departing from this point the fingering becomes highly complex, but at least another octave is obtainable. Here the operative harmonics are the 5th (seventeenth), and for some of the highest notes the 7th (flat twenty-first) and the 9th (twenty-third). Of the many fingerings available for this last octave—a modern tutor gives as many as thirty-seven—the player selects the best for tone and intonation, putting facility of execution last.

COMPASS.—The compass, then, of the clari-

net is three octaves and a sixth, 45 notes in all, from (written) *e* to *c'''*. An extension downwards to *c* added by Anton Stadler, Mozart's Viennese clarinetist, survives only in the basset-horn and occasionally in the bass clarinet. A key for low *eb*, first devised by William Gutteridge and shown in his patent of 1824, was later adopted by Adolphe Sax. It is sometimes fitted to modern B $\flat$  instruments to allow A clarinet parts to be played upon them. Some players consider the bell-note and its twelfth improved by this extension and fit it solely for this purpose.

REGISTERS.—The compass is commonly divided into four registers: chalumeau, intermediate or throat, middle or clarinet, and extreme. Each has a characteristic tone-colour determined largely by the predominance in it of certain upper partials. Formerly these were assigned to the odd series alone, but recent analysis has revealed the presence to an unsuspected extent of even partials, possibly induced by the conicity of the bell and the lower right-hand joint.<sup>2</sup> This analysis was conducted by Dayton C. Miller, who made a number of sound-waves of clarinet tone with the phonodeik, see PLATE 61 (Vol. VII, p. 980). By harmonic analysis of these he determined the average intensities of the vibrations corresponding to the partial tones and demonstrated the great significance of the 8th, 9th and 10th harmonics. To these more recent research has added the 11th and 12th. It has revealed, too, that the harmonic structure varies from semitone to semitone within the same register, from instrument to instrument, and from player to player. Only a few salient points can be noticed here, with the reminder that different as the registers may appear to be in colour, all shade off into each other without abruptness.

The chalumeau extends from *e* to *e'*. Here the odd partials are strong, the 3rd, 7th and 9th in particular. The lower even harmonics are negligible while the 8th and 10th are particularly strong. The result is a hollowness in the harmonic structure with vibrant reediness of tone, particularly in *forte* passages.

The intermediate register, comprising the so-called "throat-notes" from *f'* to *b#'*, is considered by eminent authorities the least interesting part of the compass; composers are counselled to avoid it. It is surprising, nevertheless, how many important passages converge upon these unfortunate notes. Here the tone is mainly fundamental with little harmonic enrichment, but properly controlled

<sup>1</sup> Also possibly by the slight conicity of the mouth-piece and barrel in some clarinets and by secondary vibrations of the reed. D. J. Blaikley had detected the presence of even partials in the 1870s by means of Helmholtz resonators. His analysis was necessarily only qualitative, since he lacked the apparatus to make it quantitative.

<sup>2</sup> Notes are given in the fundamental, not by their twelfths.

by lips and fingers no notes yield to these in sensitiveness. Further, their neutral tone-colour joins most happily the dark sombre chalumeau and brilliant clarinet register.

The latter, ranging from  $b'$  to  $c''$ , is distinguished by a clear, even tone, at once noble and expressive. Here the fundamental is more intense than in the chalumeau; of the odd partials the 3rd, the 9th and the 11th are particularly strong, of the even the 12th is by far the most intense.

In the extreme register from  $c\sharp'''$  to  $c''''$  the fundamental is generally much weaker than in the preceding. Some of the even partials are on the other hand more telling. The result is a hard, clear tone, incisive, but not necessarily strident. It is invaluable for certain orchestral effects and much affected by modern composers.<sup>1</sup>

**CHARACTERISTICS.**—In determination of tone-colour and the particular timbre associated with certain instruments some modern acousticians allot an important function to the formant. This is a region of resonance due to the material of which the tube is made and to its own free vibrations. It is reasonable to suppose that harmonics lying within this area will be substantially reinforced. These are stated to be  $g'''$  and  $b\flat'''$  in the case of the clarinet. The theory is plausible, but awaits fuller investigation.

Closely linked with timbre is expressiveness. No other wind instrument can approach the clarinet's phenomenal control of dynamics, and this control is no less impressive in the deeper-toned than in the soprano instruments. Other characteristics are fluency and flexibility equalled only by the flute. Monotony and any tendency to cloying are avoided by the variety of articulations at the player's disposal.<sup>2</sup> No instrument demands or is more responsive to subtle and sensitive phrasing.

**MECHANISM AND FINGERING.**—The modern clarinet is made with two systems of fingering: the "old" or "simple" and the Boehm system. The former might more fitly be called the German, since it is employed all but exclusively in Germany and Austria and in countries where German musical influence prevails. It is based on the 13-key instrument invented by I. Müller in 1812. The model perfected by Oehler of Berlin has from eighteen to twenty-one keys, six rings, and may be pierced with as many as twenty-seven tone-holes.<sup>3</sup> The Boehm clarinet might be called more aptly the French, since it was invented

by H. Klosé and A. Buffet of Paris in 1844. It was an entirely redesigned instrument with some mechanical refinements borrowed from T. Boehm's first flute, which Buffet had just remodelled. Hence the name; Boehm himself had nothing to do with the clarinet. The standard model has twenty-four tone-holes, six rings and seventeen keys. This number may be raised to twenty by the addition of the low  $E\flat$  and additional trill-keys. The Boehm has been used exclusively in France for more than a century, in Belgium for more than fifty years, and its use spread rapidly in England, Italy, Spain and America in the early 20th century.

A summary comparison suggests that a more fluent technique is possible with the Boehm clarinet owing to the more comfortable position of the fingers as well as to the many duplicate fingerings it provides. Speaking quite generally, the Boehm player circumvents difficulties by numbness of mind, by selecting the most convenient among several possible fingerings; the old-system player by numbness of finger in sliding from key to key. Mechanically both systems are complicated, but the keys of the Boehm being largely mounted on rod-axes are a little quicker and more positive in action. In tone there is little difference between the two, certainly less than between the old conical and the modern cylindrical flutes or between the Heckel and the Buffet bassoons. The hypersensitive ear might detect a not unpleasant veiled quality in certain notes of the Oehler arising from the greater number of closed keys and "forked" fingerings still in use; the same ear might detect a more "open" quality in the tone of the Boehm, which might tend to hardness with a less-than-careful player. There is little more in it than that; much more resides in the taste of the artist and in the school in which he has been trained.

**INTONATION**—The clarinet is still short of perfection in intonation. How could it be otherwise with a 2-ft. tube, required to produce 45 notes ranging in pitch from 4-ft. to 3-in. tone from 24 tone-holes? Most of these holes serve as vents for at least two different notes, some for three or four, so that it is seldom possible to improve one note by adjusting the size or position of its tone-hole without impairing another.<sup>4</sup> With the chalumeau register in perfect tune some twelfths will be flat, since theory demands a slightly different position of the speaker for each note of the

<sup>1</sup> Composers of the classical period seldom take the clarinet above  $g''$ . Modern musicians write freely up to  $b'''$  and  $c''''$ .

<sup>2</sup> The subject is well treated in C. Forsyth's 'Orchestration'. Whether the use of vibrato is legitimate or not is still a question of debate.

<sup>3</sup> German makers manufacture Boehm clarinets, however, and Ernst Schmidt of Mannheim has made some notable improvements in the mechanism.

<sup>4</sup> A note is sharpened by enlarging or undercutting the tone-hole through which it speaks. Both methods shorten the air column. An instrument may be raised in pitch throughout its compass by extending the cone at the end of the bore or by very slight enlargement of the bore. Conversely a note is flattened by lessening the size of the tone-hole or the rise of the key above it. Enlargement of the bore at certain points only is known as "chambering".

scale, a demand which cannot be met in practice. Further, the speaker has to provide in conjunction with the *a'* key a full and sufficient *b♭*. The maker does what he can, and a good maker can do much by careful sizing of tone-holes and regulation of key-work, by a judicious choice of mouthpiece—a vital factor—and by chambering the bore; but some demands will still be made upon the player's lips and fingers.<sup>1</sup>

Some small faults of intonation, then, must be accepted as inevitable. Pitch is a different matter. Here responsibility is divided between maker and conductor. It is the maker's duty to see that the instrument he produces is made exactly to pitch at an agreed temperature, not a whit above or below; the conductor's to tune his orchestra by the clarinet, since of all the woodwind it is the most susceptible to rise and fall of temperature and the least alterable by adjustment of the tuning-socket without serious damage to its general intonation. Mechanically no important improvement has been made for fifty years or more. It is long overdue, especially in an age which no longer relies on scrupulous hand-work. The general design of the key-work is more satisfactory than the working out of mechanical details. A player has a right to expect his mechanism to be noiseless, to be durable and to be securely mounted on straps screwed to the wood, as on the flute.

**TRANSPPOSITION.**—The clarinet has almost from its invention been built as a transposing instrument. The inadequacy of its mechanism made this a necessity throughout the classical period and well beyond the middle of the 19th century. With well-developed technique and greatly improved instruments the practice survives, for two reasons, it would seem: (1) the complexity and technical difficulty of the modern score, (2) the choice of tone-colour offered to the composer by clarinets of different size and tonality. In this connection no composer shows more discrimination than Richard Strauss. In the 'Rosenkavalier' he scores for clarinets in *E♭*, *D*, *C*, *B♭* and *A*, as well as for a basset-horn and a bass, and in 'Die Frau ohne Schatten' for the same family with the noticeable entire omission of the normal *A* and *B♭* instruments. Presumably *C* clarinets are here preferred for a tonal reason. Mahler shows hardly less fastidiousness.

**THE CLARINET FAMILY.**—(1) *Piccolo* or *Octave Clarinets.*—The clarinet in high *A♭* is the only surviving member of this group, a military instrument still regularly used in continental bands. It is unknown in England

and America. C. Sachs, quoting A. Tosoroni's 'Trattato pratico di strumentazione' (1850) adds *ottavini* in *C*. An early specimen in high *B♭* by Raingo of Mons survives in the Brussels Conservatoire Museum (No. 167).

(2) *Sopranino Clarinets* in *G*, *F*, *E*, *E♭* and *D*.—Those in *G* and *E* mentioned by several 18th-century writers are obsolete. The clarinet in *F* has had a long career in German military bands; Beethoven and Mendelssohn wrote for it. Once popular in England, it was superseded early in the 19th century by the instrument in *E♭*. The latter is a valuable and permanent member of the military band, and is used not infrequently in the orchestra for special effects, notably by Berlioz, Mahler, R. Strauss, Stravinsky and Ravel. The tone is mordant and incisive, but in the hands of an experienced player not unpleasant. A less legitimate use of it is to replace the clarinet in *D*, now all but unknown west of the Rhine. This is one of the oldest members of the family, having been used by Gluck, J. C. Bach, Grétry, Cherubini, Liszt and Wagner, and more recently by Mahler and Richard Strauss. It was much used in England during the 18th and early 19th centuries. It is warmer in tone than the *E♭* and blends well with strings. Parts for *D* and *E♭* will be written respectively a tone and a minor third below the key of the piece.

(3) *Soprano Clarinets.*—The clarinet in *C* is the only non-transposing member of the family. Many of the early 2-key instruments were in this pitch. West of the Rhine it is obsolete. It has crispness of tone, but lacks the mellowness of the lower-pitched instruments and the fire of those just above it. Its replacement by the *B♭* clarinet in scores of the classical period is no doubt legitimate; it is less so in some of the works by Smetana, Dvořák, Mahler and Strauss, where its incisive matter-of-fact tone-colour is obviously intended. With Strauss it was an especial favourite. Its use in 'Die Frau ohne Schatten' has already been noticed; it occurs again in 'Friedenstag', 'Daphne' and 'Capriccio', associated in each case with clarinets in *B♭* and *A*, with the bass clarinet and in the two latter with a basset-horn in addition.

The normal orchestral instruments have long been pitched in *B♭* and *A*, the best tonalities, where sweetness and brilliancy replace the hardness of some of the higher and the tendency to sadness and monotony of some of the lower instruments. The tone of the two is virtually indistinguishable in the concert-room. The *B♭* clarinet removes two flats, the *A* three sharps from the key-signature, and the parts are written respectively a tone and a minor third above the strings. Another soprano clarinet, pitched in *B♭*, was used by Mozart in 'Così fan tutte' and 'Idomeneo'

<sup>1</sup> An instrument with a bore of 15 mm. and a cylindrical mouthpiece will give almost perfect twelfths, but some of the higher harmonics, notably the fifth, will be uncertain, and some of the extreme notes will tend to be sharp.



and survived in Paris till the 1830s<sup>1</sup>, but has long been obsolete.

The Clarinette d'amour (Ger. *Liebesklarinette*; Ital. *clarinetto d'amore*) would seem to belong rather to the higher- than to the lower-pitched instruments, and is therefore noticed here. It is possibly a development of the "grande clarinette" in G mentioned by V. Roeser (1764), Francœur (1772), Laborde (1780) and others, and was made in considerable quantities in Flanders, Germany, Switzerland and Italy in the fifty years between 1770 and 1820. It was a straight-bodied instrument fitted with a *Liebesfuss* or pear-shaped bell of cor anglais type, and often with a short metal crook to carry the mouthpiece. It was pitched in G, less often in A $\flat$  or F. The bore is small in proportion to its length, so the tone is veiled and plaintive. It would seem to have been intended more for solo than orchestral use.<sup>2</sup> Clarinets in G have recently been revived by Heckel of Biebrich. The instrument seems to have been little used in England.<sup>3</sup>

The family is extended downwards by tenor, bass and contrabass clarinets in several pitches. These are noticed separately at the end of this article.

**COMBINATION CLARINETS**—The use of more than one instrument has always been a burden to the orchestral player. Various expedients have been devised to help him. Among the earliest were joints of varying lengths or *pièces de rechange*. Thus a C clarinet could quickly be changed into the pitch of B $\sharp$  by fitting a longer middle joint<sup>4</sup>, or a B $\flat$  instrument lowered a semitone to A by similar means; not, perhaps, a satisfactory expedient, and calling for great nicety of embouchure to correct obvious faults of intonation. A more scientific solution was provided by Simiot of Lyons about 1827. His instrument, a beautiful specimen of workmanship with many additional keys, is built in B $\flat$  and has a separate upper joint in A. To gain additional length in the lower joint the bell and the portion just above it can be extended by rack and pinion. The result is not entirely happy, since the three finger-holes for right hand still remain immovable; but Simiot's lack of success did not deter other makers from attempting a solution of the problem. Here are a few makers of combination clarinets: Triébert (1847) and Buffet (1862) of Paris,

Jacques Albert<sup>5</sup> of Brussels (1895) and more recently Rampone and Maino & Orsi of Milan. Such instruments can only be monuments of misplaced ingenuity. The mechanism is necessarily highly complicated, and the sliding-tubes of metal on which such instruments depend are obviously deleterious to tone. Further, the weight is excessive.

There is, of course, a far simpler expedient—to play all the parts on the B $\flat$  clarinet extended by a semitone. This practice is far less common than it was some years ago; perhaps the technical difficulty of some modern music has robbed it of its attractiveness.

**HISTORY.**—From the tangle of conjecture which obscures the early history of the clarinet two facts emerge: the name of the inventor and the date of his invention. Both are provided by J. G. Doppelmayr, who in his 'Historische Nachricht der Nurnbergischen Mathematicus und Kunstlern' (1730), speaking of J. C. Denner (1655-1707), a flute maker, says: "At the beginning of the present century he invented the so-called clarinette . . . and finally produced improved chalumeaux". On this statement rests the view generally held by musicologists that the clarinet is less an invention than the development of a simple single-reed instrument already existing in several sizes, used in France and called the chalumeau. It is plainly a reasonable view, if the violence to Doppelmayr's wording be condoned and it is realized that it is founded on inference. Many primitive, idioglot folk instruments survive both in the far and in the near East, where they originated, and in various parts of Europe. The *launeddas* of Sardinia and the *albogaea* of the Basques may be cited as living examples, and it is natural to suppose that some such rude instrument would be developed for serious musical purposes and provided with separate reed and mouthpiece. There are, however, difficulties. No illustration of such an instrument exists before Diderot and d'Alembert's 'Encyclopédie' (1751-67); it was unknown to Mersenne and other 17th-century writers; no undoubted specimen survives in any collection. It may be that the question is merely one of nomenclature; that all surviving 2-key instruments of clarinet type were at first called chalumeaux, and that Doppelmayr expressed himself with less than his usual clarity. At least twenty-five specimens of 2-key clarinets exist (or did exist before the second world war), at least two of them by Denner himself. These must have been made before 1707, since Denner died in that year, and are contemporaneous with the sporadic appearance of a

<sup>1</sup> Brod, the oboe player and maker, supplied a 13-key B $\sharp$  clarinet to the Opéra in 1831. C. Pierre, 'Les Facteurs', p. 378. It was evidently used fairly extensively in France since it was among the tonalities listed by Roeser in 1764 and is mentioned as a current type in a late issue (1830?) of Vanderhagen's tutor.

<sup>2</sup> C. Sachs notes in his 'Handbuch der Instrumentenkunde' (1920), p. 347, that parts for it occur in J. C. Bach's 'Temistocle', produced at Mannheim in 1772.

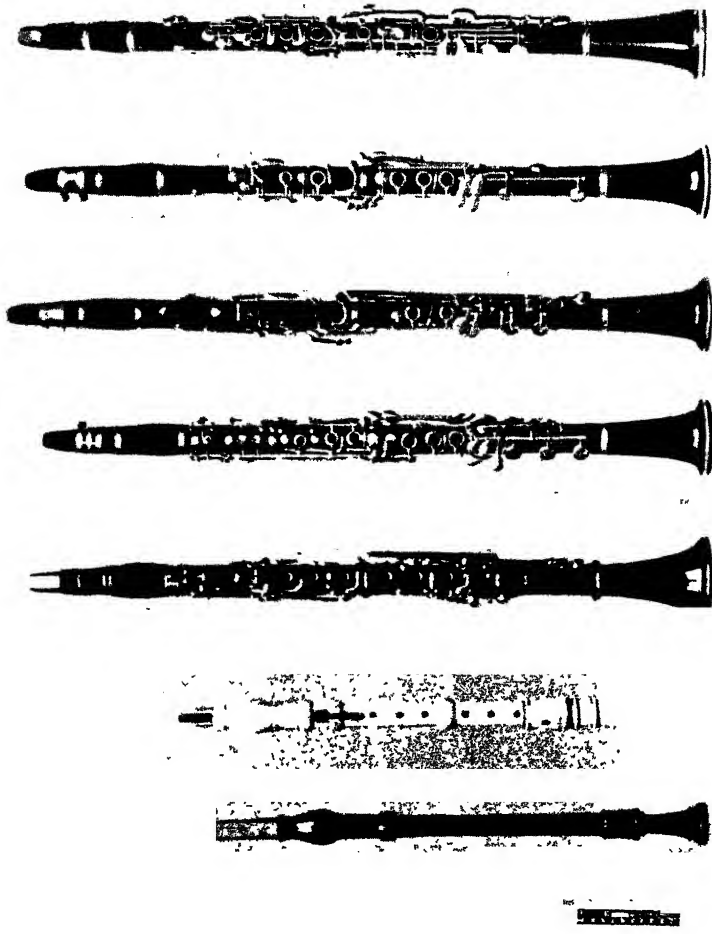
<sup>3</sup> A rare specimen by Cramer of London, c. 1820, is illustrated in A. J. Hipkins's 'Musical Instruments, Historic, Rare and Unique' (1888; 1921).

<sup>4</sup> At this period the lower or right-hand joint, now made in one, was composed of two short pieces.

<sup>5</sup> J. Albert made the instruments for the Clinton Combination Clarinet Company, of which Sir Arthur Sullivan was chairman. For the names of these clarinets see C. Sachs, *op. cit.*, p. 336.

<sup>6</sup> With reed cut from the material of the tube itself.





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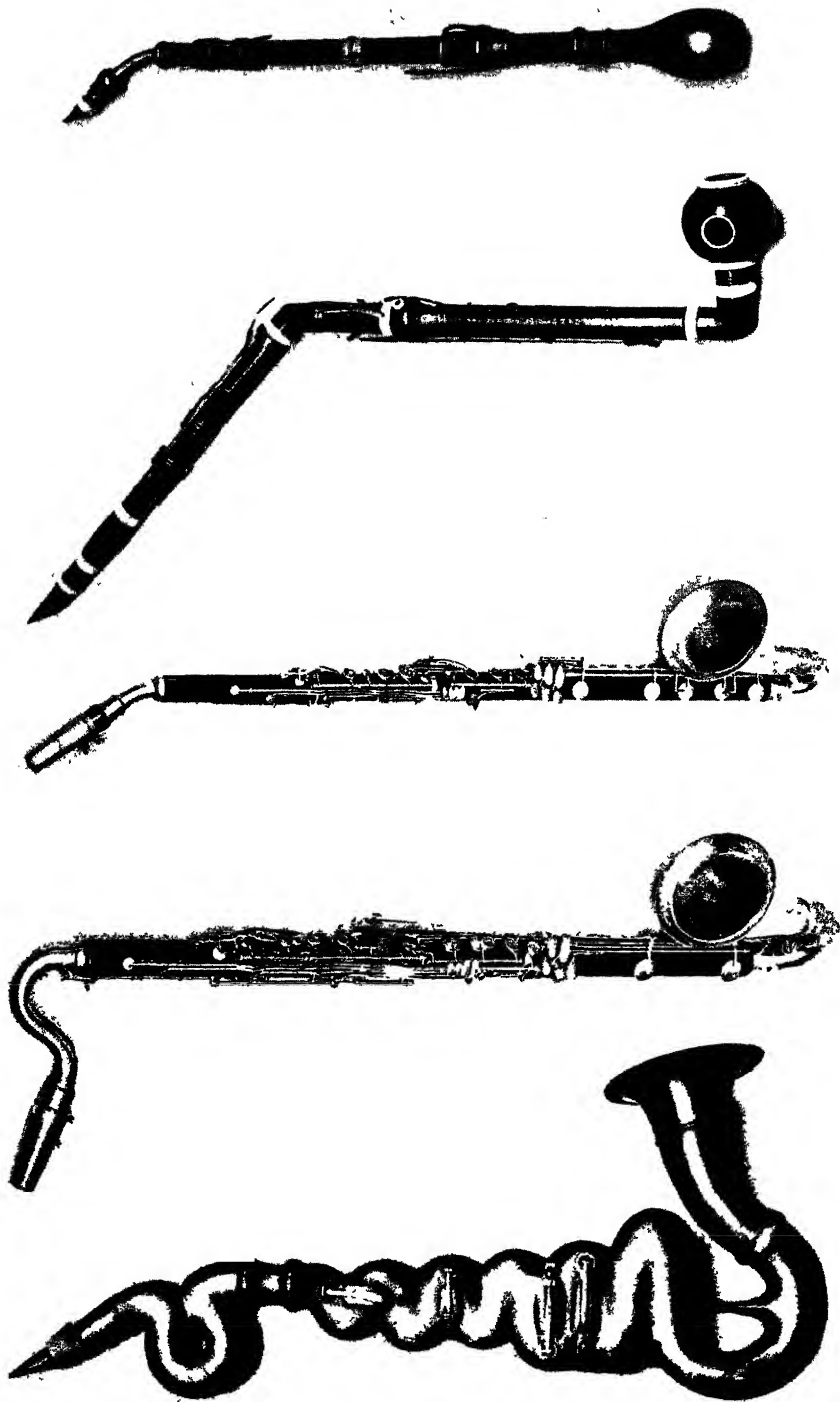
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CLARINETS

1. Two-key Clarinet by Kleng, c. 1710 2. Two-key ivory Clarinet by Scherer, c. 1725 3. Clarinet by J. F. Simot, Lyons, 1827. 4. Romantic system Clarinet by P. Bie, Paris, c. 1865 5. Clarinet by E. Albert, Brussels, c. 1865 (formerly property of H. 1 a. arts). 6. Modern Boehm Clarinet by O. Oehler, Berlin 7. Modern German Clarinet by O. Oehler, Berlin



INSTRUMENTS OF THE CLARINET FAMILY

- 1 Serpentine Bass Clarinet, N. Papalini, Chiatavalle, c. 1810    2 Boehm Bass Clarinet, Boosey & Hawkes, London, 1950    3 Boehm system Basset Horn, Boosey, London, 1910    4 Basset Horn, Ignazio Muraz, Udine, c. 1825    5 Clarinette d'amour, German, c. 1750.

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number of "chalumeau" parts in music of the period. The first that have been noticed occur in M. A. Ziani's 'Caio Pompilio' (1704), in A. Bononcini's 'Conquista delle Spagne' (1707) and in A. Ariosti's 'Marte placato' of the same year. The series is continued by Keiser, Hasse, Handel, Graupner, Telemann, Zelenka, down to Gluck in his 'Orfeo' and 'Alceste' (Vienna editions) of 1762 and 1767. Most of these parts are distinctly clarinet parts, though of short compass<sup>1</sup>; a few are scored for "basses de chalumeaux" and descend below the range of a soprano clarinet.

If the above orchestral parts were intended for Denner's 2-key clarinet, there is evidence for the short-lived existence of a more primitive instrument. In the catalogue of Estienne Roger, the well-known music publisher of Amsterdam, appended to Félibien's 'Recueil historique' of 1706 there are advertised 'Fanfares et autres airs de chalumeau à 2 dessus' by J. P. Dreux, and further chalumeaux for sale at three florins apiece. In the same publisher's catalogue of 1716, *ante*, appear 'Airs à 2 clarinettes ou deux chalumeaux' by the same composer. Is this the earliest occurrence of the word *clarinette*, and are chalumeaux and clarinets equivalents or alternatives?

It may be suggested as an answer that for the first decade or two of the 18th century two instruments existed side by side, a keyless pipe, sold for three florins, the chalumeau proper, and a more elaborate instrument, heteroglot (*i.e.* with separate mouthpiece and reed) and fitted with two keys, confused with the primitive instrument and often called by its name. Some such confusion seems to have been already in Walther's mind when in his 'Musicalisches Lexikon' of 1732 he described the chalumeau as a small wind instrument with seven holes or as an instrument of boxwood with seven holes on top, one beneath, and two brass keys.

The primitive 2-key instrument by J. C. Denner resembles externally a recorder.<sup>2</sup> It is in three pieces, a broad, cylindrically bored mouthpiece and narrow socket in one, a body with six holes in front and one behind, and a short foot-joint pierced with two small holes side by side.<sup>3</sup> Above the holes for left first finger and thumb are two closed keys covering holes bored diametrically opposite to each other. The bore measuring 13 mm. is carried through without expansion; in fact it narrows

towards the lower end. It is almost identical with four other specimens, two by Klenig, two by Liebau, in the Musikhistoriska Museum, Stockholm (Nos. 141, 142, 139, 143). Denner's vital discovery was the speaker hole, making available the series of twelfths. By some this was considered a rediscovery of a principle already well known to the Greeks.<sup>4</sup> In his instrument the opening of either key singly gives a', of both together b $\sharp$ . The b $\flat$  could be obtained only by manipulation of the embouchure. By 1720 or some years before the thumb key had been moved up towards the socket giving b $\flat$  with both keys open and greater security to the harmonics. This is made clear by F. Bonanni in his 'Gabinetto armonico' (licensed for printing in 1721). He says.

An instrument similar to the oboe is the clarinet. It is two and a half palms long and terminates in a bell like a trumpet three inches in width. It is pierced with seven holes in front and one behind, and there are two other holes opposite to each other, but not diametrically, which are opened or closed by keys pressed with the fingers.

He adds that the tone is deeper than that of the oboe and that no author mentions the name of the inventor. Doppelmayr had yet to write. The dimensions of the bell, it will be observed, had already been increased.

Before the middle of the century the bell had been lengthened and another hole provided, covered by an open key. Thus e replaced f as the bell-note and the missing b $\sharp$  was supplied. No fingering-chart for such a 3-key clarinet exists, and only the 2-key instrument is known to Diderot's 'Encyclopédie'. By the end of the third quarter of the century a closed key for g $\sharp$ , no doubt suggested by the flute, had been added to the lower joint, and probably the long closed f $\sharp$  key for left little finger as well.<sup>5</sup> The instrument was now made in five or six parts: (1) mouthpiece, slightly conical in bore and narrower than formerly; (2) a pear-shaped barrel; (3) left-hand joint with four holes and two keys; (4) right-hand joint with three holes; (5) lower right-hand joint carrying three keys mounted in the wood, and a hole, stopped by right little finger, and bored slantwise through the thickness of the wood to gain necessary flatness of pitch; (6) the bell. The mouthpiece and socket were still sometimes made in one. This was the

<sup>4</sup> Notably by A. A. Howard in his 'The *Ἀλλός* or *tibia*' ('Harvard Studies in Classical Philology', Vol. IV, 1893). The crux is the exact meaning of *ὑπερύψ*, which Howard takes to be a speaker hole, covered or uncovered by a sliding band. Théodore Reinach, on the other hand, in Daremberg & Saglio's 'Dictionnaire des antiquités grecques et romaines' (1919, s.v. *tibia*) emphatically rejects the theory, assigning an entirely different meaning to the word in question.

<sup>5</sup> The 4-key clarinet is described in the Supplement (1776) to the 'Encyclopédie', where it is mentioned that a player with a 6-key instrument had just passed through Berlin. Both g $\sharp$  and f $\sharp$  keys are found on a 5-key instrument by Collier of London, dated 1770, in the Keighley Museum.

<sup>1</sup> Possibly because they were normally played by oboists, who could not be expected to acquire a new and difficult technique.

<sup>2</sup> Munich, Bayerisches Nationalmuseum, 20, facsimile Brussels, Musée du Cons., 911.

<sup>3</sup> The device of boring twin-holes side by side is found also in the recorder and the oboe. With both holes covered by right little finger and the other fingers in position f would be sounded; with one twin hole uncovered by a rolling of the fingertip f $\sharp$  would result.

clarinet known to Mozart. This subdivision was necessary to accommodate the already mentioned *pièces de rechange* to change tonality. Surviving specimens of 2- and 3-key instruments are usually pitched in D, C or B $\flat$ . The A clarinet would seem to be a later introduction, though one 3-key specimen (Brussels, 913) is preserved.

The tone of these primitive instruments must have been very imperfect, especially with the broad mouthpiece and reed coupled to the narrow bore at first in vogue. The 2-key ivory D clarinet by Scherer (R.C.M., Donaldson coll.) is an exception. Here the 14 mm. bore is better proportioned to reed and mouthpiece, and the tone is fuller and more open. Mattheson (1713)<sup>1</sup> speaks disparagingly of chalumeaux with their "wailing symphony" and Walther's statement (1732) that the clarinet "sounded from afar like a trumpet" sounds little more promising.

Makers of 2- and 3-key clarinets, in addition to those already mentioned, were Lindner, Scherer, Willems, Oberlender, Rottenburgh of Brussels, Boekhout, Walch of Berchtesgaden and G. N. Kelmer.

With all its imperfections Denner's invention was gradually accepted as a new voice. Outside Germany it was more often known as clarinet than chalumeau. In the early 1720s J. A. J. Faber included a C clarinet in a Mass now lost, but formerly preserved in Antwerp Cathedral.<sup>2</sup> In Italy, as we have seen, it was known at least as early, and parts for two clarinets are included in three of Vivaldi's concertos (F. XII Nos. 1, 2 & 14). These are developed and effective parts ranging from g to c''' evidently intended for the 2-key instrument, since the missing b $\flat$ ' and doubtful accidentals are studiously avoided. In the first and second works the two clarinets are associated with oboes, strings and cembalo; in the third, 'Per la solennità di S. Lorenzo', flutes and a bassoon are added. The writing is mainly diatonic in *clarino* style, with short semiquaver scale passages, rapid triplets and easy trills. In the 1740s J. M. Molter was composing for it. Two concertos in A and C for "clarinetto concertato" with accompaniment for strings and harpsichord survive in manuscript. Both are for clarinet in D. The solo part lies entirely in the clarinet and acute registers, ascending frequently to g'''. The writing again is diatonic in *clarino* style — necessarily, since the clarinet could do but little else in its undeveloped state, and the higher registers alone could be forced into tune. In

1739 two "good" clarinetists advertised their presence at Frankfurt o/M., in 1741 "Zwei paar Klarinetten" figure in the inventory of instruments owned by the court of Sayn-Wittgenstein. In May 1742 Mr. Charles "the Hungarian" played solos on the clarinet and "Shalamo" at Dublin. Probably the clarinet was already known in London. Handel had used "chalumeaux" in 1727 to accompany a song in 'Riccardo Primo', and in the Granville manuscript of his 'Tamerlano' (1724) two cornetti are replaced by Clar. 1 $^o$  & 2 $^o$ . It is possible that clarini are intended, but the pensive nature of the song "Par che mi nasca" calls for clarinet rather than trumpet tone. In any case there remains the 'Overture' in his hand for two clarinets and horn preserved in the Fitzwilliam collection at Cambridge.<sup>3</sup>

In 1728 a 'Concerto de chalumeau' had been heard in Paris "avec accompagnemens de la symphonie".<sup>4</sup> It was described as "un instrument qui est fort en usage en Allemagne et imite le hautbois et la flûte à bec".<sup>5</sup> In 1749 clarinets were available for Rameau's 'Zoroastre' and again in 1751 for 'Acante et Céphise'. They were regular members of La Poupelière's orchestra and were played by Gaspard Procksch<sup>6</sup> and Flüger. In Mar. 1755 a symphony by J. Stamitz with clarinets and horn figures in the programme of a Concert Spirituel. In 1764 was published in Paris the first theoretical work on the clarinet, Valentine Roeser's 'Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor'.<sup>7</sup>

Carl Barbandt had been advertising concerts of clarinets and horns with kettle drums in London in the mid-1750s, and the same combination figures in the pleasure gardens there some years later. By 1760 Arne was able to call on clarinets for 'Thomas and Sally' and for 'Artaxerxes' in 1762. In 1763 they appeared for the first time at the Three Choirs Festival, Weichsell, an oboist, being one of the players, and in the same year J. C. Bach scored for clarinets in D and B $\flat$  in 'Orione'. Mozart as a child may have heard them for the first time when he visited London a year later. The Oxford Music Room had clarinets and a clarinet concerto as early as 1772, and in 1774 a symphony by Gossec with clarinets was performed there.<sup>8</sup>

<sup>1</sup> Recently edited for practical performance by J. M. Coopersmith and Jan LaRue with the title of 'Sonata in D major' and published by the Mercury Music Corporation, New York.

<sup>2</sup> 'Mercure', Feb. 1728.

<sup>3</sup> The 'Encyclopédie' (1751-67) defined the clarinet as "sorte de hautbois".

<sup>4</sup> Procksch, still active in 1785, was a composer as well. He wrote six sonatas for clarinet and cello, six trios for clarinet, violin and cello, and quartets for clarinet and strings.

<sup>5</sup> J. H. Mee, 'The Oldest Music Room in Europe' (1911), p. 35. No doubt J. and W. Mahon were the players.

<sup>6</sup> In 'Das neu-eroffnete Orchester'.  
<sup>7</sup> F. A. Gevaert reproduces 21 bars from the "Qui tollis" in his 'Nouveau Traité d'instrumentation' (1885), p. 178. The solo contralto is accompanied by 2 flauts travers, clarinet and cembalo or organ. An unusual feature are arpeggios in the chalumeau register descending to f, at that time the bottom note.

In Germany Mannheim led the way with Quallenberg, a Bohemian, Hampel and Tausch the elder in 1758-59 as regular clarinetists. Parts for clarinet were included in the symphonies of K. Stamitz, Beck, Toeschi, Holzbauer and Gossec, but were sold separately and would be played by other instruments when clarinets were not available. Mozart found them at Milan in 1771, but Salzburg did not acquire them till 1777, and Leipzig, Dresden and Berlin even later.

That the clarinet should have taken seventy to eighty years to establish itself in the orchestra and to recruit specialized in place of casual players may seem surprising until it is remembered how badly it compared with the contemporaneous flute and oboe. No doubt its expressiveness recommended it to the Mannheimers, but its beauty of tone was marred by hideous faults of intonation, especially in the chalumeau. This register was particularly weak and toneless; it was in fact seldom used till Mozart, with Stadler to help him, revealed its possibilities. The middle register was better. Here the narrow bore would assist the harmonics, and defects of intonation caused by cross-fingerings would be more easily corrected.

There are indications of great improvements in tone and style in the last quarter of the 18th century, no doubt effected by the rise of virtuosi. Joseph Beer was among the first and greatest of these, and the line is continued by Stadler, Tausch, H. J. Barmann, Hermstedt and others. The German school to which they belong specialized in a soft velvety tone, attributed by Fétis, who was never tired of singing their praises, to the practice of placing the reed on the lower lip and of cultivating the embouchure.

The French school, represented by Michel Yost and X. Lefèvre<sup>1</sup> relied for effect on a hard, voluminous tone and brilliance of execution. Both were pupils of Beer, who was the virtual founder of the Paris school and style. By this school the reed was placed against the upper lip, a practice which persisted in Paris until F. Berr introduced German methods on his appointment to the Conservatoire in 1831, and in England even later.<sup>2</sup>

The increasing demands of virtuosi and composers could not fail to foster mechanical improvements in the clarinet. Simiot claimed to have made 12-key clarinets as early as 1803, and in 1809 Heinrich Barmann, pupil of Tausch and Beer, had a 10-key clarinet by

Griessling & Schlott of Berlin. At the same time Iwan Muller, an itinerant virtuoso on clarinet and basset-horn, was collaborating with French and German makers in further improvements. The result, a clarinet with thirteen keys made by Gentellet of Paris, was submitted to a commission of musicians and players in 1812. Muller's improvements consisted in a rational rearrangement of tone-holes, in assigning a separate tone-hole and key to each semitone, and some improvements in mechanism. He claimed his instrument — he chose the B $\flat$  — as "omnitonique" and as rendering unnecessary numerous *pièces de rechange* or instruments in other tonalities. It was precisely for this reason, the loss of distinctive tone-colour, that his invention was at first rejected. No doubt the number of keys alarmed Lefèvre and other leading players in Paris. Before 1820, however, the new system had been adopted by Gambaro and Berr in Paris, and was making notable progress in Germany, where it was welcomed by Hermstedt, the friend and inspirer of Spohr. In passing a curious anticipation of Muller may be noted, the 13-key bass clarinet by Desfontenelles made in 1807. It is alluded to later.

In England 6-, 8-, 10- and 12-key clarinets were in use during the first quarter of the century. A very ingenious instrument devised by William Gutteridge of Cork about 1824 came to nothing, being far too advanced for the players and makers of the period. The specification, No. 4890 of 1824, repays study. In its most complete form it had 18 keys, and since it was devised as early as 1813, it ran Muller's reconstruction very close in time; in ingenuity it far surpassed it. It tackled boldly at least two problems unsolved by Muller, the difficulty of playing across the break and the manipulation of rapid passages in which the little fingers are employed. The first problem was met by the provision of a small key placed alongside the speaker to give  $b\sharp$  with left thumb alone, the latter by a rational if complicated rearrangement of the keys at the bottom of the instrument and additional levers. Incidentally this latter difficulty was solved only some twenty years later by the Boehm or Klosé-Buffet clarinet. In addition the downward compass was extended by two semitones, an anticipation by some sixteen years of Sax. By this extension, and by using the twelfths of the additional notes, the inventor envisaged greater ease of fingering across the break and a more sonorous  $b\flat$ . The instrument was made by Clementi of London. T. L. Willman, whose fame was European, played on a 13-key clarinet, for which he wrote a tutor in 1826. John Mahon, his immediate predecessor, had been content with six keys. He, too, wrote a tutor in 1803.

In the second quarter of the 19th century

<sup>1</sup> Lefèvre, author of a celebrated tutor, played on a 6-key clarinet almost to the end of his career. He had added the sixth key for  $c\sharp$  about 1790.

<sup>2</sup> Probably till after 1840. Willman (*d.* 1840) seems to have played with the reed uppermost throughout his career. John Hopkinson, in his 'New and Complete Preceptor for the Clarinet', published in the 1840s, states "Foreigners play with it [the reed] downwards, the contrary is practised in England". This embouchure was recommended by Ferdinando Busoni in his *Scuola da Perfezionamento*, Crazz, 1889.

the increasing skill of makers made further development possible. The wooden blocks in which keys were formerly mounted gave place to the modern pillar; ring-keys and rod-axes were borrowed from Boehm's new flute, improved by the Paris maker Buffet, sluggish springs of brass were replaced in steel or by needle-springs, an improvement of the same maker. This general tidying up in mechanical details gave the player a neater and far more responsive instrument. In 1844 H. Klosé, successor to Berr at the Paris Conservatoire, and A. Buffet devised an entirely new clarinet differing from Muller's in several respects. This instrument, described by the inventors as "clarinette à anneaux mobiles" and now generally known as the Boehm clarinet, has already been alluded to<sup>1</sup>.

Muller's model made by Charles Sax and Bachmann of Brussels, by Wunnenberg of Cologne, J. A. Heckel and other German makers, was much improved in detail by Adolphe Sax in the late 1830s, and a few years later by Mahillon and E. Albert, also of Brussels. Sax's contributions to the improvement of the clarinet by the addition of ring keys to the lower joint, of the low *eb* and of the long tenor have been overshadowed by his improvements to brass instruments, by his invention of the saxophone and by the Klosé-Buffet clarinet. They were, however, substantial and provided precious material for Mahillon and E. Albert to develop Belgian clarinets introduced by Wuille in the 1850s were popular in England for more than half a century, setting a standard for neatness of workmanship and accuracy of tuning. Lazarus adopted a 16-key model by Albert in 1862, and a 14-key model was long popular with military musicians. It is still found in occasional use. Virtually obsolete in its 13- or 14-key form, it served as the basis for the Oehler model so largely used in Germany and adjacent countries, where the Boehm clarinet has never been popular.

Many variants of the Muller clarinet have been devised to facilitate technique for those unwilling to adopt the Boehm fingering. Some of the more important may be mentioned. The Barmann model, the creation of Carl Barmann about 1860 was originally made by Ottensteiner of Munich. It is essentially Muller with duplicate keys. It was improved by Robert Stark, a famous clarinetist of Wurzburg, and used by the virtuoso Richard Mühlfeld. The Clinton clarinet, made for the well-known English player George Clinton, by Boosey of London, formerly enjoyed much popularity with English professional players. It is an improvement of the 14-key Muller

model in having a modification of the Barret action, borrowed from the oboe, adapted to the upper joint. The Clinton-Boehm was a later development. It was a Clinton clarinet in essentials with duplicate keys for the little fingers taken from the Boehm instrument. It was on this model that Clinton developed his masterly technique.

The Boehm system remains much as Klosé and Buffet left it. One or two keys have been added to facilitate trills, raising the total number to twenty with seven ring-keys. Manuel Gomez, a Spanish player long resident in London, increased even this number, but his model was personal and never found wider adoption. One modification merits more extended notice, the Romero clarinet.<sup>2</sup> It was more accurately a drastic reconstruction of the instrument incorporating many features of the Klosé-Buffet model. It was designed between 1853 and 1862 by the Spanish player A. Romero y Andía (1815-86) and patented in Oct. 1862, brevet 55768. Attempts to interest Triébert, the oboe maker, and A. Buffet having failed, Romero entrusted his invention to Paul Bié, also of Paris. The result was a miracle of complicated but perfectly executed mechanism. The lower half is plain Boehm, but on the upper-joint the inventor came to the rescue of the overworked left hand. The closed keys for *g#* and *a'* worked by the first finger of the left hand were replaced by open keys. A similar key was provided for *g*, the "open" note. All opened automatically when stronger springs depressing them were released in turn by the three ring-keys on the lower joint. The *b'* replaced *g'* as the "open" note. The improvement in tone, equality, and in facility of execution was most marked and gained the inventor many prize medals and encomiums. The radical changes of fingering, however, and complication of the keywork proved fatal to its wide adoption. By a curious coincidence the manipulation of the closed keys at the top of the instrument by the right hand had attracted the attention of the Brussels maker Mahillon precisely at the same time. Both exhibited clarinets embodying this improvement at the Paris Exhibition of 1867, Mahillon in a simple, Romero in an elaborate form. A similar idea is found in G. H. Child's very ingenious and novel system patented in 1924. It is possible that the last has been seen of complicated systems. None has appeared for twenty years or more, and the modern trend is towards simpler mechanism of proved reliability, to the 17-key rather than to the 20-key Boehm.

PLAYERS.—A list of famous players is

<sup>1</sup> A lucid and succinct description of the mechanism of the Boehm clarinet will be found in A. Carse, 'Musical Wind Instruments', p. 164.

<sup>2</sup> The instrument is illustrated and described in C. Pierre, 'La Facture instrumentale' (1890), pp. 74-76, and in 'The Musical Standard' of 3 Aug. 1878.

appended, grouped by countries of origin. Living players are not included. Those marked with an asterisk are noticed at greater length under their names.

Austria: A & J. Stadler\*, J. & A. Friedlowsky.

Belgium: A. Vanderhagen\*, G. C. Bachmann, A. J. Blaes\*, Wuille, G. Poncetlet, J. Schreurs (resident for many years in the U.S.A.).

Czechoslovakia: W. Farník, F. T. Blatt (author of a well-known tutor), J. Písařovic, J. Sobeck.

England: J. & W. Mahon\*, T. L. Willman\*, H. Lazarus\*, G. A. & J. Clinton\*, J. Egerton\*, C. Fawcett, H. Draper\*, F. Thurston\*.

Finland: B. Crusell\*.

France: M. Yost, M. F. Blasius, X. Lefèvre\*, F. Berr\*, H. E. Klosé\*, F. Dacosta, A. Leroy, C. Rose, P. A. Mimart, H. Paradis, G. Hamelin.

Germany: J. Beer\*, F. Tausch, H. J. & C. Barmann\*, J. G. H. Backofen\*, J. S. Hermstedt\*, J. G. Kotte, J. Faubel, V. Bender, R. Stark, R. Muhlfeld\*.

Italy: B. Carulli, G. B. Gambaro (long resident in Paris), F. Sebastiani, E. Cavallini\*, D. Liverani (introduced the Boehm clarinet into Italy), L. Bassi, G. Labanchi, A. Magnani (author of well-known tutor).

Russia: I. Müller\*.

Spain: A. Romero y Andía, M. Gomez (spent his professional life in England).<sup>1</sup>

**MAKERS.**—These are grouped as far as possible in chronological order. Firms still in active production are marked with an asterisk.

Austria: Merklein (early collaborator with I. Müller), S. Koch, Ziegler, Uhlmann.

Belgium: Tuerlinckx (Mechlin), Ramgo (Mons). The following were all active in Brussels: C. Sax, A. Sax (migrated to Paris), Bachmann, Mahillon, E. Albert and his sons Jacques, J. B. E. J., who all had separate establishments.

Czechoslovakia: Horak (Prague), Kohlert (Kralice)\*.

England: Collier, Müller (18th century); Key, J. & G. Wood, Bilton, Ward, Fieldhouse, Rudall Carte\*, Boosey, Hawkes, Boosey & Hawkes\*, Lous.

France: Amlingue, Baumann, Gentellet, L. Auguste Buffet, jun., Martel, Buffet-Crampon\*, Couesnon\*, Selmer\*, Leblanc\*, all of Paris; Cabart (Ézy)\*; Simiot, Piatet (Lyons).

Germany: Grenser (18th century, of Dresden); Stengel (Bayreuth), Griessling & Schlott (Berlin), Bischoff (Darmstadt),

Oehler (Berlin), Kruspe (Erfurt), Heckel (Biebrich)\*, J. Mollenhauer (Fulda)\*, G. Mollenhauer (Cassel)\*, Adler (Markneukirchen)\*, Schmidt (Mannheim)\*.

Italy: Piana (Milan), Vinatieri (Turin), Manno & Orsi (Milan)\*, Ramponi & Cazzani (Milan)\*, Papeschi (Florence)\*.

U.S.A.: Conn (Elkhart)\*, Penzel-Mueller (N.Y.)\*, L. Cundy-Bettonery (Boston).

**Basset-Horn** (Fr. *cor de basset*, Ger. *Bassetthorn*; Ital. *corno bassetto*). A tenor clarinet pitched in F, with an extension at first diatonic, later chromatic, carrying the compass down to C. In general appearance and mechanism it resembles the orchestral clarinet, it differs in having in place of the tuning-socket a short bent metal crook to carry the mouthpiece and in the out- or up-turned metal bell, which often replaces the downward wooden bell of the other. The weight of the instrument is carried on a sling, so that the right thumb is freed to manipulate the extension or "basset" keys, when these are fitted at the back just under the thumb-rest. Modern practice sometimes places them in front to be controlled by the little fingers, a far less convenient arrangement.

The length of the basset-horn is about 42 ins. Owing to the smallness of the bore in proportion to the length of tube the harmonics speak with peculiar freedom and at least four octaves are obtainable. The tone of the chalumeau is rich, reedy and highly coloured — it reminded E. T. A. Hoffmann of red carnations — of the middle register sweet and string-like, while the extreme notes are fuller and calmer than those of the orchestral clarinet. It lacks one quality — brilliancy. There is in fact more than a hint of lugubriousness about it. No instrument is more suited for accompanying the female voice, but in solos its placid sweetness is apt to cloy, and possibly it was for this reason that Mozart substituted the A clarinet for it in his clarinet Concerto (K. 622), originally intended for the basset-horn.<sup>2</sup> The characteristics it shares with the higher-pitched instruments are agility, flexibility and expressiveness.

Orchestrally it seems doomed to alternating oblivion and revival. In the first half of the 20th century it experienced a revival. This was initiated by Richard Strauss in his 'Elektra', 'Rosenkavalier' and 'Frau ohne Schatten' and has been continued by Holbrooke, and more recently by Converse, van Dieren, Sessions and Flothuis.

When composers make a practice of writing for complete families of woodwind the basset-horn will doubtless play its part in linking the

<sup>1</sup> Not *di bassetto*, as usually written.

<sup>2</sup> It was first used by Mozart in the B $\flat$  major Serenade (K. 361) of 1781. The sketch of the Concerto, which dates from 1789, for basset-horn in G, consists of 199 bars (K. 584).

<sup>1</sup> Manuel Gomez (b. Seville, 30 Aug 1859) pupil of C. Rose at the Paris Conservatoire, introduced the Boehm clarinet to London. He played exclusively on a 22-key B $\flat$  clarinet made by Boosey.



treble and bass clarinets and in filling out the middle register of the latter. Meanwhile its extensive compass and varied tone-colour might well relieve the overworked cor anglais of some of its duties.

**HISTORY.**—The basset-horn was invented at Passau about 1770, not by Horn as is often stated, but by Mayrhofer.<sup>1</sup> This is shown by a very early specimen in the Hamburg Museum which bears the inscription "Ant: et Mich. Mayrhofer inven. & elabor. Passavii". C. F. Cramer writing of the basset-horn in his 'Magazin der Musik' for 1783 adds the information that it had been brought to greater perfection by Theodor Lotz of Pressburg<sup>2</sup>, and that already the name of its inventor was forgotten. Mayrhofer's invention consisted in bringing the tone-holes of a long tube within reach of the fingers, not by adapting suitable mechanism to it, but by contorting the tube itself. The form of a sickle was adopted at first. The bore was excavated in two pieces of wood which were pegged and glued together, and covered with leather for security. Rather later, towards 1800, the body was formed of two straight joints set at an angle of from 90 to 135 degrees by a small central knee-joint of ivory, horn or wood. In the early decades of the 19th century the body was straightened out, the barrel, often of wood, was conveniently curved, and the bell was turned up or outwards, occasionally at right angles. A feature of all early instruments was the *Kasten*, *Kästchen* or *Buch*.<sup>3</sup> This was a small oblong piece of wood containing three parallel lengths of bore connected at top and bottom. It was fitted to the end of the lower joint and carried a widely flared metal bell shaped to go between the player's legs.<sup>4</sup>

The popularity of the basset-horn was largely due to two itinerant virtuosi, Anton David and Vinzenz Springer, who used a 7-key model, pitched in G, with diatonic extension. In 1789, accompanied by Dworschack, a clarinetist, they introduced the basset-horn to London. Fifteen years earlier it had been heard in Paris, where M. Valentin distinguished himself on the "corno-bassetto ou contra-clarinette".<sup>5</sup> It enjoyed some popularity in London, where at the turn of the century John Mahon played a 7-key "Clara voce or corno-bassetto". In 1801 there were two performers at the Covent Garden Opera,

and it was a popular favourite in the hands of Willman between 1820 and 1840, and, rather later, of Maycock, for whom Balfe wrote some telling solos.

But it was in Germany and in Central Europe that it found its spiritual home. Its luscious, sombre tone was exactly suited to the romantic sentimentality of the people. Specimens by more than fifty German makers from Vienna to the Rhine survive to attest its popularity, against one or two apiece by Italy, France and England.

Virtuosi were legion, among them A. and J. Stadler, C. Barmann, J. G. H. Backofen, I. Müller and A. Beerhalter. Among the composers for it were F. Danzi, Chr. Rummel, Backofen, Beerhalter and G. A. Schneider. By 1850 the instrument was dead. Brahms, writing to Clara Schumann in Nov. 1855, could say:

The aria by Mozart was sung by Frau Guhrau with orchestra. To my great joy she was accompanied by two basset-horns which had been obtained with great difficulty. I do not think any instrument blends more perfectly with the human voice.

**Alto Clarinet** (Fr. *clarinette alto*; Ger. *Alt-Klarinette*; Ital. *clarinetto contralto*). This is pitched in F or E $\flat$ , a fifth or sixth below the clarinet in C, the lowest notes sounding A and G. The higher-pitched of the two was long known as the "tenor clarnet" in England. It resembles the basset-horn in general appearance and like it has a short bent metal crook and upturned metal bell. In older instruments both are often made of wood and the bell points downwards. The mechanism is that of the orchestral clarinet and frequently includes two speaker keys, a powerful aid to correct intonation. It has always been treated as a military instrument and has been a fairly regular member of continental military bands from early in the 19th century. In present-day Italian bands as many as four may be employed. The lower-pitched instrument seems generally to be preferred. This had a long and useful career in the English service as well, a career which ill-considered reforms terminated about 1920. Its revival is overdue.

Tonally the "tenor" resembles very closely the basset-horn, and like it should be played with a reed of soprano size. The deeper-pitched instrument, having a wider bore and bigger reed, has a robuster tone, a tone, it may be said, more vigorous and distinguished than that of the saxophone, which has largely replaced it in English military music. This instrument might be of the greatest utility in the orchestra. Berlioz made the suggestion long ago: it still remains to be implemented.

The tenor in F may have been developed from the "grande clarinette" in G mentioned by Laborde, Francœur and others, or from the "clarinette d'amour" by the substitution of a normal for a pear-shaped bell, or

<sup>1</sup> Ho n seems to have been invented to explain the name of the instrument. The name was no doubt suggested by the half-moon shape of the earliest specimens. The error has been perpetuated by H. Lavoie, 'Histoire de l'instrumentation' (1878), p. 123.

<sup>2</sup> Lotz was violist and clarinetist in Cardinal Bathány's orchestra, and played the contra-bassoon at masonic meetings in Vienna.

<sup>3</sup> Possibly borrowed from the Rackett.

<sup>4</sup> A representative series of angled basset-horns is well illustrated on Plate 57 of T. Norlund's 'Musikinstrumentens Historia' (Stockholm, 1941).

<sup>5</sup> 'Mercure de France', Apr. 1774, p. 165.

again from the basset-horn by the removal of the *Kastchen* and basset keys. In 1808 Grenser of Dresden<sup>1</sup> was building such truncated basset-horns, possibly at the instigation of Iwan Muller, who is known to have used a basset-horn of his making and who no doubt would have found the basset keys an out-of-date encumbrance. In any case Muller took full credit for inventing the "clarinette-alto" to himself, if the fitting of the mechanism of his 13-key clarinet to it may be classed as an invention.

**Bass Clarinet** (Fr. *clarinette basse*; Ger. *Bassklarinette*; Ital. *clarinetto basso, clarone*). An instrument of 8-ft tone, pitched an octave below the B $\flat$  clarinet. Bass clarinets were formerly pitched in C and A as well; both are now obsolete. An extension to low E $\flat$  is usual on modern instruments. The metal bell is normally turned up in front to give the bell-note sonority, and a curved metal crook longer than that of the basset-horn carries the mouthpiece. The bass clarinet is usually made of wood, of African blackwood, or occasionally, in Germany, of maple. The use of metal has been revived by some of the Paris makers. It had been employed before by Adolphe Sax and by Losschmidt of Olomouc, in his striking bassoon-shaped model of 1867. The mechanism is that of the modern clarinet with the addition of padded cups to cover the finger-holes and of a second speaker-key near the mouthpiece. This was an invention of A. Sax and comes into operation for all notes above d'' or e''. To facilitate the difficult change from one speaker to the other automatic mechanism is frequently provided.

The compass is that of the ordinary clarinet with some differences of fingering in the extreme register, but notes above g''' are seldom required. The expressiveness and control of dynamics so characteristic of the treble instruments are not wanting; they are, in fact, even more marked.

Two models may be distinguished, the French and the German. The French, a modernization of Sax's bass clarinet of the 1830s, is considerably larger in the bore than the German. The tone is, therefore, rather fuller, especially at the bottom. The Oehler type, often played with a smaller mouthpiece, claims to be more regular in tone, exhibiting less difference in intensity between the middle and low registers. It is not infrequently extended to written d or c.<sup>2</sup> The bell is often added for appearance only, the bottom note issuing from a tone-hole just above it. The weight of the instrument is carried by a sling; the German model often has in addition a foot-peg below the bell.

**HISTORY.**—The first dateable bass clarinet is the "Basse tube" made in 1772 by Gilles Lot of Paris.<sup>3</sup> This may have been preceded by some twenty years or more by a very primitive instrument made from a thick slab of wood with finger-holes bored slantwise through it as in the wing-joint of a bassoon, with separate crook and upturned bell. Three specimens survive.<sup>4</sup> The next attempt was Heinrich Grenser's bassoon-shaped model of 1793.<sup>5</sup> The rise of military bands at this period greatly fostered the building of bass clarinets, which were required to replace the bassoon for their greater robustness of tone. Some of these were doubled upon themselves in the manner of a bassoon for portability, some were extended down to low C in compass. Such were the *Basse guerrière* of Dumas of Paris, c. 1810, the *Basse-orgue* of Sautermeister of Lyons, 1812, the bass clarinet of G. Streitwolf of Göttingen, 1828<sup>6</sup> and the *Gliedbarifono* invented by C. Catterini of Padua and made by Maino of Milan. The latter was intended for orchestral use and was used in opera at Modena in 1838.

A curiously contorted form may be noticed in passing, the flat 5-key serpentine model by N. Papalini of Chiaravalle of which at least five specimens survive in public collections.<sup>7</sup>

The form of the modern instrument is due to Adolphe Sax. From the start he adopted a straight body for his instrument and, rejecting slanting holes, thick-walled tubes and other clumsy expedients, brought the scientifically located tone-holes within reach of the fingers by means of padded cups. In the specification dated 19 June 1838 two types of bell are shown, a straight bell of normal type and an elongated upturned bell when extension of the compass to written c was desired. A straight model with upturned bell, bent wooden socket and thirteen keys had been made as early as 1807 by Desfontenelles of Lisieux. This curious instrument (Paris Conservatoire Museum No. 1136) was long credited with a conical bore and considered for that reason a predecessor of the saxophone, an instrument which it outwardly resembles; but closer examination and trial show it to be a clarinet.<sup>8</sup> A remarkable feature of it is that it has thirteen keys, anticipating Muller's invention by several years. Had this instrument been developed earlier much wastage of effort might have been

<sup>1</sup> C. Pierre, 'Les Facteurs' (1893), p. 103. No specimen survives.

<sup>2</sup> In Brussels, 3-key (No. 939, illustrated in Mahillon's catalogue), Berlin, 2-key (No. 2910) Lugano, Museo Civico, fragmentary.

<sup>3</sup> G. R. Day, Catalogue of R.M. Exhibition (1891), No. 266.

<sup>4</sup> 'Revue musicale', 1830, p. 139.

<sup>5</sup> Early 19th century. Boston, Fine Arts; N.Y. Metropolitan Mus.; Leipzig, Heyer Coll.; Paris, Conserv.; Brussels, Conserv. The undulations brought the holes within reach of the fingers.

<sup>6</sup> J. Kool, 'Das Saxophon' (1931), pp. 184-88.

<sup>1</sup> C. Sachs, *op. cit.*, p. 337.

<sup>2</sup> O. Schoeck writes for a low d in his Sonata for bass clarinet, Op. 41.

avoided. It is far from likely that Sax ever saw it or that he derived much inspiration from Grenser's or Streitwolf's attempts, as has been alleged by his detractors.

Sax had evolved his model in Brussels. His performance upon it — he was a virtuoso bass clarinetist — greatly impressed the leading French musicians when he brought it to Paris a year or two later, and in a very short time it had ousted the Dacosta-Bufferet model<sup>1</sup> from popular favour. The latter had been commended by Fétis in the 'Revue et Gazette Musicale' of 13 Mar. 1834, but in a later issue, 10 Jan. 1841, he pronounced Sax's instrument to be vastly superior in sonority by reason of its larger bore.

The succeeding century has seen only a general improvement of mechanical details and the substitution of Boehm mechanism for the original Muller keywork. Sax made another model, the "clarinette basse recourbée", in the shape of an alto saxophone. In the early 1900s E. J. Albert, the famous Brussels maker, made a singularly neat model on similar lines. He improved greatly on Sax's design, in compactness by the use of a double-coiled crook, in tone by the extensive use of wood in place of metal. This instrument enjoyed some measure of success and might well be revived.

Willman was the first to introduce the bass clarinet to England. In 1836 he accompanied the contralto Mrs. Shaw in a solo especially written for her by Neukomm. The *obligato* part is florid and showy, extending from written *c* to *c''*, sounding of course an octave lower. In 1833 Wood of London had constructed a bass in *C* with an extension to low *B*<sub>♭</sub>.

**Contrabass Clarinet** (Fr. *clarinette contre-basse*, *clarinette pédale*; Ger. *Kontrabassklarinet*; Ital. *clarinetto contrabbasso*, *contra-clarone*). This has been made in various keys; in *F* and *E*<sub>♭</sub>, an octave below the basset-horn and alto clarinet; in *C* and *B*<sub>♭</sub>, an octave below the bass clarinet. The former are sometimes known as "contrabasset-horns" (Ger. *Kontrabassetthorn*). The latter are of 16-ft. tone and require a tube at least 8 ft. in length, or longer, if the usual compass is extended. The first contrabasset-horn was made by G. Streitwolf of Gottingen about 1828. It was shaped like a bassoon, had nineteen keys, including four "basset" keys, and was pitched in *F* or *E*<sub>♭</sub>.<sup>2</sup> It was warmly praised by Fétis and by Spohr. Some fifteen years later Sax followed with his metal *clarinette contre-basse* in *E*<sub>♭</sub>. This appears to have had no success. In the 1880s Albert of Brussels provided an instrument pitched in *F*

for Professor Poncelet's clarinet class at the Brussels Conservatoire. Recently Selmer of Paris has produced a wooden model pitched in *E*<sub>♭</sub> at the suggestion of the American Bandmasters' Association, and in the 1930s Ernst Schmidt of Mannheim announced a Kontrabass-Klarinette in *G* descending to written *d*.

Early attempts to create the true contrabass clarinet an octave below the bass were made by Dumas in his *contre-basse guerrière*<sup>3</sup> and by Wieprecht in his *Bathyphon* of 1839, constructed by Skorra of Berlin and by Kruspe of Erfurt, which had a short life in Prussian military bands. It was pitched in *C*. This interesting instrument was described at length by V. Mahillon in his Catalogue of the Museum of the Brussels Conservatoire.<sup>4</sup> A few years later followed Sax's less successful *clarinette-bourdon*. But the true prototype of all modern attempts was Besson's Pedal Clarinet of 1890-91<sup>5</sup>, upon which M. Bretonneau gave several recitals in London to prominent musicians. Intended primarily for military music it was an ingenious combination of light wood and metal, but the long conically bored metal crook impaired the intonation, and its simple-system mechanism did not commend it to orchestral players. It did, however, figure to some effect in Vincent d'Indy's 'Fervaal'. Recently attempts have been renewed with more success, notably by Heckel, Huller and other German makers<sup>6</sup>, and by Buffet-Crampon and Leblanc in Paris. Metal is now often employed throughout, and in the French instruments Boehm mechanism is fitted. Messrs. Leblanc's model, designed by M. Houvenaghel, is particularly compact. In it two slender members of equal length of thin metal are connected at the bottom by a short "U" bend. The ingenious mechanism in which extensive use is made of rod-axes allows a comfortable position for the fingers, and the stretch is little more than that demanded by the soprano clarnetts. The instrument is extended to written *C* giving, it is claimed, a full chromatic range of 5 octaves from 32 ft. *B*<sub>♭</sub> up. The same makers have produced a sub-contrabass of 32-ft. tone, two octaves below the bass clarinet, made to a similar design.

The contrabass clarinet has won for itself a footing in the largest continental military and

<sup>1</sup> 'Archives des découvertes pendant l'année 1810'.

<sup>2</sup> Vol. I, pp. 216-20. See also C. R. Day, *op. cit.*, pp. 124-25 where it is stated to be pitched in *E*<sub>♭</sub>.

<sup>3</sup> Described at length in 'Orchestral Times and Bandman', Jan. 1892. See also C. Pierre, 'La Factice instrumentale', pp. 77-82, where it is illustrated.

<sup>4</sup> A modern 15-key military contrabass by G. Huller of Schöneck examined by the writer is 8½ ft. in length, has a bore of 29 mm., and is made on the lines of a modern bass clarinet. The crook, 26 ins. in length, is carried down behind the upper member, while the wide spreading bell is carried well up in front of the lower joint. The body is made of thin-walled grenadilla. The instrument rests when required on an adjustable footpeg, is comfortable to finger and requires little more effort in playing than the bass clarinet.

<sup>5</sup> This was a bassoon-shaped instrument pitched in *C*, derived from the *basse guerrière* of Dumas. The famous solo in 'Les Huguenots' is stated to have been played upon it. H. Lavoix, 'Histoire de l'instrumentation' (1878), p. 124.

<sup>6</sup> Berlin Hochschule Museum, No. 87.

factory bands, in the orchestra its appearance has been infrequent. In addition to d'Indy's 'Fervaal' (1897) it figures in Weingartner's 'Orestes' (1902) and in R. Strauss's 'Josephslegende' (1914). In the latter the composer directs that the part is to be played by the D or second A clarinet player, or, when an instrument is not available, it shall be replaced by the double bassoon. Here, indeed, is the crux of the matter: composers do not write for it because the instrument and players of it are seldom available, while players are infrequent for lack of parts to play.

F. G. R.

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CLARINET (2). See ORGAN STOPS.

CLARINETTE-BOURDON. See CLARINET.

CLARINETTE D'AMOUR. See CLARINET.

CLARINETTE PÉDALE. See CLARINET.

CLARINETTO D'AMORE. See CLARINET.

CLARINO (Ital.; med. Lat. *claro*, *claratus*; Eng. *clarion*). Not, as is too often supposed, an instrument, but an instrumental part in old music (mainly 18th-century), usually the treble part in music for several trumpets. It has little to do with the clarinet, except that

when that instrument came into vogue the art of high trumpet playing was dying out and high trumpet parts were sometimes played on the new instrument. It was doubtless for this reason that it received the name of *clarinetto* in Italian, which is the diminutive of *clarino*.

F. B.

CLARION. See ORGAN STOPS. TRUMPET.

CLARION MIXTURE. See ORGAN STOPS.

CLARIONET  
CLARIONET FLUTE } See ORGAN STOPS.

CLARISSA HARLOWE (Opera). See BIZET.

CLARK, Edward. See INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

CLARK, Frederick Scotson (b London, 16 Nov. 1840; d. London, 5 July 1883).

English organist, composer and teacher, of Irish parentage. He received his earliest musical instruction from his mother (a pupil of Chopin) and Mrs. Anderson. He was soon sent to Paris to study the pianoforte and harmony with Sergent, organist of Notre-Dame, and at the age of fourteen he was appointed organist of the Regent Square Church in London. He next studied under E. J. Hopkins and subsequently entered the R.A.M., where his masters were Sterndale Bennett, Goss, Engel, Pinsuti and Pettit. In 1858 he published a 'Method for the Harmonium', and for a few years was organist at different churches in London.

In 1865 Clark founded a college of music for students of church music and the organ. Soon after this he became organist of Exeter College, Oxford. He graduated B.Mus. in 1867 and was appointed headmaster of St. Michael's Grammar School, Brighton. Six months later he was ordained deacon, and afterwards priest. He next went to Leipzig, where he studied under Reinecke, Richter, etc. When in charge of the English Church at Stuttgart he pursued his musical studies under Lebert, Krüger and Pruckner. In 1873 he returned to London, and in 1875 resumed his connection with the London Organ School. In 1878 he represented English organ playing at the Paris Exhibition. Besides being a remarkable executant on the organ, he had great facility in composition. His works, which amount to over 500, consist principally of small organ and pianoforte pieces, many of which attained great popularity.

W. B. S.

CLARK, Richard (b. Datchet, Buckinghamshire, 5 Apr. 1786; d. London, 5 Oct. 1856).

English composer. At an early age he became a chorister at St. George's Chapel, Windsor, and at Eton College. In 1802 he succeeded his grandfather, John Sale the elder, as lay clerk at St. George's Chapel and Eton

College; these appointments he held until 1811. In 1805 he was appointed secretary to the Glee Club.

In 1811 Clark went to London and obtained the places of lay vicar of Westminster Abbey and vicar-choral of St. Paul's Cathedral, and in 1820 he succeeded Joseph Corfe as a Gentleman of the Chapel Royal. In 1814 he published a volume of the words of the most favourite glees, madrigals, rounds and catches, with a preface containing an account of 'God save the King', the composition of which he there attributed to Henry Carey. A second edition of this work appeared in 1824, but the subject of the popular tune was omitted, Clark having in 1822 published a separate volume assigning its composition to John Bull. He was the composer of a few anthems, chants and glees, and the author of pamphlets on 'Handel and the Harmonious Blacksmith', 'Handel's "Messiah"', the derivation of the word "madrigale" and 'Musical Pitch'.

W. H. H.

See also Ashley (J), controversy on 'God save the King'.

**CLARKE, Douglas** (b. ? , 1893).

Canadian conductor and composer of English birth. He was educated at Christ's College, Cambridge, where he took the degrees of M.A. and Mus.B. He studied composition under Sir Hugh Allen, Gustav Holst and Vaughan Williams. For a time he was conductor of the Cambridge Musical Society, and some of his compositions were performed by the London Symphony Orchestra. He migrated to Canada in 1927 to become conductor of the Winnipeg Male Voice Choir and the Winnipeg Philharmonic Society. In 1928 he organized and conducted the first presentation of Bach's St. Matthew Passion heard on the western plains. In 1929 he was appointed principal of the McGill Conservatory at Montreal, and shortly afterwards became conductor of the Montreal orchestra, an organization supported by wealthy citizens, and Dean of the Faculty of Music at McGill University. He has introduced new works by nearly all the modern British composers to his community and is the composer of a number of choral and instrumental works.

H. C. (ii).

**CLARKE, (James) Hamilton (Smea)** (b. Birmingham, 25 Jan. 1840; d. Banstead, Surrey, 9 July 1912).

English organist, conductor and composer. The son of an amateur organist, he entered the musical profession as organist at St. Brendan's Church, Birr, Ireland (1862), changing to Zion Church, Rathgar, Dublin (1863), where he frequently deputized for (Sir) Robert Stewart at Christchurch Cathedral. In 1864 he went to Belfast as conductor of the Belfast Anacreonic Society and organist of Caremony Church, the same year winning

the first prize offered by the (Royal) College of Organists. After a temporary appointment as organist at Llandaff Cathedral he was appointed organist of Queen's College, Oxford (1866), graduating B Mus. the following year. He spent five years at Oxford, where he also conducted the Queen's College Musical Society. He then went to London as organist of Kensington Parish Church (1871), succeeding Sullivan at St. Peter's, South Kensington (1872). The theatre, which offered him a wider field in the creative sphere, then attracted him, and became conductor at West End theatres including the Opera Comique, Globe, Olympic, Toole's, Comedy, Gaiety, Haymarket and others, and made a provincial tour with the D'Oyly Carte Company. From 1878 he became Irving's conductor and wrote the incidental music to 'Hamlet' (1878), 'Merchant of Venice' (1879) and other plays; but overwork and anxiety brought a nervous breakdown, which compelled him to resign. To recruit his health he went for a time as conductor with touring companies. In 1889 he was appointed conductor of the Victorian National Orchestra in Australia, where he was also inspector of military bands with the honorary rank of captain. Returning home in 1891 he settled down to the old life, writing music for plays, including 'King Lear' (1892) and 'Cymbeline' (1896) for Irving, and becoming the principal conductor of Carl Rosa Opera Company (1893). Once again overwork brought a recrudescence of nervous trouble, which in 1901 drove him to seek refuge in Banstead Hospital, where he remained until his death.

Hamilton Clarke was a man of outstanding ability as a composer, conductor and organist, also an excellent performer on both the violin and clarinet. Some 400 of his works were published. His Symphony in F major was produced at the Albert Hall in 1873 and the Symphony in G minor at the Covent Garden "Proms." in 1879.

H. G. F.

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**CLARKE, Henry Leland** (b. Dover, New Hampshire, 9 Mar. 1907).

American writer on music and composer. He had pianoforte lessons with Ruth Olive Roberts from 1913 to 1924 and studied the violin and organ while at the Thornton Academy in 1919-24. At Harvard University he gained the A.B. in 1928 and the A.M. a year later, and in 1947 he was made a D.Mus. for his dissertation 'John Blow: Last Composer of an Era'. From 1929 to 1931 he studied composition with Nadia Boulanger in Paris, having been awarded the John Harvard Travelling Fellowship, and in 1932 he had lessons with Gustav Holst in London. He spent the years from 1932 to 1936 at Columbia Uni-

versity, also studying meanwhile with Hans Weisse and Otto Luening between 1933 and 1938. He was awarded a grant by the American Council of Learned Societies in 1936. In 1932 he was appointed Assistant to the Music Division of the New York Public Library for four years and for the next two he was a Teaching Fellow at Bennington College. He was Chairman of the Graduate Faculty of Westminster Choir College in 1938-42, and after a year in the American Army he was made Assistant Professor of Composition at Vassar College (1948-49). Since 1950 he has been Assistant Professor at the University of California, Los Angeles, having been a visiting lecturer in 1947-48 and an instructor in 1949-50. In 1952 he was appointed Chairman of the Southern Californian Chapter of the American Musicological Society for a year.

Leland Clarke has written several articles on music, including 'Harmony Really Simplified' ('Columbia Musical Survey', Feb. 1933), 'Folk Art and Cultivated Art' ('The Art Series', Mar. 1938), 'What is a Good Hymn?' ('The Christian Register', Mar. 1944), a valuable essay on Blow, 'John Blow: a Tercentenary Survey' (M.Q., 1949) and 'The Basis of Musical Communication' (Journ. Aesthetics & Art Criticism, Mar. 1952). His compositions include the following: Chamber Opera, 'The Loafer and the Loaf' (1951). 'Confitemini Domino' for chorus *a cappella* (1928). 'Before Dawn' for mixed chorus *a cappella* (1934). 'Eternal Spirit of Truth' for chorus *a cappella* (1949). 'These Things Shall Be' (J. A. Symonds) for chorus *a cappella* (1950). 'Gloria', in the five official languages of the United Nations for chorus & organ (1950). 'Lo, the Winter is Past' for chorus & organ (1951). 'Dona Nobis Pacem' for men's chorus *a cappella* (1951). 'The Fire Bringer' for chorus & organ (1952). 'No Man is an Island' for symphonic band with men's chorus or narrator (1951). 'Monograph' for orch. (1952). Rondo for vn. & pf. (1932). 'Danza de la muerte' for oboe & pf. (1937). 'Dialogue' for clar. & pf. (1948). 'Dilemma' for pf. (1937). 'Voluntary on the Hussite Hymn for organ (1950). 'Emily Dickinson Canons' for soprano & viola (1933). 'Lark' for soprano solo (1936). 'A Woman of Virtue' for contralto, oboe and gong (1937). 'Rondeau redoublé' for baritone, clarinet, cello and trombone (1951). Also songs for voice & pf.

M. K. W.

**CLARKE, Hugh Archibald** (b. Toronto, 18 Aug. 1839; d. Philadelphia, 16 Dec. 1927).

Canadian conductor, educationist and composer. He was the son of James Peyton Clarke, a Scottish organist (1808-77) who, after an active career in Edinburgh, went to Canada to become organist of St. James's Cathedral, Toronto, and was later head of the musical faculty of the University of Toronto. The son, Hugh Archibald, was trained by his father, and in 1859 went to Philadelphia to become conductor of "The Abt", a re-

nowned choral organization of that day. In 1875 he was appointed professor of the science of music at the University of Pennsylvania, and he continued in that post until his death. He composed music for Aristophanes' 'Acharnians' and Euripides' 'Iphigenia in Tauris', and the oratorio 'Jerusalem', as well as chamber music. He was the author of many musical textbooks and companionable books on musical appreciation, including 'Music and the Comrade Arts' (1899) and 'Highways and Byways of Music' (1901). H C (11).

**CLARKE, Jeremiah.** Three English organists, two of whom were also composers. Of these the most important is

**Jeremiah Clarke** (i) (b. ? 1673 or 1674; d. London, 1 Dec. 1707). Nothing is certainly known of the date or place of his birth, but it has been observed that the name of Clarke was that of a Windsor family, some of whom were lay-clerks of St. George's Chapel in the 17th and 18th centuries, and it may be noted that the name of Jeremiah Clarke is carved in the stone arcading of the north aisle of the Chapel, with the date 1683, and that the name was perpetuated there at a baptism of 1722.<sup>1</sup> (See II below.)

As E. H. Fellowes has pointed out, it is not unlikely that the subject of this article was closely related to the Windsor family, which was evidently musical. He began his career as a chorister in the Chapel Royal under Blow and sang treble at the coronation of James II in 1685. In view of this fact it is hardly possible, as has been conjectured, that the stone carving at St. George's could refer to a period when the boy was acting as assistant organist there. His voice was already broken by 26 Apr. 1691, on which date the Lord Chamberlain's records refer to him as "late child of the Chappell". In 1692 he became organist of Winchester College, a post he retained until 1695<sup>2</sup>, when he returned to London as organist of St. Paul's Cathedral. (Wren's new building was then only in process of erection and was not used for worship until 1697.) He was appointed vicar-choral on 6 June 1699 and succeeded his former master, Blow, in the post of almoner and master of the choristers of St. Paul's on 11 Jan. 1703 (not 1693 as stated by all authorities hitherto).

On 7 July 1700 Clarke and his former fellow-pupil, William Croft, were sworn in as Gentlemen-extraordinary of the Chapel Royal, with a joint reversion of an organist's place whenever one should fall vacant, which happened on 15 May 1704 by the death of Francis Piggott, on which Clarke and Croft

<sup>1</sup> See E. H. Fellowes, 'Organists . . . of St. George's Chapel', 1940.

<sup>2</sup> According to the Rolls of Winchester College, where those for 1692-95 bear the words "Organist, Mr. Clarke". (The Rolls were transcribed and published by C. W. Holgate [Winchester, 1899]).



were on 25 May sworn in as joint organists. Clarke shot himself on 1 Dec. 1707 while mentally deranged, and was buried in the New Crypt of St. Paul's on 3 Dec. 1707. There are various references to his death in contemporary printed literature, e.g. Ned Ward, 'The London Spy'; 'The London Terræ Filus', No. V, 1708, which refers to a sudden "conflict of mind" (p. 38) and prints an ode beginning "Who hating discord could not bear The Troubles of a tortur'd mind"; and a broadsheet, 'A Sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clarke', which contains the origin of a supposition that he took his life on account of an unhappy love affair. He was unmarried, and there seems to be no trace of a will or grant of administration.

Clarke wrote church music, choral odes, music for the theatre and harpsichord pieces. The list below identifies, for the present, 20 anthems and 2 services. Boyce selected three anthems for his 'Cathedral Music' and Arnold included a 'Sanctus' and 'Gloria in Excelsis' in A minor in his. Among the anthems are compositions celebrating significant events of the times, e.g. 'Praise the Lord O Jerusalem' for the coronation of Queen Anne; 'I will love thee' (distinct from that given by Boyce), performed at St. Paul's, 23 Sept. 1705, "the Queen present for the Victory and Success in Flanders in passing the French lines"<sup>1</sup>; 'The Lord is my strength' upon the Battle of Ramillies, 1706. Clarke's church music is in a style not now considered fashionable; nevertheless a critical consideration of it in the light of present-day scholarship is greatly to be desired. It may be regarded as transitional between the Restoration school proper and the early 18th-century writers.

The same remarks apply to his choral music, which includes the usual type of congratulatory court ode (see list below) and also an interesting 'Song on the Assumption', a kind of sacred cantata with orchestral accompaniment, as well as a work written on the occasion of a great hurricane in the Island of Barbadoes. Clarke was the original composer of Dryden's 'Alexander's Feast' (afterwards set by Handel), though his music has not survived. The words were commissioned by Clarke and his fellow-stewards of the Music Meeting<sup>2</sup>, and the work was performed on St. Cecilia's Day 1697 and at two concerts shortly afterwards.<sup>3</sup> From Dufey's 'Ode on the Union of King and Parliament' he set an extract, "Whilst the French their Arms discover", as a solo

<sup>1</sup> See J. S. Bumpus, 'A History of English Cathedral Music' (1908), I, 199, footnote.

<sup>2</sup> Evidence for this is found in Dryden's Letters, Derrick's Life of Dryden and the half-title of the 1st ed.

<sup>3</sup> See 'The London Gazette', Nos. 3347-48, which latter also mentions "a new Pastoral on the Peace, Composed by Mr. Jeremiah Clarke" — perhaps the ode 'Pay your Thanks'.

song, which was published as a single sheet (1701).

On the title-page of 'A Choice Collection of Ayres for the Harpsichord. . . .' (1700) Clarke is described as "Composer of the Musick used in the Theatre Royal" (i.e. Drury Lane) and seems to have started on his career as a theatre composer in 1696, when he provided songs for Powell's 'Cornish Comedy' and Motteux's 'Love's a Jest'. The dates of his other theatre music are noted in the list below. The music in Motteux's 'The Island Princess' is by several composers, Daniel Purcell, Leveridge, King and Williams, and to Clarke fell the task of setting 'The Four Seasons, or Love in Every Age', which is called "an interlude", but was in fact performed at the end of the last act.

His printed keyboard music is contained in the two publications cited in the list below; a few other pieces survive in manuscript. In this connection it is appropriate to say something about the so-called 'Trumpet Voluntary' arranged for trumpet, organ and drums by Sir Henry Wood and ascribed successively to Henry Purcell and Clarke. Under the name 'Trumpet Tune' it is found without a composer's name in B.M. Add. MS 31465, where it is placed in the midst of a group of harpsichord pieces (likewise without a composer's name, save after the last one of the group) known to be by Henry Purcell. However, it is identical with the piece called 'The Prince of Denmark's March' contributed by Clarke to 'A Choice Collection of Ayres for the Harpsichord' (1700). Sir Henry Wood made his transcription from Add. MS 31465, and thus fell into the somewhat natural error of supposing it to be by Purcell. It is undoubtedly by Clarke, however, and is one of a number of marches for harpsichord which he called after contemporaneous celebrities (The others are 'The Emperour of Germany's March', 'The Duke of Marlborough's March', 'The Duke of Gloucester's March' and 'King William's March'.) All these belong to a popular *genre* of the time — namely harpsichord pieces whose melodies imitate the characteristic idiom of the trumpet, commonly known as "Trumpet Tunes", "Trumpet Minuets", etc.; hence the title by which 'The Prince of Denmark's March' is designated in Add. MS 31465. That tune was included in Gay's 'Polly' in 1729 under the name of 'The Temple'. It has been thought that it may only be an arrangement by Clarke of a well-known tune; but in that connection it would be interesting to know whether that is true of the other marches which have been mentioned. Enough information has come to light<sup>4</sup> to continue to regard as Clarke's a

<sup>4</sup> For additional information see TRUMPET VOLUNTARY.



piece which is so clearly ascribed to him in the collection of 1700.

Nothing is known of Clarke personally, unless some notes by Philip Hayes are taken into account. (His father, William Hayes, studied under Hine, who had been a pupil of Clarke's.) He says that Clarke "was esteemed the most Elegant player of Church Music in the Kingdom", and that "his mind was naturally of a melancholy cast" (Add. MS 33235).

## CATALOGUE OF WORKS

(With references to MS sources)

### I. CHURCH MUSIC

#### (a) ANTHEMS

- 'Blessed is he that considereth.' B.M. Add. 33568
- 'Bow down thine ear.' B.M. Harl. 7340, Tenb. 310, 1021, 1034 & 1176-82.
- 'How long wilt thou forget me' (Boyce). B.M. Add 17819; Ch. Ch. 1234, 1228 & 1275 (organ parts), Tenb. 310, 805 & 1176-82.
- 'I will exalt thee.' Ch. Ch. 1229 (organ part).
- 'I will give thanks.' Tenb. 843, Ely Cathedral.
- 'I will love thee O Lord' (Boyce). B.M. Add 30931, 17840, 17842 and Harl. 7340; Ch. Ch. 1111 (incomplete), Tenb. 310, 705, 1021 & 1176-82
- 'I will love thee' (another anthem). Ch. Ch. 48, Tenb. 310 & 1176-82
- 'I will magnify thee' Tenb. 843, Ely Cathedral.
- 'I will sing unto the Lord.' Fitz. 152 (fragment of organ part)
- 'O be joyful in God all ye lands.' B.M. Add. 17879.
- 'O Lord God of my salvation.' Ch. Ch. 1226 (organ part); Tenb. 607 & 795.
- 'O Lord rebuke me not.' Tenb. 310 & 705.
- 'O Lord we gat not.' Tenb. 797-803 & 1176-82.
- 'Praise the Lord O my soul.' Tenb. 1232 & 1176-82.
- 'Praise the Lord O Jerusalem' (Boyce). B.M. Add. 30932 & Harl. 7340; Ch. Ch. 1228 (organ part); Tenb. 789 & 1034.
- 'The earth is the Lord's.' B.M. Harl. 7340.
- 'The Lord is full of compassion.' B.M. Add. 30932, 17819 & 31821, Ch. Ch. 1235 (organ part), Tenb. 310, 843 & 1176-82; Ely Cathedral
- 'The Lord is king.' Tenb. 1176-82.
- 'The Lord is my strength.' R.C.M. 1032, Tenb. 310, 1020, 1031 & 1176-82; Fitz. 152 (organ part)
- 'This is the day.' Tenb. 797-803 & 1176-82

#### (b) SERVICES

Te Deum and Jubilate in G mi. } St. Paul's Cathedral  
Te Deum and Jubilate in C mi. } Organ Book.

### II. CHORAL WORKS

- 'Alexander's Feast' (Dryden), St. Cecilia's Day 1697 (music not extant).
- 'Come, come along for a song and a dance', on the death of Purcell (after 1695) B.M. Add. 30934 & 31812 (19 cent)
- 'Hark, she's called', Song on the Assumption. Tenb. 1226 (? autograph) & 1175.
- 'Let nature smile', on Queen Anne's Birthday (after 1701). B.M. Add. 31812 (19 cent. imperfect).
- 'Now Albion raise thy drooping head', on his Majesty's happy Deliverance (before 1701). Tenb. 1232.
- 'No more, great rulers of the sky', "Compos'd for ye Gentlemen of ye Island of Barbadoes". B.M. Add. 31432, R.C.M. 1106, Tenb. 1232.
- 'O Harmony, where's now thy power', a song on New Year's Day, 1706. B.M. Add. 31813; Bodl. MS Mus. c. 6.
- 'O tell the world', "Compos'd upon ye Peace of Ryswick, performed at Trinity Lane play house", (1697). Tenb. 1232.
- 'Pay your thanks', upon the Peace concluded at Ryswick (1697). Tenb. 1232.
- 'Welcome, beauty' (occasion not known). B.M. Add. 31813.

### III. INSTRUMENTAL MUSIC

#### (a) INCIDENTAL INSTRUMENTAL MUSIC

- Overture and 10 items of incidental music to Manning's 'All for the better' (1703). Ch. Ch. 3.
- Overture to Sedley's 'Anthony and Cleopatra' (? 1696). R.C.M. 1172.
- Overture and 3 act-tunes to Motteux's 'The Island Princess' (1699). R.C.M. 1172.
- Overture and act-tune to Shakespeare's 'Titus Andronicus' (adapted by Ravenscroft). R.C.M. 1172
- Music for Durely's 'The Virtuous Wife' B.M. (undated MS).
- Music for Durely's 'A Wife for any Man'. B.M., R.C.M. (undated MS).

#### (b) KEYBOARD MUSIC

- 'Choice Lessons For the Harpsichord or Spinett Being The Works of the late Famous Mr. Jeremiah Clarke . . . (London, 1711).
- Six pieces in 'A Choice Collection of Ayres for the Harpsichord or Spinett. . . Composed By . . . Dr. John Blow . . . Mr. Francis Piggott . . . Mr. Jeremiah Clarke . . . Mr. John Barrett . . . & Mi. William Crofts. . . (London, 1700).
- Various MS items (including some in the above) at B.M., R.C.M., Ch Ch & Tenb.

### IV. SECULAR SONGS AND DIALOGUES

There are 27 songs in the printed collections of the time (including those marked \* in the list of theatre songs below) and a further number issued singly (including those marked † in the list of theatre songs).

Those sung in the theatre are as follows

- In Powell's 'Cornish Comedy' (1696) "When maids live to thirty" \* †
- In Motteux's 'Love's a Jest' (1696). "Slaves to London"
- In Sedley's 'Anthony and Cleopatra' (?1696) (unidentified)
- In Settle's 'The World in the Moon' (1697) "Divine Astrea" \* †
- "I see no more to shady coverts." \* †
- "Smile then with a beam divine." \* †
- "Whilst thus our calmer pleasures." \*
- In Durely's 'The Fond Husband' (1697). "The Bonny grey-eyed morn" \* † (Afterwards used in 'The Beggars' Opera').
- In Durely's 'The Campaigners' (1698). "Jockey was a dowdy lad" † (also set by Daniel Purcell).
- In Motteux's 'The Island Princess' ('The Four Seasons' (1699) "Must I a girl for ever be" \* †
- "Now to you ye dry Wooters" †
- "O my poor husband" \* †
- "Tis sultry weather." †
- In Durely's 'The Bath' (1701): "Lord, what's come to my mother" \* †
- In Crawford's 'Love at First Sight' (1704) "The rosy morn looks blithe" \* †
- In Motteux's 'The Amorous Miser' (1705): "While the lover is thinking" \* †
- In Howard's 'The Committee' (revived c. 1700-3) "Cou'd a Man be secure" †
- In unidentified plays: "Celis is soft" \* †
- "Why does Willy shun his dear" \* †

See also Anthem.

**Jeremiah Clarke (ii)** (b. ?; d. ?), "Organist in Birmingham". He published three volumes of songs and one volume of 'Sonatas for Harpsichord or Piano Forte' with additional string parts, between 1760 and 1791. It is just possible that this was the Jeremiah Clarke baptized at Windsor in 1722 (see (i) above).

**Jeremiah Clarke (iii)** (b. ?; d. Bromsgrove, 1809). He took the B.Mus. at Oxford and was organist of Worcester Cathedral in 1806-7.<sup>1</sup> H. W. S.

<sup>1</sup> Information from West's 'Cathedral Organists' (1921).

**CLARKE, John** (later known as **Clarke-Whitfield**) (b. Gloucester, 13 Dec. 1770, d. Holmer nr. Hereford, 22 Feb. 1836).

English organist and composer. He received his musical education at Oxford under Philip Hayes. In 1789 he was appointed organist of the parish church of Ludlow; in 1793 he took the degree of B.Mus. at Oxford, in the same year he was appointed master of the choristers at St. Patrick's Cathedral and Christ Church, Dublin. In 1794 he succeeded Richard Langdon as organist of Armagh Cathedral, which post he held till 1797.

In 1795 Clarke was given by private grace the degree of Mus.D. in Dublin, and in 1799 the Irish rebellion led him to resign his appointments and return to England, where he soon afterwards became organist and master of the choristers of Trinity and St. John's Colleges, Cambridge. In 1799 he was granted the degree of Mus.D. at Cambridge, *ad eundem* from Dublin, in 1810 incorporated at Oxford. He assumed the name of Whitfield, in addition to his paternal name of Clarke, on the death of his maternal uncle, Henry Fotherley Whitfield, in 1814. In 1820 he resigned his appointments at Cambridge for those of organist and master of the choristers of Hereford Cathedral, and on the death of Hague, in 1821, he was elected Professor of Music at Cambridge, a post he occupied till his death, but retaining that at Hereford until 1832, when he was attacked by paralysis and resigned his cathedral appointments. He is buried in the East Walk of the Bishop's cloister, Hereford Cathedral, where a mural tablet is erected to his memory.

Clarke-Whitfield's compositions consist of cathedral services and anthems (published in four volumes in 1805 and subsequently), an oratorio, 'The Crucifixion and the Resurrection' and numerous glees, songs, etc. He edited a collection of 30 anthems by various composers. Among the many works arranged by him for voices and pianoforte his edition of several of Handel's oratorios and other pieces should be remembered as being the first of that master's works so treated. W. H. H.

**CLARKE, Rebecca** (b. Harrow, 27 Aug. 1886).

English violinist and composer. Of musical parentage, she grew up in an environment of chamber music. She showed early talent and began to play the violin at the age of eight. At the R.C.M. in London she studied composition with Stanford and took up the viola as the basis of her professional career. She played at several of the Classical Concerts, was a member of a quartet consisting of Adila and Jelly d'Aranyi, violins, and Suggia (afterwards May Mukle), cello, besides other combinations. In 1916 she went to America, originally for a season, but remained until the end of the first world war, and for a period after that she

divided her time between the two countries. Permanently settled in London again during the 1920s-30s, she became a member (viola) of two quartet teams: the English Ensemble (pianoforte quartet) and the Pro Musica String Quartet. But she still frequently played in the U.S.A., and on her marriage in 1944 to James Friskin, who had been a fellow-student of hers at the R.A.M. and had long lived in New York, she joined him there.

Rebecca Clarke wrote the article on the viola for Cobbett's 'Cyclopedic Survey of Chamber Music'. As a composer she first attracted attention in the competition connected with the Berkshire (U.S.A.) Festival of 1919, where her Sonata for viola and pianoforte was at first bracketed with the Suite by Ernest Bloch, but placed second by a casting vote. In 1921 she again secured the second place in the same competition with her Trio for violin, cello and pianoforte, and was afterwards commissioned to write another work for the 1923 Festival, which took the form of a Rhapsody for cello and pianoforte. The same year she undertook a journey round the world as a violist.

#### CATALOGUE OF WORKS

Psalms for unaccompanied chorus (1920).  
'Lullaby' and 'Grotesque' for viola & cello (1918).  
Trio for vn, cello & pf. (1921)  
Sonata for viola & pf. (1919).  
'Chinese Puzzle' for vn. & pf. (1922).  
'Rhapsody' for cello & pf. (1923).  
'Midsummer Moon' for vn. & pf. (1924).  
'The Old English Songs' arr. for voice & vn. (1924).  
'Three Irish Country Songs' arr. for voice & vn.  
Psalms for voice & pf. (1920).  
Songs: 'Shy One', 'The Coths of Heaven' (Yeats), 'Infant Joy', 'Down by the Salley Gardens' (Yeats), 'The Seal Man', 'The Cherry Blossom Wand', 'Cradle Song', 'Eight o' Clock', 'The Aspidistra', &c.

E. E., adds.

**CLARONE** (Ital., augment.). The Italian name for the bass clarinet, sometimes also the basset horn.

See also Clarinet.

**CLARSEACH** (Clarseth). See CLAIR-SEACH.

**CLASSICAL**. A term which in music has much the same signification as it has in literature. It is used of works which have held their place as masterpieces in general estimation for a considerable time, and — more loosely — of new works which are generally considered to be of the same type and style. Hence the name has come to be especially applied to works in the forms which were adopted by the great masters of the latter part of the 18th century, such as instrumental works in the sonata form and operas constructed after the received traditions; and in this sense the term was used as the opposite of "romantic" in the controversy between the musicians who wished to retain the old forms and those, like Schumann, who wished music to be developed in forms

which should be more the free inspiration of the composer and less restricted in their systematic development. C. H. H. P.

*See also* Romantic.

**CLASSICAL CONCERT SOCIETY.** This Society came into existence in London after the death of Joachim to continue the series of chamber-music concerts which had been organized by the Joachim Committee. It gave its first concert at the Wigmore (then Bechstein) Hall on 21 Oct. 1908. The programmes followed the same classical pattern for several years and were in the hands of the leading chamber-music players of the day, the Klingler Quartet, Lady Hallé, Fanny Davies, Leonard Borwick, Casals, etc. Later a more eclectic policy was adopted, and a good many works by living composers were introduced. There was an interval during the war years (1914-18), a further series of concerts being given in 1919, 1921 and 1922. N. C. G.

*See also* Joachim Quartet

**CLASSICAL HARMONISTS.** *See* CHORAL HARMONISTS.

**CLASSICI MUSICA ITALIANA.** A collection of Italian classics including operatic, vocal and instrumental works by well-known composers from the 16th to the 19th century under the general editorship of Gabriele d'Annunzio. Published at Milan by the Soc. An. Notari La Santa, 1919 ff.

*Vol.*

1. Banchieri, A., Choral works.
2. Bassani, C. B., Canzoni.
3. Boccherini, L., Sonatas.
4. Caccini, G., Arias.
5. Carissimi, G., Oratorios.
6. Cavazzoni, G., Compositions.
7. Cherubini, L., 'Le due giornate'.
8. Clementi, M., Sonatas.
9. Corelli, A., Sonatas.
10. Cavallieri, E. del, 'La rappresentazione di anima e di corpo'.
11. Durante, F., Sonatas, Toccatas and Divertimenti.
12. Frescobaldi, G., Sonatas.
13. Galuppi, B., 'Il filosofo di campagna'.
14. Gesualdo da Venosa, Madrigals.
15. Jommelli, N., 'La Passione di Gesù Cristo'.
16. Locatelli, P.,  
and  
Bertoni, F. G., } Compositions.
17. Marcello, B., Cantatas.
18. Martini, G. B., Sonatas.
19. Monteverdi, C., 'Il combattimento di Tancredi e Clorinda'.
20. Passello, G., 'La pazzia per amore'.
21. Palestrina, P. L. da, Canzonettas and Madrigals.
22. Paradisi, P. D., Sonatas.
23. Pergolesi, G. B., Operas.
24. Peri, J., 'L'Euridice'.
25. Porpora, N. A., Sonatas.
26. Rossi, M., Compositions.
27. Rutini, G., Sonatas.
28. Sammartini, G. B., Sonatas.
29. Sandoni, P. G.,  
and  
Serini, } Sonatas.
30. Scarlatti, A., Cantatas.
31. Scarlatti, D., Compositions.
32. Tartini, G., Sonatas.
33. Turrini, F., Sonatas.
34. Veracini, F. M., Sonatas.
35. Vivaldi, A., 'Le stagioni'.
36. Zipoli, Compositions.

K. D.

**Claudel, Paul.** *See* Albert (K., 'Annonce faite a Marie', incid m.), Cartan ('Ours et lune', overture), Hindemith (choral work), Honegger ('Jeanne d'Arc', oratorio), 'Soulier de satin', incid m., choral work, 3 songs), Jolivet ('Christophe Colomb', radio m.), Koehlin (song), Milhaud ('Christophe Colomb', lib., 'Homme et son désir', ballet; incid. m. for 5 plays, 'Fête de lumière', spectacle, 6 choral works; 11 songs).

**BIBL.** —SAMSON, JOSEPH, 'Paul Claudel. musicien-poète' (Geneva, 1948)

**CLAUDIN.** *See* LE JEUNE, CLAUDE. **SERISY, CLAUDE DE.**

**CLAUDINE VON VILLA BELLA** (Opera). *See* GOETHE.

**CLAUDIO DA CORREGGIO.** *See* MERULO, CLAUDIO.

**Claudius, Matthias.** *See* Beethoven (song), Brunner ('Mensch', motet), Gál (Motet), Gersberg (motets), Henssberg (cantata), Hindemith (vocal trios), Křenek (3 choruses), Loewe (2 songs), Noct (2 choral works), Reutter (H., choral work; song cycle), Schoeck (17 songs), Schubert (11 part songs, 12 songs), Schulz (J. A. ?, songs), Siegl ('Grosse Halleluja', choral work; part songs).

**CLAUSETTI, Pietro** (b. Naples, 2 Jan. 1904).

Italian composer. He took a diploma in Giacomo Orefice's class at the Milan Conservatory. Among his works are a "fable" in 3 acts, 'Ali Babà' (1935), with chamber orchestra, film music, songs for voice and piano-forte, and above all a cantata, 'S. Giovanni Laterano', for chorus and orchestra, first performed at Perugia and revived with much success at the Teatro alla Scala, Milan, in Sept. 1951 under the direction of Victor de Sabata. G. M. G.

**CLAUSS-SZARVADY, Wilhelmine** (b. Prague, 13 Dec. 1834; d. Paris, 1 Sept. 1907)

Czech pianist. She was the daughter of a merchant and received her musical education at the Proksch Institute in Prague. In 1849 she made her first concert tour, attracting great attention both at Dresden and Leipzig (1850). Nevertheless, she lived almost unnoticed in Paris for nearly a year, although Berlioz interested himself much in her favour. She announced a concert, but it was postponed on account of her mother's death. Being now an orphan, she was kindly received by the singer Caroline Unger-Sabater, and in the following year her claims were acknowledged in Paris. Thence her fame spread through Europe. She was in London in 1852 and again in 1871. Her last visit was in 1886. She married (1857) the Hungarian author Friedrich Szarvady. Her repertory consisted mainly of the works of Scarlatti, Bach and Beethoven, and it was upon her interpretation of these that her great reputation was founded. A. M.

**CLAUSSEN, Julia** (b. Stockholm, 11 June 1879; d. Stockholm, 1 May 1941).

Swedish mezzo-soprano singer. She studied at the Royal Academy of Music in Stockholm and later in Berlin. On 19 Jan. 1903 she made her début at the Royal Opera, Stock-

holm, in Donizetti's 'Favorita', and she remained there for nine years. She appeared in London, at Covent Garden, and in Paris, at the Théâtre des Champs-Élysées, in 1914, as a guest from the Royal Opera of Stuttgart. The outbreak of war drove her to the U.S.A., where she made a tour with the Chicago Opera, and she was at the Metropolitan Opera in New York, appearing in the principal mezzo parts, from 1917 to 1932. E. B.

**CLAUSULA.** In the Organum of the late 12th and early 13th centuries sections occur where the very long notes of the tenor (lowest voice) are interrupted by a short section in which the tenor movement is quicker, and almost in step with the other voice or voices. A large number (about 540, to be exact) of these sections have been rewritten in other parts of the manuscripts of the 'Notre-Dame Corpus' in an altered or improved form. These improved forms are known as "substitute-clausulae": they are in two parts except for a very few which are in three.



(Opening of the clausula "go", i.e. the second syllable of *Virgo*, from MS Wolfenbüttel 677, f. 46.)

The lively character of the tune in the upper part of this example is typical of the substitute-clausulae, and is closely similar to that found in the caudae of the Conductus. Its affinities with the melodic and rhythmic language of dance and song music are obvious, but these implications have not yet been fully explored.

The importance of the clausula in the history of music is twofold: (a) it is the oldest known "absolute" polyphonic music, for it has no text and is almost certainly intended for instruments as much as for voices; and (b) it is the cradle of the Motet, for the oldest motets are found to be nothing but clausulae with new, non-liturgical words added to the upper part or parts. A. H.

See also *Ars Antiqua*. Cadence (1). Conductus Motet. Organum.

**CLAVÉ, Anselmo** (b. ?; 1824; d. ?; 1874). Spanish (Catalan) musician. With no great musical culture, but with considerable intuition and practical good sense, he founded

choral societies in various parts of the country, for which he wrote a number of works in the style of choruses of French and Italian opera. These choral societies have had considerable development in Catalonia; and from being groups of men and women who sang mainly by ear they have developed into associations like the Orfeó Català, perhaps the most important musical institution in Spain. J. B. T.

**CLAVECIN** (Fr.). The French name of the harpsichord, derived by apocope from the Latin *clavicymbalum*.

See also Harpsichord Psaltery.

**CLAVECIN MAILLETS.** See PIANO-FORTE.

**CLAVI-ARPA.** See HIDALGO.

**CLAVIATUR CONTRAFAGOTT.** See DOUBLE BASSOON.

**CLAVICEMBAL D'AMOUR.** See CEMBAL D'AMORE.

**CLAVICEMBALO** (Ital.). One of the Italian names of the harpsichord, and the most used. It is derived from *clavis*, a key, and *cembalo*, a dulcimer or psaltery. Other Italian names for this instrument are *gravicembalo* (a phonetic variation caused by the interchange of *r* with *l*) and *arpicordo*, from which comes the English "harpsichord". A. J. H.

See also Cembalo. Harpsichord.

**CLAVICHORD** (Old Ger. & Med. Lat. *clavichordum*; modern Ger. *Clavichord*, Fr. *manicorde*, *manicardon*, *clavicorde*; Ital. *manicordo*; Spa. *manicordio*). In the Romance languages *clavicordo* and similar names generally denote a spinet or harpsichord. (See PLATE 7, Vol. II, frontispiece).

The clavichord is a keyboard stringed instrument in which the tone is produced by means of a metal tangent striking the strings. This, the simplest of all types of action for keyboard instruments, produces a most delicate and beautiful tone-quality, and a well-made instrument has virtues of tone and touch of the highest musical standard, enabling a performer to interpret suitable music with great effect. Thus there are many who would consider the clavichord of all instruments the most beautiful.

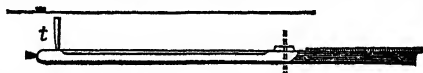
The origin of the clavichord is obscure. The earliest detailed description, which also contains diagrams and information on its design and construction, is contained in the manuscript treatise of Arnaut of Zwolle in the Bibliothèque Nationale in Paris (MS B.N. Latin 7295), written about 1425. Fol. 129 of this manuscript gives a perfect plan of a clavichord that has three octaves and one semitone of compass, the highest note being *c'''* and the lowest B. The earliest literary reference to the clavichord appears in the Rules of the Minnesingers drawn up by Eberhard Cersne in 1404, but beyond the mention of the instru-

ment there is nothing here. In England in 1477 William Horwood, master of the choristers at Lincoln Cathedral, was appointed to teach the boys the "clavychord", and the poet Skelton refers to the instrument in 'A comely Caystrowne' (printed c. 1500 by Pynson) in the following words: "Comely he clappyth a payre of clavycordys". There are only a few further references to the clavichord in the 15th century, but we need not conclude that this comparative silence implies that the use of the instrument was excessively rare, and one may be justified in supposing that it was well known throughout Europe by that time, since none of the few references to it treat it as anything but a usual or even common musical instrument. Reverting to the manuscript of Arnaut, it is interesting to observe that at this early date his description and drawing show a perfectly practical and normal instrument, and it is reasonable to suppose that such instruments had been made at least in the generation before Arnaut wrote. While we have no definite evidence, it is by no means unlikely that some kind of clavichord, possibly with a rudimentary keyboard, existed as far back as the 13th century.

The earliest existing specimens are generally Italian and date from the first half of the 16th century; the earliest one which bears a date is in the Metropolitan Museum of Art in New York and is dated 1537, although some doubt has been cast upon its authenticity. A clavichord, unfortunately unsigned and undated, which is probably of German origin and is now in the possession of Mr. Robert Henshaw of Bath, may well be of the same date or earlier still. This instrument is not unlike Arnaut's model and must be a typical example of those made in the very early 16th century in Germany. Generally speaking, we hear very little of the clavichord in any country except Germany from the 16th century onwards. Mersenne, writing in 1636, describes, with a fine engraving to illustrate his text, a large instrument which in some respects may be considered rather conservative in design. There appears to be no surviving French clavichord of this period; nearly all the instruments we still have are of German or Italian origin and date from the 17th century to the time when the clavichord went out of use early in the 19th century. In 18th-century Germany the clavichord was widely cultivated, and from the many examples of this period which survive we are able to know exactly what the instrument was like. The contemporary literature on the subject, however, is so sparse, even in the 18th century, that the enquirer is reduced to studying the history of the instrument by examining the many specimens which languish in the museums of Europe and America; there is at present no

modern work devoted to the subject, and the reader is obliged to consult the various works on musical instruments in general, or upon other keyboard instruments, in order to learn what modern scholarship has to offer.

CONSTRUCTION. — The clavichord exists in only one form, and the very simplicity of its action dictates a constancy of design which allows of no more than minor variations in detail. The case is oblong, like that of a square pianoforte, and the strings are stretched horizontally so as to cross the back ends of the keys. To the right of the keyboard is the soundboard upon which rests the bridge, which is shaped in the usual S form to measure off the correct length of string for each note. The tuning-pins are mounted in a wrest-plank on the right-hand side of the case, the other ends of the strings being hitched to pins which run along the back of the frame, and its left-hand end in the case of a few bass strings. At the farther end of each key is rigidly fixed a small blade of brass called the "tangent", and when the key is depressed this tangent will rise with it and meet the string; in this way the sound is produced, and it is important to note that



the vibrating length of the string is from the point at which the tangent hits it to the bridge: the left-hand end which runs from the point of contact of the tangent to the hitch-pin is damped by means of cloth woven in and out between the strings. When the player releases the key the tangent leaves the string and the cloth, which previously damped only the unused left-hand portion of the string, now influences the vibrating length as well, and silences it immediately. From this method of causing the strings to sound two important features arise, of which the first is this, that a given string may have the tangents of more than one key to play upon it, and provided the tangents met the string at the correct distance from the bridge a different note would be given by each key.

tone PRODUCTION. — This peculiarity of construction meant that clavichords could be made in which one string, or rather one pair of strings, for clavichords always have two strings to a note, could serve for more than one note, and provided the two notes were not required to be played simultaneously this was a perfectly good arrangement. Early clavichords were always made thus, and the system persisted until the middle of the 18th century. A clavichord thus made was known as *gebunden* or "fretted", those with a separate pair of strings for every note being called *bundfrei* or "fretless". The makers ingeniously arranged the notes so bound together in such

a way that no inconvenience would be experienced in playing music written in the usual or common keys. The advantages of making a clavichord *gebunden* are partly simplicity and presumably cheapness, and partly the reduction in tension, which allows a lighter frame and less pressure on the soundboard, and consequently the possibility of a better tone.

The second advantage of the clavichord, which derives from its peculiar construction, is that it is possible to vary the pitch of the note by the pressure on the key: since the tangent is in direct and rigid contact with the strings, a player may press harder and thus increase the tension of the strings and slightly sharpen the note. With a suitable touch a most effective *vibrato* may be obtained, this effect being known in Germany as the *Bebung*. As well as this effect the player can command dynamic light and shade from the quietest of *pianissimo* to, comparatively, a *forte*.

The greatest failing of the clavichord for many tastes is its lack of volume: it can never effectively be used as an accompanying instrument, and its use is restricted to the study and the small intimate gathering. Within its limitations, however, it is an absolutely perfect instrument and has no equal among keyboard instruments for the expressive interpretation of suitable music; and from a purely mundane point of view its very quietness makes it the ideal instrument for study where a louder instrument might be forbidden.

**DESIGN.** — The design of the clavichord is far more subtle than may appear at first sight. The scaling of the lengths of the strings is vital. The strings are all of thin brass wire — those of *c'* about 0.012 in. in diameter, and smaller still in the higher registers. Two factors are critical for both tone and touch: one is the proportion of the length of a key from its front to the tangent where it is pivoted, the other the length of the unused portion of the string to the left of the tangent. A correct gradation of these proportions and lengths is vital if the clavichord is to speak well and feel comfortable to play, and if it is to be responsive to the *Bebung*. The soundboard is also extremely critical: it must be of the right kind of wood, and here the choice can only depend on the maker's experience, and its thickness, which is generally a little under  $\frac{1}{4}$  in., must be carefully considered. The old makers had their own methods in these matters, and even after examining many instruments, good and indifferent, it is hard to draw firm conclusions. There is in the tone-quality of a clavichord, like that of a violin, an elusive element which most recognize but none can define.

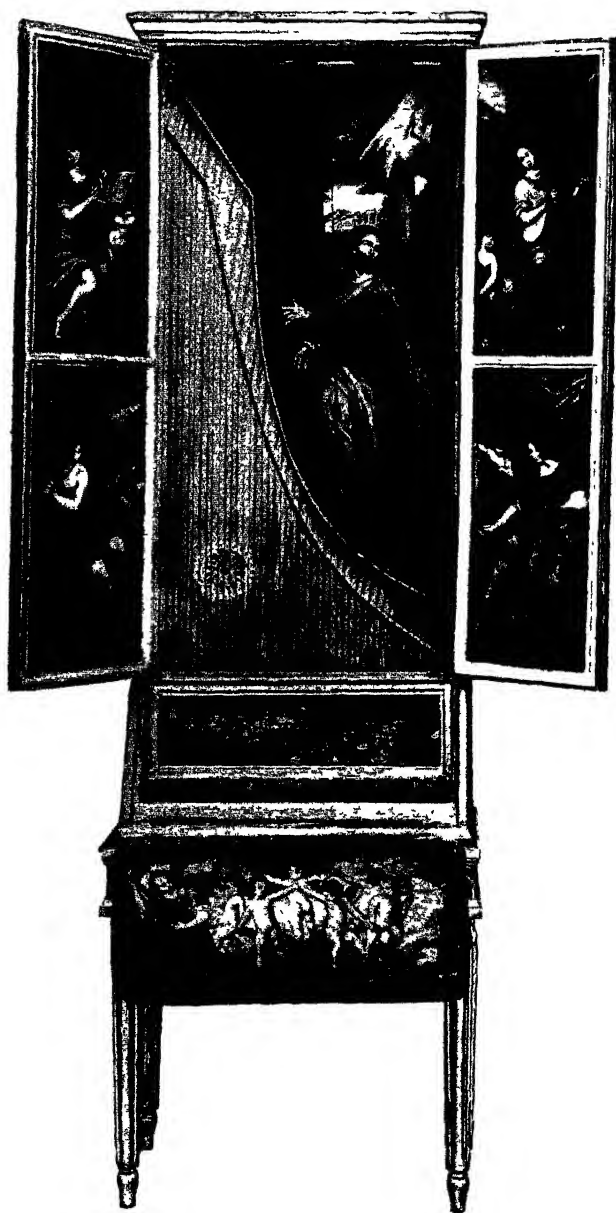
**COMPASS.** — The clavichords of the 16th and early 17th centuries were of some  $3\frac{1}{2}$  octaves in compass. Whether the lowest notes were tuned in any kind of "short octave" is

not known for certain, but it is very likely. The German instruments of the latter part of the 17th century were 4 octaves in compass, and by the end of the 18th century instruments of over 5 octaves were being made.

**MAKERS.** — The comparative simplicity of the clavichord has led to its being frequently made by amateurs, both in the past and in our own days, and some antique clavichords have every mark of being made by the talented amateur. The most celebrated of the past must surely be Jacob Adlung (1699–1762) of Erfurt and Jena, an organist and teacher of music and languages, who made, according to his own statement, sixteen clavichords of the best quality. His house was destroyed in the great fire of Erfurt in 1736, and losing his stock of precious woods and his library he never again had the same enthusiasm for his experiments. For posterity, however, he left his 'Musica mechanica organoedi', published in 1768 with footnotes by J. F. Agricola, a book containing much material of interest on other keyboard instruments as well as the clavichord.

Many surviving clavichords are unsigned, but certain German makers of the 18th century are deservedly famous, most famous of all, perhaps, the Silbermanns — uncle and nephew — of Dresden and Strasbourg respectively. The Hamburg family of Hass made clavichords of very great excellence, not only musically but as works of art: they often favoured a style of instrument decorated in red lacquer with Chinese subjects in gold, and retained the floral decoration painted in tempera upon the soundboard, which is more often associated with the Flemish school of harpsichord makers. Hubert of Ansbach made instruments of very great beauty, and among less-known makers may be instanced Carl Lemme of Brunswick and Horn of Dresden.

**REVIVAL.** — Clavichords were made in Germany and Sweden as late as the early years of the 19th century. Then for some fifty years the clavichord was almost forgotten, to be revived again in England in the latter part of the century. A. J. Hipkins was the first to bring it to public notice in England, and some years later Arnold Dolmetsch started to make clavichords and to interest a wider public in them. Almost all modern makers have favoured a rather small model of clavichord of only 4 octaves in compass, which, while sufficient for most music up to and including that of J. S. Bach, is not sufficient for playing that of C. P. E. Bach and his time, which comprehends the last music written for the clavichord at a time when the pianoforte was only just coming into use. While the advantages of portability in a small clavichord are not to be despised, the larger instrument of 5 octaves in compass is a far more useful musical instrument and can be made with more purity and



CLAVICYTHERIUM OR UPRIGHT HARPSICHORD (Italian, 17th century)  
(Metropolitan Museum, New York)





smoothness of tone throughout its compass than a small instrument.

Since the revival of the clavichord, which began at the end of the 19th century, public interest in it has gradually increased, and very noticeably so since the second world war; it seems that the nature of musical life in the 20th century is turning more and more musicians to the cultivation of the delicate and unobtrusive clavichord. Instruments are now made in Germany by several makers, in America by others and in England by at least five professional makers and a host of amateurs.

**SPECIAL TYPES** — Although the standard clavichord is ideal in its simplicity, mention must be made of the pedal clavichord that was not unknown in the 18th century. It would seem that such instruments were made mainly for practising organ music, and they were really three instruments joined together, one for the pedal register and a further pair for the two manuals. Adlung mentions such instruments, and Rejnvaan in his 'Musikaal kunst wordenboek' of 1795 describes one with an engraved illustration.

Perhaps a more interesting development of the clavichord was Gottfried Silbermann's *cembal d'amour* or *cembalo d'amore*, which he invented about the year 1721. In this the normally unused part of the string to the left of the tangent was made to pass over a bridge on a second soundboard and given a separate device for damping. The resulting tone was much like that of a normal clavichord, though somewhat louder and very sweet. So far as is known no example of a *cembal d'amour* survives.

H. G. (11).

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See also Short Octave Tangent. Well-tempered Clavier.

**CLAVICHORD PLAYING.** See HARPSICHOORD PLAYING (II) (f).

**CLAVICOR.** A brass valved instrument of tenor pitch invented in Paris by Danays in 1837 and made by the firm of Guichard. The clavicor was used in military bands for some time, first as a substitute for the alto ophicleide, which, unlike the bass ophicleide, seems always to have given trouble. Built in various

pitches from E $\flat$  down to B $\flat$ , the clavicor had three valves, two of them worked by the right hand and one by the left, but from 1840 all three valves were worked by the right hand in the ordinary way. Its bore was rather narrow and it was held up vertically by the performer in front of himself. Although its active life ceased long before the turn of the century, since it was supplanted by the E $\flat$  tenor horn, it was commemorated for some considerable time in Italian military-band nomenclature, in which the E $\flat$  tenor horn part was called *clavicorno in mi $\flat$*  until quite recently. For drawings of an entire family of clavicors see Lavignac, p. 1455.

In England clavicors were made by Pace, and a part for "E $\flat$  Clavicor Solo" is included in some brass-band journals issued in the 1850s.

A. B.

**CLAVICYTHERIUM.** The monkish Latin name for a vertical spinet.<sup>1</sup> There is a valuable specimen of this instrument in the Donaldson Museum belonging to the R. C. M. in London, formerly in the collection of Count Giovanni Correr of Venice. There is no name or date on this instrument, but it can hardly be later than the first years of the 16th century; Viridung gives a woodcut of such an instrument ('Musica getutscht und aussgezogen', Basel, 1511). The keyboard of this specimen has three octaves and a minor third, E to g'', less than Viridung's compass, but we may regard the lowest E as being tuned down to C, according to the "short octave" arrangement. The jacks have plectra of wire, not quill. The upright harpsichord has also been called clavicitherium. There is a fine example in the Metropolitan Museum, New York. Alessandro Kraus, jun., of Florence, issued a pamphlet, in English, describing the very interesting "One-Keyboarded Clavicitherium" in the Kraus Collection (1910), giving a photograph of the instrument.

A. J. H.

The 'Kongl. Svenska Vetenskaps Acad. Handlingar' (July-Sept. 1741) contains the description (pp. 218-20) of Dr. Brelin's "Upright double Clavecin", which is provided with nearly all the strings double the usual length, so that the back portion vibrates in unison with the front part giving the note. There appears to have been a duplicate set of strings at the back of the soundboard, both operated from the same keyboard. In an earlier paper (*ibid.*, July-Sept., 1739, p. 81) this method of stringing is described; also it is stated that no string rests on the bridge itself but is supported by a short brass or iron pin in which a notch is provided to hold the string.<sup>2</sup>

<sup>1</sup> See PLATE 13, Vol. II, p. 328.

<sup>2</sup> See also German trans of both papers: 'Kdoigl. Schwedische Akad. der Wissenschaften. Abhandlungen aus der Naturlehre, Haushaltungskunst und Mechanik', Vol. I, 1739-40, pp. 99-101, and Vol. III, 1741, pp. 251-54.

This method of stringing is a development of Silbermann's "Clavecin d'Amour" already known in Stockholm<sup>1</sup>, and Brehn himself first applied it to the clavier, as this paper of 1739 shows.

The upright double clavecin was provided with eight foot pedals by means of which it was possible to produce *forte* and *piano*, deep or high notes and strong or weak sounds with the greatest speed; and to obtain any volume, from the strongest to the weakest, as the whole or half the strength of the instrument could be damped by means of only one or two pedals. The instrument was so large that it was possible to climb inside it.

R. E. M. H.

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**CLAVIER.** (1) The French name for the keyboard of the organ, pianoforte and kindred instruments (Ger. *Claviatur*, *Klavatur*, *Tastatur*; Ital. *tastatura*).

(2) The German generic name for keyboard stringed instruments. harpsichord, clavichord, pianoforte, etc. It never suggests any particular instrument (e.g. Bach's title 'Das wohltemperierte Clavier' does not suggest that the 48 Preludes and Fugues are to be played on the clavichord particularly, but simply that the work is written for a stringed keyboard instrument and may be performed on whatever instrument the player happens to possess). The familiar translation of the title as 'The Well-tempered Clavichord' is therefore misleading. English has no other word for "clavier", in its older sense, than "keyboard", but for better or worse we may continue to render Bach's title as 'The Well-tempered Clavier'. *Clavier* (modern *Klavier*) always means an instrument in German, never the keyboard (see (1) above).

(3) The term is used occasionally in English in both the French and the German sense, especially the latter, to indicate an unspecified old (pre-pianoforte) keyboard instrument. It has also been applied (more in the French sense) to certain instruments used for technical practice which afford the conditions of pianoforte playing with a minimum of tone, or no tone at all, known as "practice claviers".

J. A. F.-M., adds.

**CLAVIERÜBUNG** (Ger, lit. keyboard practice). A collective work in four parts by Bach containing various compositions for practice on keyboard instruments—harpsichord, clavichord and organ—published in 1731, 1735, 1739 and 1742. It includes the 'Italian Concerto' and "Goldberg" Variations for harpsichord and the 21 "Catechism" chorale preludes for organ. (For full contents

see BACH, Catalogue of Works Organ Works and Clavier Works.)

**CLAVIHARPE.** See DIETZ (C & J. C.).

**CLAVIJO (Clavixo) DEL CASTILLO, Bernardo** (b. ? , c. 1545; d. Madrid, 1 Feb. 1626).

Spanish organist, harpsichordist and composer. He belongs to the 16th-century Spanish organ school at the head of which stands the name of Antonio de Cabezon. In his youth he was in Italy in the retinue of the Duke of Alba, and he lived for many years at Palermo, where, as may be gathered from the State Archives, he was organist at the church of San Pietro in the royal palace (*Cappella Palatina*) from 6 Dec. 1569 to Jan. 1590. During that time he published a collection of 'Motecta ad canendum 4-8 vocum' under the name of "Bernardo Clabixi del Castello in regia Capella sicula organici musici" (Gardano, Rome, 1588).

Back in Spain, he is said to have become professor of music at the University of Salamanca in 1594, retaining the post until 1604, and he was in service in the royal chapel at Madrid. The musical gatherings held at his house in the Spanish capital were famous: the illustrious musician played the harpsichord or clavichord while his daughter Bernardina performed on the harp and friends took the parts for stringed instruments.<sup>2</sup> A *tiento* (prelude) for organ, taken from a manuscript in the Escorial, is published in Vilalba's 'Antología de organistas clásicos'. O. T.

**CLAVIOL.** See SOSTINENTE PIANOFORTE

**CLAVIOLA.** See HARP PIANO.

**CLAVIORGAN(UM).** A rare keyboard instrument which combined harpsichord and organ. There is a specimen in the Victoria and Albert Museum in London, made in England by Ludovic Thewes, dated 1579. The harpsichord has two 8-ft. and one 4-ft. sets of strings. This rests on a stand containing the organ, which has five stops of wood and metal pipes, but as only one pipe remains it is impossible to determine their specifications.

Bedos de Celles, in 'L'Art du facteur d'orgues' (1778), in a chapter headed 'L'Organisation du clavecin ordinaire', describes, with illustrations, a three-manual claviorganum. The two top manuals carried jacks, playing at 8-ft. and 4-ft. pitches, and the bottom manual, which could be coupled at will to the second manual, was the organ keyboard. The organ specification is:

(1) Un bourdon de 4 pieds bouché. (2) Un Prestant (principal) de deux pieds bouché. (3) Un Dessus de 8 pieds ouvert. (4) Un Hautbois dont la Basse sera un Basson.

<sup>1</sup> Communicated by Dr. T. Norlind to the writer in a letter dated 28 June 1933.

<sup>2</sup> Vincente Espinel, 'Historia del Escudero Marcos de Obregon', III, 5. (The novel on which Le Sage based his 'Gil Blas'.)

The bellows of the instrument are in the stool, worked by a pedal protruding for the player's right foot.

Bedos also has a chapter describing 'L' Organisation d'un piano-forté, imaginée & exécutée à Paris par M. Lepine, Facteur d'Orgues du Roi'. A. H. (iv).

**CLAY, Frederic** (b. Paris, 3 Aug. 1838<sup>1</sup>; d. Great Marlow, 24 Nov. 1889).

English composer. He was the son of James Clay, M.P., a very famous whist player and author of a well-known treatise on the game. Frederic was educated in music entirely by Molique, with the exception of a short period of instruction at Leipzig under Hauptmann. He held a post for a time in the Treasury. His compositions were almost wholly for the stage. After two small pieces for amateurs, 'The Pirate's Isle' (1859) and 'Out of Sight' (1860), he made his public début in 1862 at Covent Garden Theatre with 'Court and Cottage', libretto by Tom Taylor. This was followed by 'Constance' (1865), 'Ages Ago' (1869), 'The Gentleman in Black' (1870), 'Happy Arcadia' (1872), 'Cattarina' (1874), 'Princess Toto' and 'Don Quixote' (both 1876). In addition to these Clay wrote part of the music for 'Babul and Byou' and the 'Black Crook' (both 1872), and incidental music for Shakespeare's 'Twelfth Night' and for Albery's 'Oriana'. 'The Merry Duchess' was produced at the Royalty Theatre on 23 Apr. 1883 and 'The Golden Ring' at the Alhambra on 3 Dec. 1883. He also composed two cantatas, 'The Knights of the Cross' (1866) and 'Lalla Rookh' (containing what is perhaps his best-known song, "I'll sing thee songs of Araby"), produced with great success at the Brighton Festival, Feb. 1877, and not a few separate songs.

In all his works Clay showed a natural gift of graceful melody and a feeling for rich harmonic colouring.<sup>2</sup> Although highly successful in the treatment of dramatic music, it is probable that his songs will give him the most lasting fame. 'She wandered down the mountain side', 'Long ago' and 'The Sands of Dee', among others, are poems of great tenderness and beauty, and not likely to be soon forgotten. He was struck with paralysis immediately after the production of 'The Golden Ring'. J. A. F.-M.

See also Mortellari (4, grandmother). Ruddigore (setting of orig. version).

**CLAYTON, Thomas** (b. ?; c. 1670; d. ?).

English composer. He was a member of the king's band in London from 1692 to 1702 and went to Italy for improvement in the latter

year. On his return he associated himself with Nicola Haym and Charles Dieupart in a speculation for the performance of musical pieces at Drury Lane Theatre. Their first venture was 'Arsinoe, Queen of Cyprus', "an opera after the Italian manner, all sung", translated by Motteux and performed on 16 Jan. 1705. Clayton provided the greater part of the music — 23 out of 37 vocal numbers, according to the published 'Songs' — and although the work was little thought of by contemporary critics<sup>3</sup>, it was fairly successful and had 36 performances until 1707. Thus encouraged, Clayton proceeded to set to music Addison's opera 'Rosamond', which was produced on 4 Mar. 1707 and proved a dismal failure<sup>4</sup>, in spite of a very favourable review in 'The Muses' Mercury'. The 'Songs' (42 numbers) were published by Walsh.

According to some accounts Clayton went to Dublin in 1709, in the retinue of Lord Wharton, to establish "opera in the Italian manner" in Ireland as well. Nothing, however, seems to be known about any results of such an attempt. He was certainly living in London in 1711, when 'The Passion of Sappho' and 'The Feast of Alexander' (the first by William Harrison, the second by John Hughes, after Dryden) were performed with music by Clayton at his residence in York Buildings (as stated in the printed libretto, which contains an interesting preface on Italian and English music) on 24 May of that year.<sup>5</sup> The music of these two pieces is lost. There is a record of a revival of the former at the Lincoln's Inn Fields Theatre on 15 Nov. 1718, when Clayton was presumably still alive, but nothing else is known about any further activities of the man who, even if he was no great composer, deserves some credit for reintroducing English opera after the death of Purcell and at the same time preparing the ground for the splendid rise of Italian opera in London. A. L.

See also Dieupart Franceschini (model for 'Arsinoe').

**CLÉ DU CAVEAU.** The title of a large collection of French airs, including the tunes of old songs dating from before the time of Henri IV, old vaudevilles, commonly called *pontneufs*, and airs from operas and *opéras-comiques* which from their frequent use in *comédies vaudevilles* became popular airs (what are called *tambres*). The fourth and last edition of the work, published by Capelle, goes down to 1848; it contains 2350

<sup>1</sup> It has always been alleged that Clayton did no more than use a collection of airs he had brought with him from his journey; yet apparently none of the airs in 'Arsinoe' has ever been traced to any other composer.

<sup>2</sup> Addison's libretto was set to music again by Arne in 1733 and by Arnold in 1876.

<sup>3</sup> See letters in 'The Spectator' of 26 Dec. 1711 and 18 Jan. 1712, advertising the concerts and referring to Clayton's 'Arsinoe'.







<sup>4</sup> See 'London Figaro' for 7 Dec. 1889.  
<sup>5</sup> This is retained as the generously expressed opinion of Clay's greater contemporary, Arthur Sullivan. A modern musician would hardly apply the phrase to Clay's slender talent. H. C. C.

different airs and as many forms or models for couplets

The origin of the title is as follows: Some French song-writers of the 18th century, notably Piron, Crébillon (father and son) and Collé, instituted about 1737 a sort of club, where they dined regularly. Apparently they called their society *Le Caveau*, from the place of meeting, an inn of that name kept by one Landelle in the Rue de Buci, near the Comédie-Française and the Café Procope, where these boon companions finished their evenings. From that time all societies of song-writers have connected themselves as much as possible with this first society, and so the name *Caveau* is synonymous with a club of the same kind. The original society lasted exactly ten years, after which, in 1762, Piron, Crébillon *filz*, Gentil Bernard and others formed a new society which, becoming a "café" of the Palais-Royal, lasted twenty years.

The "*Caveau moderne*" was founded in 1805 by Capelle, the author of the '*Clé du Caveau*', with the help of Grumod de La Reynière, Pus, Armand Gouffé and Philippon de La Madeleine; they met at Balame's in the Rocher de Cancale, Rue Montorgueil. The society lasted till 1816, and in 1825 an effort was made to revive it, but after a year's existence it disappeared, together with another club, "*Les Soupers de Momus*", founded in 1816. In 1834 a new society was founded at Champeaux's under the direction of Albert Montémont, and was called at first "*Les Enfants du Caveau*", and then "*Le Caveau*" only. It no longer exists. Its last publications were '*Le Caveau: recueils de chansons*, 1834-1922' and '*Chansons sur des mots donnés par les membres du Caveau*, 1848-1899', both without music.

A. J. & M. L. P.

**CLEF** (Eng. and Fr., Ger. *Schlüssel*; Ital. *chiave*, from Lat. *clavis*). The only musical character, literally a "key", by which the pitch of a note can be absolutely represented. The clefs now in use are only three: the C clef, , the treble clef, , and the bass clef,  (obsolescent  and almost entirely obsolete ). These respectively represent c', g' and f. Two other clefs, representing d'' and G, have been long obsolete. From the last of these, Γ, the Greek gamma, which represents the lowest sound of the hexachordal musical system, is derived the word *gamut*, still in use. A D clef, indicating the note a third below that to which the bass clef is applied, occurs in a collection of old English motets, etc., by Tallis and others (B.M. Add. MSS., 17,802-3). It stands thus on the stave,  and occurs in the *bassus* part.

The derivation of the modern clefs from the letters F, C and G can be seen in the following

table of the clefs in their various stages of transition:



One or other of these characters, placed on one or other of the lines of a stave, indicates the name and pitch of the notes standing on that line, and by inference those of other notes on lines and spaces above and below it.

The stave which, at various times, has consisted of a greater or lesser number of lines, consists now of five. On any one of these each of the three clefs could be (almost every one has been) placed. In the following examples they occupy the positions in which they are now most commonly found:



Changes of clef during the course of a composition may take place only in the notation of music for certain instruments, as when the viola changes from the C (alto) clef to the G, or the cello and bassoon from the F clef to the C (tenor). But formerly the same licence was allowed in the notation of vocal music, the C clef in particular was frequently moved up or down to correspond with the  *tessitura*  of the voice part, with the object of keeping the notes more or less within the stave.

Only, however, in its relation to the stave of five lines can a clef be said with truth to change its place. On the Great Stave of Eleven Lines the clefs never change their places; but any consecutive set of five lines can be selected from it, the clef really retaining, though apparently changing, its place:



From the above it will be seen that when notes are written "in the tenor clef" (more properly "on the tenor stave") they are written on the 3rd, 4th, 5th, 6th and 7th lines of the "great stave" of eleven; that when written "in the alto clef" they are written on the 4th, 5th, 6th, 7th and 8th lines of this great stave; and when "in the soprano clef" on the 6th, 7th, 8th, 9th and 10th.

The more familiar bass and treble staves

consist severally of the lowest and the highest five lines of the great stave:



In early musical manuscripts two and even three clefs are sometimes found on the same stave:



It would be in no way inconsistent with modern theory, and indeed might be convenient in books of instruction, so to place them as above. S. T. W.

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See also Chiavette. Notation. Saint Lambert (invention of new clefs)

**CLEGG, John** (b. Dublin, 1714; d. London, c. 1750).

Irish violinist. He was the son of William Clegg and a pupil of his father and of William Viner, master of the Dublin Castle band. In 1723, when only nine years of age, he performed in London in public a Concerto by Vivaldi and afterwards gained an eminent position in the musical profession, surpassing, according to contemporaneous writers, every other player in England in tone and execution. In 1737 he had a benefit at Crow Street Theatre, Dublin. On 21 Jan. 1744 he became insane and was confined in Bedlam Hospital, where, as Burney relates, "it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly". He was discharged as cured on 20 July 1744, but was again admitted on 15 Dec. of the same year. He was finally discharged 13 Oct. 1746. Clegg appears also to have been a composer for his instrument, but no work of his has come down to us. P. D., adds.

**Clemenceau, Georges.** See Fauré ('Voile du bonheur', incid. m.).

**CLEMENS, Clara.** See GABRILOVICH (husband).

**CLEMENS NON PAPA (Jacques Clément or Jacob Clemens)** (b. Ypres, c. 1500; d. Dixmude, c. 1556<sup>1</sup>).

Flemish composer. He may have gained his first musical experience at the cathedral of Saint-Martin at Ypres, and he possibly went to France for further study, for his first published composition appeared there in a collection dated 1539. In 1540 he returned to the Netherlands, settling at Bruges as priest and master

of the children at the church of Saint-Donatien. But on 6 May 1545 his predecessor, Jean de Hollande, resumed the post, and he seems to have gone to Antwerp cathedral.<sup>2</sup> By 1550 he was in Holland, at the cathedral of 's Hertogenbosch, as "singer and composer".

There appears to be no foundation to the repeated assertion that he was at one time *Kapellmeister* to the Emperor Charles V, nor to the over-familiar story that he called himself "Clemens non Papa" to distinguish himself from Pope Clement VII. The sobriquet does not appear until 1546, 14 years after that pope's death, on the title-page of the 'Motecta a 5' published by Susato. It is now known that a poet in holy orders named Clément or Clemens lived at Ypres and was known as "Père Clément" or, in Latin, "Clemens papa." The composer, born at Ypres, must have known him either personally or by reputation, and called himself "Clemens non papa" to avoid confusion.

Ten volumes of his masses were issued in folio size by Phalèse at Louvain between 1556 and 1560, and in 1559 the same publisher issued seven books of his motets. Q.-L. gives a long list of his works.<sup>3</sup> Commer published 43 of his motets, chansons and Flemish psalms ('Collectio Op. Mus. Batavorum'). Clemens is known to have left 15 masses (partly incomplete), 230 motets, 158 3-part canticles, a 'Te Deum' and a large number of chansons. Proske included three motets in his 'Musica divina', and winds up a notice of his life by the following remarks:

He seems to have attempted all the styles then known. He was no slave to counterpoint, but for his time possessed an extraordinary amount of melodies and clear harmony. No one in his day surpassed him for tunefulness and elegance, his melodies are far more fresh and pleasing than those of his contemporaries, and his style is easy, simple and clear. That he often pushed imitation too far and neglected the due accentuation of the text is only to say that he belonged to the 16th century.

W. B. S., rev.

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**CLÉMENT, Felix** (b. Paris, 13 Jan. 1822; d. Paris, 23 Jan. 1885)

French composer and writer on musical history and archaeology. From 1843 onwards he held various posts as organist and director of church music, ultimately at the Sorbonne. In 1849 he directed choral performances in the Sainte-Chapelle, the outcome of which was the publication of a collection of ancient music

<sup>1</sup> At any rate he published some music there, according to E. G. J. Grégoir ('Galerie biographique des artistes musiciens belges', 1862, p. 199), but as the same writer (in his 'Notice historique sur les sociétés . . . de musique d'Anvers', etc., 1869) omits the name of Clément from his notice of the cathedral choir, the statement in the earlier work may be a mistake.

<sup>2</sup> More than 250 vocal compositions, sacred and secular, were printed under his name in collections of the 16th century.

<sup>3</sup> A motet on his death, by Jacob Vaet, is contained in 'Novum et insignis opus musicum', Vol. I, Nuremberg, 1558.

in that year. His most important published compositions are choruses for Racine's 'Athalie' and 'Esther'. For several years he contributed largely to Didron's 'Annales archéologiques', thus preparing himself for his 'Histoire générale de la musique religieuse' (Paris, 1860), in which are included translations from Cardinal Bona's treatise 'De divina psalmodia' and Formby's 'Gregorian Chant compared to Modern Music'. He edited several books of religious music for the church, such as 'Eucologie en musique selon le rit parisien' (Paris, 1843 and 1851), 'Le Paroissien romain' (Paris, 1854) and 'Chants de la Sainte-Chapelle' (1849). His 'Méthode complète de plain-chant' (2nd ed., 1872) does not contain anything new, but is clear and orderly. His 'Méthode d'orgue' (1874) exhibits a moderate knowledge of thorough-bass and fugue. Clément's compilation, a 'Dictionnaire lyrique', is a list of operas on the plan of Allacci's 'Drammaturgia', compiled from Babault's 'Dictionnaire général des théâtres' and similar works. It is generally reliable for information on French works, but full of errors whenever it mentions foreign operas. Four supplementary parts brought the work down to the year 1881; a second edition of the whole (ed. A. Pougin) appeared in 1897 and a further supplement in 1904. Clément also published 'Les Musiciens célèbres depuis le 16<sup>ème</sup> siècle' (Paris, 1868, 42 portraits) and an 'Histoire de la musique' in 1885. G. C., rev.

**CLEMENT, Franz** (b. Vienna, 17 Nov. 1780; d. Vienna, 3 Nov. 1842).

Austrian violinist, conductor and composer. His father was butler in a nobleman's establishment and at the same time, after the fashion of the period, a member of his master's private band. His father and Kurzweil, the leader of another nobleman's band, were his teachers. Clement began to play the violin when he was only four and in Mar. 1789 made his first successful appearance in public at a concert in the Imperial Opera House. He soon began to travel with his father and in 1790 went to London, where he gave very successful concerts, some of which were conducted by Haydn and Salomon. He also played at Oxford at the second concert given in celebration of Haydn's installation as D.Mus. Having returned to Vienna, he was appointed solo player to the emperor and in 1802 conductor of the newly established Theater an der Wien, which post he retained till 1811. In 1812-18 he travelled in Russia and Germany and in 1818-21 again conducted the opera in Vienna. In 1821 he began to travel with Angelica Catalani, conducting her concerts, and he was also for a short time (about 1816) conductor of the Opera in Prague. He died in poor circumstances.

Clement was not only a remarkable violin player, but an unusually gifted musician. Spohr, in his autobiography, relates that Clement, after having heard two rehearsals and one performance of the oratorio 'The Last Judgment', remembered it so well that he was able, on the day after the performance, to play several long pieces from it on the piano-forte without leaving out a note, and with all the harmonies (no small item in a composition of Spohr's) and accompanying passages; and all this without ever having seen the score. Similarly he was said to have made a piano-forte score of Haydn's 'Creation' from memory, after having heard the oratorio a few times, merely with the help of the book of words, and that his arrangement was so good that Haydn adopted it for publication.

Clement's style was not vigorous, nor his tone very powerful. gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages and his bowing of the greatest dexterity. Beethoven himself bore the highest testimony to his powers by writing especially for him his great violin Concerto. The original manuscript, which is preserved in the National Library in Vienna, bears this inscription in Beethoven's own handwriting.

Concerto par Clemenza pour Clement, primo violino e direttore al teatro a Vienne dal L. v. Bthvn., 1806

Clement was the first who played it in public, on 23 Dec. 1806. It would be difficult to believe, if we had not the programme still to refer to, that at this concert he also performed a set of variations "mit umgekehrter Violine" — with the violin upside down.

He published for the violin 25 concertinos, 6 concertos, 12 studies, a great number of *ars variis* and smaller pieces; for the pianoforte a Concerto; for orchestra 3 overtures, for the stage an opera and the music for a melodrama. All these works are, however, entirely forgotten, and the greater part seem to have disappeared. P. D

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**Clement IX.** See Rospigliosi, Giulio.

**CLEMENT (Clemens) I, Johann Georg** (b. Breslau, c. 1710; d. ?).

German composer. He was *Kapellmeister* for over fifty years (from 1735) of the church of St. Johann at Breslau. He was made a knight of the papal Order of the Golden Spur. His numerous compositions for the church comprise 14 masses, 27 offertories, 18 graduals, Te Deums, etc., and a Requiem performed at the funeral of the Emperor Charles VI (1742). None of them has been published. He left two sons, one in Vienna, the other first violin at Stuttgart, 1790, at Cassel, 1792, and after-

<sup>1</sup> Gerber calls him Clementi.



wards *Kapellmeister* at Carlsruhe. The latter adopted the name Clementi. M. C. C.

**CLEMENTI & CO.** After the bankruptcy of Longman & Broderip of London in 1798, Muzio Clementi entered immediately into a fresh partnership with John Longman, at one of the old shops (26 Cheapside), and when Longman, leaving him in 1801, went to another address at 131 Cheapside, Clementi became head of a new firm consisting of himself, Banger, F. A. Hyde, F. W. Collard and D. Davis. The new partnership, at first known as Clementi, Banger, Hyde, Collard & Davis (afterwards shortened into Muzio Clementi & Co., or Clementi & Co.), with additional premises at 195 Tottenham Court Road from about 1806, underwent gradual changes. In 1810 Hyde's name disappears and the firm becomes Clementi, Banger, Collard, Davis & Collard. In 1819 it is Clementi, Collard, Davis & Collard, and in 1822 Clementi, Collard & Collard, while after Clementi's withdrawal in 1830 it finally appears as Collard & Collard, who continued to publish music at 26 Cheapside and 195 Tottenham Court Road until about 1834, when T. E. Purday took over the music-publishing of the firm at 50 St. Paul's Church Yard.

The Clementi firm had great trade and reputation in the manufacture of pianofortes. Clementi's name was doubtless of great weight as a guarantee of good workmanship. Violins and other instruments bear their stamp; they were, besides, music publishers.

F. K., rev. W. C. S.

See also Collard Longman & Broderip.

**CLEMENTI, Muzio** (b. Rome, 23 Jan. 1752; d. Evesham, 10 Mar. 1832).

Italian pianist and composer. His father, an accomplished craftsman in silver, himself of a musical turn, observed the child's uncommon musical gifts at an early period and induced a relation of the family, Buroni, choirmaster at one of the churches of Rome, to teach him the rudiments. In 1759 Buroni procured him lessons in thorough-bass from an organist, Cordicelli, and after a couple of years' application he was thought sufficiently advanced to compete for an appointment as organist, which he obtained. Meanwhile his musical studies were continued assiduously: Carpani taught him counterpoint and Santarelli singing. In 1764, aged twelve, he had an oratorio, 'Il martirio de' gloriosi Santi Girolamo e Celso' performed in Rome.<sup>1</sup> When barely fourteen Clementi had composed several contrapuntal works of considerable size, one of which, a Mass, was publicly performed and appears to have created a sensation in Rome.

In 1766 an English gentleman, Peter Beckford, M.P., nephew of Alderman Beckford and

cousin of the author of 'Vathek', with some difficulty induced Clementi's father to give his consent to the youth's going to England, where Beckford offered to defray the expenses of his further education and introduce him to the musical world of London. Until 1773 Clementi quietly pursued his studies, living at the house of his protector in Wiltshire. Then, fully equipped with musical knowledge, and with an unparalleled command of the instrument, he descended upon London as a pianist and composer. His attainments were so conspicuous that he carried everything before him and met with a most brilliant, hardly precedented success. From 1777 to 1780 he acted as cembalist, *i.e.* conductor, at the Italian Opera in London.

In 1781 Clementi started on his travels, beginning with a series of concerts in Paris<sup>2</sup>, thence he passed, via Strasbourg and Munich, to Vienna, where he made the acquaintance of Haydn, and where, at the instigation of the Emperor Joseph II, he engaged in a sort of musical combat at the pianoforte with Mozart. Clementi, after a short prelude, played his Sonata in B $\flat$  (Op. 47 No. 2) — the opening of the first movement of which was long afterwards made use of by Mozart in the subject of the 'Zauberflöte' overture — and followed it up with a toccata in which great stress is laid upon the rapid execution of diatonic thirds and other double notes for the right hand, esteemed very difficult at that time. Mozart then began to prelude and played some variations; then both alternately read at sight some manuscript sonatas of Paisiello's, Mozart playing the allegros and Clementi the andantes and rondos; and finally they were asked by the emperor to take a theme from Paisiello's sonatas and accompany one another in their improvisations upon it on two pianofortes. The victory, it appears, was left undecided. Clementi ever afterwards spoke with great admiration of Mozart's "singing" touch and exquisite taste, and dated from this meeting a considerable change in his method of playing: striving to put more music and less mechanical show into his productions. Mozart's harsh verdict in his letters (12 Jan. 1782; 7 June 1783) was probably just for the moment, but cannot fairly be applied to the bulk of Clementi's work. He depicts Clementi as "a mere mechanician, strong in runs of thirds, but without a pennyworth of feeling or taste". But L. Berger, one of Clementi's best pupils, gives the following explanation of Mozart's hard sentence:

I asked Clementi whether in 1781 he had begun to treat the instrument in his present [1806] style. He answered *no*, and added that in those early days he

<sup>1</sup> See Ulderico Rolandi in Riv. naz. di musica, 1926.

<sup>2</sup> The books of Messrs. Broadwood & Son contain the entry at this date, "Shipped a harpsichord and a pianoforte for Mr. Clementi to Paris".

had cultivated a more brilliant execution, especially in double notes, hardly known then, and in extemporized cadenzas, and that he had subsequently achieved a more melodic and noble style of performance after listening attentively to famous singers, and also by means of the perfected mechanism of English pianos, the construction of which formerly stood in the way of a cantabile and legato style of playing.

With the exception of a concert tour to Paris in 1785 Clementi spent all his time from 1782 to 1802 in England, busy as conductor, virtuoso and teacher, and amassing a considerable fortune. He had also an interest in the firm of Longman & Broderip, "manufacturers of musical instruments and music-sellers to their majesties". The failure of that house, by which he sustained heavy losses, induced him to try his hand alone at publishing and pianoforte-making; and the ultimate success of his undertaking, Clementi & Co., shows him to have possessed commercial talents rare among great artists. In Mar. 1807 property belonging to Clementi's new firm, to the amount of £40,000, was destroyed by fire.

Among his numerous pupils, both amateur and professional, he had hitherto trained John B. Cramer and John Field, both of whom soon took rank with the first pianists of Europe. In 1802 Clementi took Field, via Paris and Vienna, to St Petersburg, where both master and pupil were received with unbounded enthusiasm, and where the latter remained in affluent circumstances. On his return to Germany Clementi counted Zeuner, Alex. Klengel, Ludwig Berger and Meyerbeer among his pupils, made the acquaintance of Beethoven (*see* letter to Collard, 22 Apr. 1807) and renewed that of Haydn. During this tour, on 15 Sept. 1804, he married a daughter of J. G. G. Lehmann, cantor of St. Nicholas Church in Berlin, who, after a journey to Italy with her husband, died in childbirth in Aug. 1805. With Klengel and Berger he afterwards went again to Russia. In 1810 he returned to London for good, gave up playing in public, devoting his leisure to composition and his time to business. He was married again in London, on 3 July 1811, to Emma Gisburne.<sup>1</sup>

An educational work of this period of some importance in its day was his 'Introduction to Practical Harmony', originally called 'Clementi's Selection of Practical Harmony, for the Organ or Pianoforte', containing in addition to a treatise on harmony and counterpoint a wide selection of works for keyboard instruments by many masters.<sup>2</sup> He wrote many pianoforte works and above all completed that superb series of one hundred studies, 'Gradus ad Parnassum' (1817), upon which to this day the art of solid pianoforte playing rests. It is

a well-authenticated fact, too, that he had composed between 1786 and 1832 some 20 symphonies of which 12 had been performed in London between 1815 and 1825. After his death, however, the symphonies, which had met with considerable success in England, Germany and in France, disappeared, and no trace of them could be found.

In 1820 and 1821 Clementi was again on the Continent, spending an entire winter at Leipzig, much praised and honoured. A public dinner was given in his honour in London on 17 Dec. 1827. He retained his characteristic energy and freshness of mind to the last. He was married three times, had children in his old age, and shortly before his death was still able to rouse a company of pupils and admirers — among whom were J. B. Cramer and Moscheles — to enthusiasm with his playing and improvisation. He lived to be eighty, and the last years of his life were spent at Evesham, in Worcestershire, where he died. His remains were honoured by a public funeral and deposited in the cloisters of Westminster Abbey.

**INFLUENCE OF COMPOSITIONS.** — Clementi left upwards of 100 sonatas, of which 64 are written for the pianoforte without accompaniment and the remainder as duets or trios — sonatas with violin or flute, or violin or flute and cello; moreover, a Duo for two pianofortes, 6 duets or four hands, caprices, preludes and 'Points d'orgues composés dans le goût de Haydn, Mozart, Kozeluch, Sterkel, Wanhal et Clementi', Op. 19; 'Introduction à l'art de toucher le piano, avec 50 leçons'; sundry fugues, toccatas, variations, waltzes, etc., preludes and exercises remarkable for several masterly canons and, as his lasting monument, the 'Gradus ad Parnassum' already mentioned.

Clementi may be regarded as the originator of the proper treatment of the modern pianoforte, as distinguished from the harpsichord. His example as a player and teacher, together with his compositions, left a deep and indelible mark upon everything that pertains to the pianoforte.

In a smaller way Clementi, like Cherubini in a larger and Dussek in another way, foreshadowed Beethoven. In Beethoven's scanty library a large number of Clementi's sonatas were conspicuous; Beethoven had a marked predilection for them and placed them in the front rank of works fit to engender an artistic treatment of the pianoforte; he liked them for their freshness of spirit and for their concise and precise form, and chose them above all others, and in spite of the opposition of so experienced a driller of pianoforte players as Carl Czerny, for the daily study of his nephew.

The greater portion of Clementi's 'Gradus' and several of his sonatas — for instance the

<sup>1</sup> *See* Licence, St. Pancras.

<sup>2</sup> A full list of the contents appeared in the first and second editions of this Dictionary under the heading PRACTICAL HARMONY.

Sonata in B minor, Op. 40 No. 2; the three Sonatas, Op. 50, dedicated to Cherubini; the Sonata in F minor, Op. 14 No. 3, etc. — have all the qualities of lasting work: clear outlines of form, just proportions, concise and consistent diction, pure and severe style; their very acerbity, and the conspicuous absence of verbiage, must render them the more enduring.

He is the first completely equipped writer of sonatas. Even as early as his Op. 2 the form sketched by Scarlatti and amplified by C. P. E. Bach is completely systematized, and it has not changed in any essential point since. Clementi represents the sonata proper from beginning to end. He played and imitated Scarlatti's harpsichord sonatas in his youth, he knew Haydn's and Mozart's in his manhood and he was aware of Beethoven's in his old age; yet he preserved his artistic physiognomy — the physiognomy not of a man of genius, but of a man of the rarest talents — from first to last.

There is confusion in the various editions of his works, but the classification of the pianoforte solo sonatas at the end of this article will be helpful. For the rest, arrangements are printed as originals, the same piece appears under various titles, etc. The sonatas with accompaniment, etc., are out of print, and no systematic attempt has been made to publish what remains of his orchestral works. The editors of the Senart edition of pianoforte sonatas, Wyzewa and Gastoué, however, considered that a number of those works are transcriptions of orchestral symphonies.

E. D., adds.

**MANUSCRIPT REMAINS.** — At the death in 1917 of Dr. William H. Cummings a number of valuable manuscripts passed into the possession of Dr. Carl Engel, who bought the Cummings collection for the Congress Library at Washington, of which he was librarian.

In 1934 the Washington Library was visited by Alfredo Casella, who then made a close study of the Clementi manuscripts included in the Cummings collection and found, among the 154 pages of sketches and rough drafts, four Symphonies — in C major, in D major, a "Great National" Symphony (probably the last but one to be written by Clementi and composed in 1824) and a last Symphony, in D major. None of these is complete, for, curiously enough, the first movement of every one of them has suffered. The first two were reconstructed by Casella and published, the miniature score showing clearly Clementi's own work and the additions which had to be made.

It should also be remembered that some Clementi autographs are in the B.M. collection, among them part of the first movement of the second of the symphonies in the Washing-

ton library (B.M. Catalogue No. 29321) and a complete first movement in D major corresponding with the fourth and last of the symphonic compositions in the Library of Congress.

A letter addressed to Breitkopf & Hartel by the Collard-Clementi firm in London, which mentions the D major Symphony (No. 2 of the Washington collection) and other documents similarly examined, point beyond doubt to the fact that these symphonies belong to Clementi's best period and to that group of six symphonies in which the never-satisfied composer was engaged for over fifteen years.

The fate of those manuscripts, which had remained unknown from the death of Clementi till the disposal of the Cummings collection, had always been a mystery. The tragic truth was revealed in an article contributed to 'The Choir' in 1929 by Andrew de Ternant, a close friend of Cummings. The article, which was brought to Dr. Casella's notice by the present librarian at Washington, Dr. Oliver Strunk, was of considerable help and told how Cummings had asked the Rev P. Clementi Smith, the composer's grandson, whether any manuscripts of his grandfather were still in his possession. The grandson then remembered that two parcels of manuscripts which included, besides symphonies, sketches for the oratorio 'Daniel', had been casually burnt by a maid who thought them of no value. Some manuscripts, however, were still found in the cellars of the house. It is the greatest good fortune that two of those symphonies have been rescued from undeserved oblivion.

The style of the re-edited symphonies is that of a musician whose life spans the period from the death of J. S. Bach to the ripe romantic era. The spirit is essentially classical, the outcome of disciplined studies and an exceptional command of polyphonic technique and of form. Clementi obviously attempts to revive in his symphonies the classical heritage and to combine it with 19th-century restlessness. It thus happens that, side by side with pages of a Haydnian quality, one finds others which suggest Beethoven and even hint prophetically at Verdi and Brahms.

It should also be mentioned that the scoring of the symphonies reveals a master's touch and that no modification was necessary in preparing the manuscripts for publication, apart from the lowering of the trombone parts, written originally for the alto trombone and impossible on modern instruments.

A. C. (ii).

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## CATALOGUE OF PIANOFORTE SONATAS

(with List of Editions)<sup>1</sup>

Opus No	Key	Date of Composition <sup>2</sup>	Date of Publication <sup>2</sup>	Augener 4 vols	Peters 4 vols	Colla 2 vols.	Senart 2 vols.	Holle and Litolff <sup>3</sup> 3 vols.	Universal 5 vols	B. & H. Selected Edition 3 vols.	B. & H. Popular Edition 3 vols	Schott Edition <sup>4</sup>
2	Sonata, C ma.	1770	1773		I	I		II	I		I	No. 5
2	A ma.							II			I	
3	B♭ ma.							II	V		I	
5	(See Op. 35)		1780				I					
6	Sonata, E♭ ma.		1782					I			I	
7	C ma.							II			I	
8	G mi.			IV	IV		I	I	IV		I	
9	Sonata, B♭ ma.		1782	IV				II			I	
9	C ma.							II			I	
10	E♭ ma.							II			I	
10	A ma.	1782						III			I	
10	D ma.							III			I	
10	B♭ ma.							III			I	
11	(See Op. 47)											
12	B♭ ma.		1784		I			I	I		I	1
12	E♭ ma.			II	IV			I	IV		I	2
12	F ma.							I			I	3
12	E♭ ma.			II	III	I		I	III		I	4
13	C ma.		1791									
14	B♭ ma.	1784	1784				I	III			I	
14	F ma.							III			I	
14	F mi.						I	III			I	16
17	D ma											
17	('La Chasse')		1787					III			I	
19	C ma.			III				II			I	
20	E♭ ma.			III		I		II			I	
21	F ma.							II			I	
24	E♭ ma.			I				I			I	6
24	F ma.			IV	III			I	III	III	II	10
24	E♭ ma.				IV			I	IV	II	II	
25	C ma.		1790		IV			I	IV	II	II	
25	G ma.				III	I		I	III	I	II	
26	B♭ ma.							I	V	I	II	
26	A ma.		1788		IV		I	I	IV		II	
26	F♯ mi.			I	I	I	I	I	I		II	
26	D ma.							I	I		II	21
27	F ma.							III		II	II	
30	Sonata, G mi.		1793				I	I			II	
30	E♭ ma.							I			II	
30	B♭ ma.							I			II	
33	F ma.					I		II			II	
33	G ma.							II		I	II	
33	A ma.							II			II	
34	C ma.		1795	I	I	II	II	II	I		II	7
34	G mi.					II	II	II	V		II	13
35	Sonata, F ma.		1780	II				II			II	
35	E♭ ma.			IV				II		I	II	
35	Capriccio, A ma.						I	II			II	
35	F ma.						II	II			II	
36	Sonata, A ma.		1798	IV		I		I	I		II	
36	F ma.				I			I	I		II	
36	G ma.				II	II		I	II		II	9
37	E♭ ma.										II	
37	D ma.										III	
37	C ma.										III	
38	G ma.										III	
38	B♭ ma.										III	
38	F ma.										III	
39	C ma.		1798		IV			III	IV		III	15
39	G mi.			I	III			III	III		III	
39	D ma.				III			III	III		III	
40	G ma.		1802	III	II	II	II	II		III	III	8
40	B mi.			II	II	II	II	II			III	11
40	D mi.			III	II	II	II	II			III	12

<sup>1</sup> Originally appended to an article by Kathleen Dale in M. & L. for July 1943 (see Bibli.), and here reprinted by permission with some additional details.

<sup>2</sup> These dates, so far as they are ascertainable at all, are in many cases uncertain.

<sup>3</sup> The two editions contain the same sonatas, except that Holle omits Op. 17.

<sup>4</sup> Separate numbers.

Opus No	Key	Date of Composition	Date of Publication	Augener 4 vols.	Peters 4 vols.	Cotta 2 vols.	Senart 2 vols.	Holle and Litolff 3 vols.	Universal 5 vols.	B. & H. Selected Edition 3 vols.	B. & H. Popular Edition 3 vols.	Schott Edition
46 —	B♭ ma		1820					III			III	No 17
47 <sup>1</sup> 1	E♭ ma.	1782	1784				I	II			III	
2	B♭ ma.	1781	1784	III	II	I		II	II		III	14
		or 1782										
—	Capriccio, E mi.	1821	1821				II		V			
—	C ma								V			
50 1	Sonata, A ma.	1821	1821				II	III	V		III	18
2	D mi.						II	III	V		III	19
3	G mi											
	('Didone abbandonata')			II	III	II		III	III		III	20

K. D.

See also Bach (C. P. E., 34, infl. by) Beethoven (visit to), p. 543. Clementi & Co. Egk (ballet on music by C.). Field (J., pupil & employee; Spohr's characterization of C.). Longman & Broderip. Sonata, p. 902.

**CLEMENTS, Alfred J.** See SOUTH PLACE CONCERTS.

**CLEMENZA DI SCIPIONE, LA** (Opera). See BACH (J. C., 38).

**CLEMENZA DI TITO, LA** ('The Clemency of Titus'). Opera in 2 acts by Mozart. Libretto by Metastasio, altered by Caterino Mazzola. Produced Prague, 6 Sept. 1791, for the celebration of the coronation of the Emperor Leopold II as King of Bohemia. 1st perf. in Austria, Vienna, Kärntnertheater (in Italian), 29 Dec. 1794. 1st in England, London (in Italian), 27 Mar. 1806. 1st in U.S.A., Tanglewood, Lenox, Mass., 1952.

**CLEOFIDE** (Opera). See HASSE.

**CLEONIDES** (b. ?, d. ?).

Greek 2nd-century (A.D.) musical theorist. His 'Introduction to Harmonics', formerly attributed to Euclid, is one of the best sources for the doctrines of Aristoxenus, in so far as they are not contained in the master's extant works. Edition by C. von Jan, 'Musici scriptores graeci' (1895); French translation by C. E. Ruelle (1896). R. P. W.-I.

See also Aristoxenus.

**CLEOPATRA E CESARE** (Opera). See GRAUN.

**CLÉOPÂTRE** (Opera). See BENOÎT (C.). MASSENET.

**CLÉRAMBAULT, César François Nicolas** (b. Paris, c. 1700; d. Paris, 1760).

French organist and composer. He succeeded his father, Louis Nicolas Clérambault, as music-master and organist at Saint-Cyr. A divertissement of his, 'Le Temple de Paphos', was performed at a Concert Spirituel on 13 June 1729 ('Mercure de France'), and in 1731 he published a solo cantata, 'La Coquette'. In 1756 he produced revivals of Racine's 'Esther' and 'Athalie' at Saint-Cyr, the school for which the tragedies had originally been written in 1689 and 1691. He preserved some of the music J. B. Moreau had

<sup>1</sup> Originally Op. 11, republished Leipzig 1805 with a new *Adagio* for No. 1.

written for the plays, but replaced some of the choruses by new pieces of his own composition. W. H. M.

**CLÉRAMBAULT, Louis Nicolas** (b. Paris, 19 Dec. 1676; d. Paris, 26 Oct. 1749).

French composer and organist, father of the preceding. He was a pupil of André Raison, whom he succeeded as organist at the church of Saint-Jacques. He was later organist at Saint-Louis, Saint-Cyr and Saint-Sulpice. He composed five volumes of chamber cantatas (often on subjects from classical mythology), a few miscellaneous cantatas, a book of organ pieces and a book of pieces for the clavier. He also wrote works for the stage, including an allegorical piece 'Le Soleil vainqueur', to celebrate the recovery of Louis XV from an illness. This was first sung at the Opéra on 21 Oct. 1721 and was frequently repeated at the Concert Spirituel. Similar pieces were 'L'Idylle de Saint-Cyr', performed there on 13 Mar. 1745, 'Le Départ du roi', in the same year, and 'Le Retour du printemps', performed at the Jesuit college of Louis-le-Grand on 15 May 1748. The score of the first of these is preserved at Saint-Cyr.

Clérambault's output does not appear to have been prolific; but most of his work that has survived is distinguished by the subtle charm of his mind and the precision of his workmanship. The most important aspect of his music is undoubtedly the solo cantatas, a medium which he seems to have made peculiarly his own. These works combine a carefully balanced lucidity of form with a hyper-refinement of line, in a manner which invites comparison with the church music of Couperin le Grand; indeed the finest of them merit the high compliment of being considered a secular counterpart of Couperin's 'Leçons des Ténèbres'. In both the sophisticated complexities of ornamentation serve to enhance not only the civilized grace but also the human passion of the music.

A somewhat similar quality is noticeable in the organ works, which have been republished

in Guilmant's 'Archives des maîtres de l'orgue'. The fragile elegance of this music does not destroy its relevance to a liturgical function, like Couperin's organ music it achieves a spirituality of feeling which is at once tender and strong. Clérambault is perhaps the last truly significant voice in the classical French organ tradition. His harpsichord music, on the other hand, is less interesting. It cannot escape a certain insipidity and is more affected than affecting. Clérambault needed the human voice, or the naturally polyphonic organ, to bring out the best in him.

W. H. M.

**CLERCX-LEJEUNE, Suzanne** (b. Houdeng-Aimeries, Hainault, 7 June 1910).

Belgian musicologist. She studied at the University of Liège and became *licenciée* (1934) and later doctor (1939) in history of arts and archaeology. In 1941 she was appointed librarian of the Brussels Conservatoire and in 1945 lecturer in musicology at the University of Liège. She resigned the Brussels appointment in 1949 in order to devote herself entirely to her university teaching.

The following are Suzanne Clercx's principal publications:

- 'Henri-Jacques de Croes', 2 parts (Brussels, 1940), rewarded and published by the Académie Royale de Belgique.
- Josse Boutmy, 'Werken voor Clavecimbel' ('Monumenta Musicae Belgicae', Vol. V, Antwerp, 1943).
- 'Grétry' (collection 'Notre Passé') (Brussels, 1944).
- 'Charles van den Borren', in 'Hommage à Charles van den Borren' (Antwerp, 1945).
- 'La Musique instrumentale en Europe du XII<sup>e</sup> au début du XVII<sup>e</sup> siècle', in 'La Musique des origines à nos jours' (Paris, 1946).
- Dieudonné Raick & C. J. van Helmont, 'Werken voor clavecimbel' ('Monumenta Musicae Belgicae', Vol. VI, Antwerp, 1948).
- 'Pierre van Maldere' (Brussels, 1948), rewarded and published by the Académie Royale de Belgique.
- 'Le Baroque et la musique. essai d'esthétique musicale' (Brussels, 1949).
- 'Le XVIII<sup>e</sup> Siècle', in 'La Musique en Belgique' (Brussels, 1951).

She has contributed to 'Revue Musicale', 'Biographie Nationale Belge', 'Revue Internationale de Musique', 'Revue Belge d'Archéologie et d'Histoire de l'Art', 'Revue Belge de Musicologie', 'Revue [française] de Musicologie', etc.

A. L. C.

**CLER'EAU, Pierre** (b. ?; d. ?).

French 16th-century composer. He was master of the boys at the church of Toulon (or ? Toul) in 1554 and died before 1557. He composed masses, motets, '1<sup>er</sup> livre de chansons', '1<sup>er</sup> livre d'odes de Ronsard'. His Mass 'In me transierunt' was re-edited in score by Witt (Ratisbon).

E. v. d. s.

**GLESS, Johann** (b. Hanau, ?; d. ?).

German 16th-century composer. He was called "Magister" and wrote music for the choruses of Scaliger's Latin translation of Sophocles' 'Ajax', performed at Strasbourg in 1587. The choruses are remarkably fine, especially the 8-part chorus with 2 solo voices

and the dance choruses. They have been republished in Arthur Prufer's 'Ueber den ausserkirchlichen Kunstgesang in den evangelischen Schulen des 16. Jahrhunderts' (1890).

E. v. d. s.

**CLEVE, Johannes de** (b. ? Cleves, 1529, d. Augsburg, 14 July 1582).

German tenor singer and composer. He was a singer in the Vienna court chapel in 1563-64, then at the court of Archduke Charles at Graz. He went to Augsburg apparently in 1576. He was a church composer of great merit and wrote 2 books of 'Cantiones sacrae' (1559), 1 book 'Cantiones seu harmoniae sacrae' (1579). In manuscript are masses, motets, canons, etc. A considerable number of his works have been republished in modern editions.

E. v. d. s.

**CLEVELAND.** Several orchestral organizations have existed at Cleveland, Ohio, including that conducted by George Lehmann (1886-89) and one formed under Johann H. Beck in 1889.

**CLEVELAND SYMPHONY ORCHESTRA.**—The Musical Arts Association of Cleveland (incorporated in 1902) established the Cleveland Symphony Orchestra on a permanent basis in 1918. Nikolay Sokolov, engaged then as conductor, remained at that post until 1933. In 1920 Arthur Shepherd was appointed assistant conductor. In the first season the orchestra numbered 55 players, and by the season of 1921-22 it had been increased to 90. Sixteen pairs of concerts (in afternoon and evening) were given in the regular season; also 12 popular concerts, 8-10 children's concerts, 12-15 concerts in the public schools; and on tour outside Cleveland a number that varied in recent years between 48 and 65.

The orchestra is supported by more than 900 annual subscribers to the maintenance fund. In co-operation with the Board of Education of Cleveland two music schools are carried on in high schools of the city by the Musical Arts Association, most of whose teachers are members of the Cleveland Symphony Orchestra. A point is made of inviting annually one or more composers to conduct their own works with the orchestra.

R. A., rev.

The Musical Arts Association became a permanent organization in 1918 through the initiative of Mrs. Adella Prentiss Hughes. The first conductor, Nikolay Sokolov, was succeeded by Arthur Rodzinski, who is the present conductor.

During the normal season of twenty-eight weeks the Orchestra now gives twenty pairs of symphony concerts at Cleveland, certain additional concerts and a series of children's concerts that is attended by some 30,000 children, besides an average of thirty-five concerts on tour through the Middle Western,

New England and Atlantic States and Canada. An annual Music Memory Contest is held towards the end of the season, with adults competing in addition to the children for whom the contest was first arranged.

Up to 1931 the Cleveland Orchestra's concerts were held in the Masonic Hall, which was erected in 1919. Since then they have been held in the magnificent Severance Hall, the gift of John L. Severance in memory of his wife.

The Orchestra is supported by a considerable annual maintenance fund as well as by a permanent endowment, secured in 1929 through a campaign led by the late Dudley S. Blossom.

Until 1933 it was under the management of Mrs. Adella Prentiss Hughes and since that time under that of C. J. Vosburgh. Mrs. Hughes became one of the vice-presidents of the board of trustees and continued her activity as secretary of the Musical Arts Association, in which capacity she had served since its founding in 1915.

Besides exerting a vital influence on the educational and aesthetic life of Cleveland and the territory in which the Orchestra tours, it has given special attention to operatic performances, having presented the American premiere of 'A Lady Macbeth of Mtsensk' by Shostakovich. The Orchestra maintains a Philharmonic Chorus of volunteer singers for the purpose of performing combined vocal and orchestral compositions.

Throughout its history the Cleveland Orchestra has been noted for the special consideration it has accorded to American composition. Works by many American composers have been presented for the first time.

**OTHER ORCHESTRAS.**—The Cleveland Municipal Orchestra Concerts were given in 1913-1915 during the time Newton D. Baker was in office as mayor, and with his encouragement. An orchestra was organized under the direction of Christian Timmer and gave a concert each Sunday. The Hippodrome Theatre (Keith's Circuit) offered the use of its building to the orchestra.

The younger generation of musicians organized in the summer of 1938 the Cleveland Philharmonic Orchestra in order to familiarize themselves with standard orchestral literature. F. Karl Grossman is the conductor.

The Women's Symphony Orchestra, under the direction of Hyman Schandler, further contributes to the music of Cleveland.

**CLEVELAND POPULAR ("POP") CONCERTS.**—These concerts were organized in the first decade of the 20th century by Conrad Mizer, a popular conductor, for the purpose of providing music of a semi-classical and popular nature. The orchestra was conducted on alternate Sundays by Johann Beck and Emil

Ring. The musicians contributed their services for a nominal sum, with a general admission fee fixed at 25 cents. The music library of this organization as well as that of the Municipal Orchestra of a later date came into the possession of the Cleveland Public Library. This music is now available for use by non-professional as well as professional instrumental groups.

**THE CLEVELAND INSTITUTE OF MUSIC.**—The Cleveland Institute of Music was founded in 1920 by a group of public-spirited citizens. Ernest Bloch was appointed musical director of the school in 1920 and held that position until June 1925. Mrs. Franklyn B. Sanders, who held the position of executive director from 1920 to 1925, succeeded Bloch as director in 1926, and upon her resignation from the office in June 1932, Beryl Rubinstein, head of the pianoforte department and Dean of the Faculty, was appointed director. Herbert Elwell, head of the department of composition, was appointed assistant director in Feb. 1935, and Mrs. Sanders was named director-emeritus in 1938. There is an opera school and an orchestra, and the Institute grants degrees in applied music, composition and theory.

**THE CLEVELAND MUSIC SCHOOL SETTLEMENT.**—The Cleveland Music School Settlement was incorporated in 1912 according to a plan outlined by the Music School Settlement.<sup>1</sup> Until 1919, when it became a member of the Welfare Federation, the Settlement was maintained by private subscriptions supplemented by small fees paid by its pupils. Since that time the Settlement has been supported by an annual allocation of funds from the Cleveland Welfare Federation to which student fees are added. Students are charged for lessons according to their ability to pay. M. S.

**CLICQUOT.** French 18th-century family of organ builders.

(x) **Robert Clicquot** (b. ?; d. ?), the first who made the name celebrated, came of an old family living at Meaux. He was maker by warrant to Louis XIV; he worked at the construction of the organ in the chapel at Versailles (1711). He had already established his reputation by the great instruments which he had made in the cathedrals of Rouen (1686-1689), Saint-Quentin (1701-3) and Blois (1704). About 1713 he gave up the direction of his workshops to his son, Jean Baptiste, with whom he made a specification for the enlargement of the great organ in the cathedral at Laon.

(2) **Jean Baptiste Clicquot** (b. ?; d. ?), son of the preceding, executed a great deal of work in repairing the organ at Laon Cathedral (1714-16).

(3) **Louis Alexandre Clicquot** (b. ?; d. Paris, 25 Jan. 1760), brother of the preceding,

<sup>1</sup> See NEW YORK.



was the maker of the organs in the churches of Houdan (1734) and of Chevreuse, Seine-et-Oise. The organ at Houdan has kept its 21 stops in their primitive state until now.

(4) **François Henri Clicquot** (b. Paris, 1728; d. Paris, 1791), son of the preceding, acquired European fame for the quality of his reeds and mixtures. He succeeded his father in 1760 and took Pierre Dallery into association in 1765. His most capable workmen were Lair, Isnard, Laurent, Brachet and Gillier, who collaborated with him in the construction of the organs at the church of Saint-Médard (1767) and of Saint-Gervais (1764-68). The most beautiful organs in the Parisian churches owe their existence to Clicquot: the Jacobins, Rue Saint-Dominique (1771); Sainte-Chapelle (1771); Saint-Nicholas-des-Champs (1776); Saint-Merry (1781); Saint-Sulpice, 32-ft. pedal, 66 stops and 5 manuals (1781); Notre-Dame (1784); Saint-Leu (1786-88). He carried out a great deal of work in the provinces, notably on the organs of Versailles Cathedral (1761); important restorations to the organs of the Cathedral at Nantes (1784), and of Meaux. He began the construction of the organ in the church of Saint-Nicholas-du-Chardonnet in Paris, and of the great organ in the Cathedral at Poitiers, his *chef-d'œuvre*; but he died before this work was completed, and it was his son François who finished them. The organs of Saint-Gervais, of Saint-Nicholas-des-Champs and of Saint-Leu in Paris, those of Nantes and of Poitiers, still preserve the greater part of the original stops by François Henri Clicquot.

F. R. (11).

BIBL.—FLEURY, P. DE, 'Dictionnaire biographique des facteurs d'orgues nés ou ayant travaillé en France' (Paris, 1926).

RAUGEL, FÉLIX, 'Les Anciens Buffets d'orgues du département de Seine-et-Oise' (Paris, 1925).  
'Les Grandes Orgues des églises de Paris' (Paris, 1927).

**Cliffe, Cedric.** See Benjamin (2 lbs.).

**CLIFFE, Frederic** (b. Bradford, Yorks, 2 May 1857; d. London, 19 Nov. 1931).

English pianist, organist and composer. He received his earliest musical instruction from his father, an amateur cellist. At the age of six he played the pianoforte in a manner far beyond his years, at nine he began to study the organ and at eleven he was appointed organist to Wyke Parish Church, while a year later he is said to have been able to play the whole of Bach's 48 Preludes and Fugues. Meanwhile Cliffe acquired a local reputation by the beauty of his voice. After being appointed organist to a dissenting chapel he was in great demand for "opening" new organs. From 1873 to 1876 he was organist to the Bradford Festival Choral Society, and later, on being elected to the Titus Salt scholarship at the National Training School of Music in London, he studied

under Sullivan, Stainer, Prout and Franklin Taylor.

In 1883 Cliffe was appointed to a pianoforte teaching staff of the new R.C.M., and he remained there as a member of the Board of Professors till his death. He toured as solo pianist and accompanist with Helen Lemmens-Sherrington and others, became in succession organist to Curzon Chapel and St George's, Albemarle St., and to the Leeds Festival under Sullivan as assistant to Spark. In the latter capacity he played in Sullivan's 'The Golden Legend' and for the Festival he arranged and played the organ part in the first performance there of Bach's B minor Mass.

After twenty years of continuous church work Cliffe retired in 1889. He was organist to the Bach Choir in 1888-94 and of the Italian Opera at Drury Lane, Her Majesty's and Covent Garden Theatres about the same time. It was, however, as a composer that he made his greater reputation, and it is curious to note that the work which *par excellence* established that reputation, his Op. 1, a fine Symphony in C minor, was rejected by the Leeds Selection Committee. When it was produced in London by Manns at his own benefit (Crystal Palace, 20 Apr. 1889) it created a very unusual amount of interest.

In 1901 he became a pianoforte professor at the R.A.M. and an examiner for the Associated Board of the R.A.M. and R.C.M.; for them he toured in Australia in 1898, and in 1900 and 1903 he visited South Africa on behalf of the Cape of Good Hope University. He travelled also in America.

The following is a list of Cliffe's principal productions:

'Ode to the North-East Wind' for chorus & orch. (Sheffield, 1905).  
Symphony No. 1, C mi (1889).  
Symphony No. 2, E mi (Leeds, 1892).  
Tone Poem 'Cloud and Sunshine' for orch. (1890).  
Violin Concerto, D mi. (Norwich, 1896).  
'The Triumph of Alcestis', contralto & orch. (Norwich, 1902).

R. H. L.

**CLIFFORD, Hubert (John)** (b. Bairnsdale, Australia, 31 May 1904).

Australian conductor and composer. He was educated at Melbourne High School and the Universities of Melbourne (B.Sc.) and London (D.Mus.). He studied music at the Melbourne Conservatory and the R.C.M. in London. From 1941 to 1944 he was B.B.C. Empire Music Supervisor and since 1944 he has been a professor at the R.A.M. in London. He became Musical Director to London Film Productions in 1946, but resigned in 1950 in order to give more time to creative work, and he is also a lecturer, examiner and adjudicator.

Of his compositions a Symphony, composed in 1940, and music for various films are in manuscript. Among his published works are

four Sketches for Shakespeare's 'As You Like It' for string orchestra; 'A Kentish Suite', published in 1935, and 'Five English Nursery Tunes', published in 1941, for orchestra; and a Serenade for string orchestra, published in 1943. He has also written a text-book, 'The School Orchestra' (London, 1939), which deals with every aspect of its subject and is especially valuable for school conductors. M. K. W.

**CLIFFORD, James** (b. Oxford, 1622; d. London, Sept. 1698).

English divine. He was the son of Edward Clifford, a cook, then living in the parish of St. Mary Magdalen at Oxford. In 1632 he was admitted a chorister of Magdalen College, and so remained until 1642. On 1 July 1661 he was appointed tenth minor canon of St. Paul's Cathedral in London and in 1675 was advanced to the sixth minor canonry. In 1682 he became senior canon. He was also for many years curate of the parish church of St. Gregory by St. Paul's and chaplain to the Society of Serjeants' Inn, Fleet Street. In 1663 Clifford published, under the title of

The Divine Services and Anthems usually sung in the Cathedrals and Collegiate Chours of the Church of England,

a collection of the words of anthems, the first of its kind which appeared in the metropolis. (It had been anticipated in a collection compiled and printed by Stephen Bulkeley at York in 1662, and in a book of

Anthems to be sung . . . in the Cathedral Church of the Holy and Undivided Trinity in Dublin,

printed 1662. The only known copy of this last is in the library of Trinity College, Dublin, it contains the words of 51 anthems and the names of most of the composers.) So great was the success of Clifford's work that a second edition, with large additions, appeared in 1664. To the first edition are prefixed:

Briefe Directions for the understanding of that part of the Divine Service performed with the Organ in St. Paul's Cathedral on Sundays and Holydayes,

and to the second chants for Venite, the Psalms and the Athanasian Creed. The work is curious and interesting as showing what remained of the cathedral music produced before the parliamentary suppression of choral service in 1644, and what were the earliest additions made after the Restoration (1660). Clifford's only other publications were 'The Catechism, containing the Principles of Christian Religion' and 'A Preparation Sermon before the receiving of the Holy Sacrament of the Lord's Supper, preached at Serjeants' Inn Chapel, in Fleet Street', which appeared together in 1694.

Clifford had a younger brother, Thomas (b. Oct. 1633), who was admitted chorister of Magdalen College, Oxford, in 1642 and resigned in 1645. W. H. K., adds.

See also Chant.

**CLIFTON, John (Charles)** (b. London, 7 Nov. 1781; d. London, 18 Nov. 1841).

English conductor and composer. He studied for five years under Richard Bellamy. Later he became a pupil of Charles Wesley and devoted himself entirely to music, resigning an appointment in the Stationery Office which he had held for about two years.

After an engagement at Bath, where he conducted the Harmonic Society, he went in 1802 to Dublin, and in 1816 produced there a musical piece called 'Edwin and Angelina' (after Goldsmith), written in collaboration with Sir John Stevenson, with whom he organized a concert in aid of the sufferers by the Irish famine. In 1816 he invented an instrument called the "Eidomusicon", intended to teach sight-reading. An attempt made in 1818 to bring out his invention in London failed, and he then adopted Logier's system of teaching and remained in London for some time. He wrote numerous glees and songs. He married the proprietress of a London ladies' school at Hammersmith, where he died.

W. B. S.

**CLINGER.** See CLINTO, TEODORO.

**CLINTO (Clinger), Teodoro** (b. Venice, ?; d. Treviso, c. 1602).

Italian composer. He was *maestro di cappella* at Treviso Cathedral in 1592. He composed 'Missarum 6 v. lib. 1' (Venice, 1592); 'Singularia 4 v.'; 'Christi Domini Passiones 3, 4, et 6 v.' (Venice, 1595); and a great amount of church music (in manuscript), including several 'Passiones'. E. v. d. s.

**CLINTON, George Arthur** (b. Newcastle-on-Tyne, 16 Dec. 1850, d. London, 24 Oct. 1913).

English clarinetist. He was the son of a bandmaster and went to London in 1867 on his appointment as solo clarinet in the Queen's Private Band, a position he held till 1900. He was in addition principal in the Philharmonic Orchestra from 1873, and in the Crystal Palace Orchestra from 1874, where he succeeded Papé and appeared many times as a soloist in the Mozart, Weber and Spohr concertos. He was in addition professor at the R.A.M. and at Kneller Hall from 1900 till his death. He was an ardent chamber musician and formed in the early 1890s a society which gave frequent concerts of music for wind instruments, alone and with strings. He did much to improve his instruments, on which he was a particularly brilliant executant, and gave his name to a model which has, in addition to other improvements, the Barret action of the oboe, fitted to the upper joint. This was later elaborated into the Clinton-Boehm system, which has, with the Barret action, some mechanism from the Boehm clarinet adapted to the lower joint. Clinton preferred ebony to wood as a material for his instruments.

Both systems have enjoyed some measure of popularity, the Clinton-Boehm in particular affording much facility for execution. In 1909 he made a very careful revision of F. Berr's method for the clarinet. F. G. R.

**CLINTON, (Francis) Gordon** (b. Broadway, Worcestershire, 19 June 1912).

English baritone singer. He was educated at Evesham Grammar School and at Bromley. In 1935 he won an open scholarship to the R.C.M. in London, where he studied from 1935 to 1938, when he obtained his A.R.C.M. diploma. He was organist at Swanley Congregational Church from 1930 to 1937 and then became vicar-choral at St. Paul's Cathedral until 1946. He served in the R.A.F. for six years during the second world war, receiving a commission in 1943. As a singer he has been a soloist at successive Three Choirs Festivals and in the Delius, Bach and Elgar Festivals in London; also in the performance of Delius's 'Sea Drift' at Beecham's seventieth birthday concert, and has made a number of recordings, including Delius's 'Village Romeo and Juliet' and Bach's St Matthew Passion. He is a professor of singing at the R.C.M. in London and has been conductor of the Whitstable and Tankerton Choral Society since 1946. His singing is remarkable for fine vocal quality and sound voice-production, and his sense of style has revealed itself in a considerable variety of music performed by him.

M. K. W.

**CLINTON, James** (b. Newcastle-on-Tyne, 18 Sept. 1852, d. London, 4 Feb. 1897).

English clarinettist, brother of George Arthur Clinton. He devoted his considerable inventive powers to devising a "combination clarinet" enabling A and B $\flat$  parts to be played on the same instrument, and a few years before his death the James Clinton Combination Clarinet Company was formed, with Sullivan as chairman, to promote the invention. Jacques Albert, the well-known maker of Brussels, produced what were described as perfect models in both Albert and Boehm systems, but the invention failed to interest the public.

F. G. R.

**CLIQUEOT.** See **CLIQUEOT.**

**CLIVE, Catherine** (called **Kitty**) (born **Rafter**) (b. London, 1711, d. Twickenham, Middlesex, 6 Dec. 1785).

English actress and singer. She was the daughter of William Rafter, an Irish gentleman. Displaying a natural aptitude for the stage, she was engaged by Colley Cibber for Drury Lane Theatre (1728-41), and made her first appearance there in Nov. 1728, as the page Ismenes, in Lee's tragedy 'Mithridates'. In 1729 she attracted great attention by her performance of Phillida in Colley Cibber's ballad opera 'Love in a Riddle'. Her personation of Nell in Coffey's ballad opera 'The

Devil to Pay', in 1731, established her reputation and caused her salary to be doubled. On 4 Oct. 1734 she married George Clive, a barrister, but the pair soon agreed to separate. She continued to delight the public in a variety of characters in comedy and comic opera and was engaged by Garrick in 1746 for Drury Lane, until 24 Apr. 1769, when, having acquired a handsome competence and being pensioned by Horace Walpole, she took leave of the stage and retired to Twickenham, where she occupied a house in the immediate vicinity of Horace Walpole's famous villa at Strawberry Hill, until her death. One of the most prominent events in Kitty Clive's career as a singer was Handel's selection of her as the representative of Delilah in his oratorio 'Samson' on its production in 1743. W. H. H.

See also Boyce ('Rehearsal', incid. m.).

**CLOCHES DE CORNEVILLE, LES** ('The Bells of Corneville'). Operetta in 3 acts by Planquette. Libretto by Clairville and Charles Gabet. Produced Paris, Folies-Dramatiques, 19 Apr. 1877. 1st perf. abroad, Madrid (trans. by L. M. de Larra), 1877. 1st in U.S.A., New York (in English), 22 Oct. 1877. 1st in England, London, Folly Theatre (trans. by H. B. Farnie and R. Reece), 23 Feb. 1878.

**CLOCHETTE, LA** (Opera). See **DUNI, HÉROLD.**

**"CLOCK" SYMPHONY.** The familiar name of Haydn's Symphony No. 101, in D major, written in 1794. It is due to the ticking figure of accompaniment in the slow movement.

**GLODIUS, Christian** (b. Neustadt nr. Stolpen, 18 Oct. 1647; d. ? Neustadt, ?).

German musical editor. He was a teacher at his birthplace and compiled a collection of students' songs while at Leipzig University. The manuscript, which is in the Berlin State Library, is described by Wilhelm Niessen, 'Vierteljahrsschrift für Musikwissenschaft', VII, 579, and by C. Blumml, 'Aus dem Liederbuche des Studenten Clodius' (1908).

E. V. d. s.

**CLOSE.** See **CADENCE.**

**CLOSE-SHAKE.** See **ORNAMENTS, B** (u).

**CLOSED HORN.** See **ORGAN STOPS.**

**CLOSSON, Ernest** (b. Saint-Josse-ten-Noode nr. Brussels, 12 Dec. 1870; d. Brussels, 21 Dec. 1950).

Belgian musicologist. He was appointed assistant curator of the Museum of Musical Instruments at the Brussels Conservatoire in 1896 and from 1912 to 1935 was professor of musical history there. In 1917 he also became professor at the Mons Conservatory and in 1920 music critic to the 'Indépendance Belge'. As lecturer and critic he has done valuable work and he published an enormous number of articles and numerous books on a great variety

of musical subjects, though he made a special study of Belgian folksong and kindred matters. His work in that direction began with 'Chansons populaires des provinces belges' (1905, 3rd ed. 1920) and includes 'Notes sur la chanson populaire en Belgique' (1913). He also issued several essays on aesthetics in music, notably 'Esthétique musicale' (1921).

Other books of his are the following:

- 'Edvard Grieg et la musique scandinave' (Paris, Brussels & Leipzig, 1892)
- 'Roland de Lassus', (Turnhout & Bruges, 1919).
- 'André-Modeste Grétry' (Turnhout & Bruges, 1920).
- 'Césaire Franck' (Charleroi, 1923).
- 'L'Élément flamand dans Beethoven' (Brussels, 1928); English trans by Muriel Fuller, 'The Fleming in Beethoven' (Oxford, 1936).
- 'Gevaert' (Brussels, 1929)
- 'Richard Wagner' poèmes et textes en prose, choisis et traduits' (Paris, 1934)
- 'La Facture des instruments de musique en Belgique' (Huy, 1935).
- 'La Passion selon Saint Mathieu [Bach]' (Brussels, 1937)
- 'Les Noël wallons', with A. Dautrepoint & M. Delbouille (Paris & Liège, 1938)
- 'Histoire du piano' (Brussels, 1944).

E. B.

BIBL.—'Mélanges Ernest Clooson', containing a biographical article by Charles van den Borren (Brussels, 1948).

**Closterman.** See Blow (portrait of). Orpheus Britannicus (portrait of Purcell).

**Clough, Arthur Hugh.** See Davies (H. W., 'Green Fields of England', chorus) Dyson ('Where lies the land?', for chorus). Gatty (choral odes)

**CLUB ANTHEM.** The familiar name by which is known an anthem composed jointly by John Blow, Pelham Humfrey and William Turner, about 1664, when they were all choristers in the Chapel Royal. It is a setting of 'I will always give thanks'.

**CLUER, John** (b. ? , d. London, 1728).

English music printer and publisher. He appears to have been originally a ballad and chap-book printer early in the 18th century, and to have worked at premises in Bow Churchyard, London, where he can be traced as early as 1715.

Afterwards he issued some of the best engraved and adorned music of his period Cluer, as shown by a type-printed music sheet in the B.M. ('The Pedigree of a Fidler'), claims to have invented some improvements in music type or the setting of it. The passage on the sheet referred to runs:

For the future, all the songs printed by J. Cluer in Bow Churchyard will be set to music, and as he hath invented a neat and quick way of doing the same in the Letter-Press (for the encouragement of music) songs will now be sold by him at a much cheaper rate than usual, etc.

For some unknown reason Handel, who generally employed Walsh as his publisher, granted to Meares and also to Cluer and his successors the right of publication of some of his operas. The first which Cluer had of these was 'Giulio Cesare', published in 1724; but he had previously printed Handel's 'Suites de pieces' in 1720. The other operas are 'Tamerlano', 'Rodelinda', 'Scipione',

'Alessandro', 'Riccardo Primo', 'Admeto', 'Siroe' and 'Lotario'. The first five were also issued, with the voice parts transposed for the flute. The operas have very finely engraved pictorial title-pages.

Among other of Cluer's publications are 'A Pocket Companion for Gentlemen and Ladies', 2 vols., 1724-25, a couple of dainty volumes from copperplates; two quaint packs of musical playing-cards; 'Psalm Tunes' by William Anchors; Twelve Overtures by Handel; and other works Cluer was associated with B. Creak, a bookseller in Jermyn Street, whose name appears in some of the imprints. Thomas Cobb was Cluer's engraver and successor in business, having married his widow about 1730. Cobb assigned and sold the business in 1736 to his brother-in-law William Dickey of Northampton, who had been associated with him in it, and who purchased it for himself and his son Cluer Dickey, who managed it until 1764. After Cluer's death some of the imprints merely gave "at the printing-office in Bow Churchyard".

F. K., rev. W. C. S.

**CLUTSAM, George** (b. Sydney, New South Wales, 26 Sept. 1866; d. London, 17 Nov. 1951).

Australian pianist, critic and composer. He began his career as a pianist, and after considerable travel in New Zealand and in Asia settled in London and became known as an accompanist and then more particularly as a music critic ('The Observer', 1908-18, essays in Mus. T., etc.). The production of a symphonic idyll after Tennyson, 'The Lady of Shalott', by the New Symphony Orchestra in Oct. 1909, and the performance at about the same time of a cantata, 'The Queen of Rapunzel', made him known in London as an accomplished composer, and the production by Beecham on 23 July 1910 of his one-act opera, 'A Summer Night', left no doubt of his ability to write interestingly for the stage. He had already had a provincial production ('The Queen's Jester', 1905) to his credit. In Apr. 1912 another one-act piece, 'After a Thousand Years', was produced at the Tivoli in London and oddly described as "a New Egyptian Miniature Grand Opera". It was in fact an attempt to write a whole opera in dimensions possible for inclusion in a variety entertainment. A more important work, and the last of Clutsum's works to claim importance from the musician's point of view, was the opera 'König Harlekün', based on Rudolf Lothar's play, produced with momentary success at the Kurfürstentheater, Berlin, in Nov. 1912.

After that Clutsum turned to a field of activity which proved more profitable from the material point of view. He collaborated with Hubert Bath in the music to Basil Hood's

'Young England', produced at Birmingham in 1916, and afterwards brought out several musical comedies, including 'Gabrielle', 'Lavender' (both in London) and 'The Little Duchess' (Glasgow, 15 Dec. 1922). In this field his greatest popular success has been 'Lilac Time' (1923), which musically is a potpourri of Schubert and derives from a Viennese popular success entitled 'Das Dreimadlhaus'. A similar and musically no more valuable compilation from Chopin, 'The Damask Rose', came out in London on 17 June 1929.

H. C. C., adds.

**CLUZEAU MORTET, Luis** (b. Montevideo, 16 Nov. 1894).

Uruguayan composer. He studied pianoforte and violin, but is entirely self-taught as a composer. He has played in various chamber-music groups in Uruguay and teaches the history of music at the Instituto Normal of Montevideo. He has also taught various musical subjects at other Montevideo schools and institutes. He has written symphonic and chamber works as well as numerous pianoforte pieces and songs. In 1938 he visited London.

N F.

**COACH HORN.** See POST HORN.

**COATES, Albert** (b. St. Petersburg, 23 Apr. 1882; d. Milnerton nr. Cape Town, 11 Dec. 1953).

Anglo-Russian conductor and composer. His father, born at Bridlington in Yorkshire, was settled in business in St. Petersburg, where he had married a Russian lady. Albert was the youngest of their seven sons. He was sent to England for his education and was at school first in Essex and then at Liverpool. At the latter place he learnt music from one of his brothers, who was an organist there, but he entered Liverpool University as a science student and at length returned to St. Petersburg and entered his father's office. It soon appeared, however, that orchestration was a stronger point with him than book-keeping, and he was twenty years old when arrangements were made for him to enter the Leipzig Conservatory. There he studied the cello with Klengel and the pianoforte with Robert Teichmüller, but the greatest factor in his artistic development was Nikisch and his class in conducting. His appointment by Nikisch to be coach at the Opera of Leipzig started Coates on his practical career, and he first appeared there as emergency conductor in 'Tales of Hoffmann'. This led in 1906 to his securing on Nikisch's recommendation the chief post of conductor to the Elberfeld opera house, where he remained two years conducting a large repertory of works including the German classics, Mozart, Wagner and Strauss. This was followed by a period of conducting at the Dresden Opera, where Coates shared the responsibilities with Schuch. He conducted

for a season at Mannheim, during which time he was invited to conduct 'Siegfried' in St. Petersburg, which led to his appointment as a principal conductor there for five years.

During this important period in his career Coates added to his repertory the large number of Russian works, both of the opera and the concert-room, his performance of which added to his reputation both in Europe and in America. He was in close touch with the leading Russian musicians of the time, especially Scriabin, who imparted to him his ideas on the interpretation of his music and who influenced him strongly in his own style of composition.

Coates first became prominent in England in 1913, when at Covent Garden he shared the Wagner performances with Nikisch with acknowledged success. He had appeared at Queen's Hall in 1910 with the London Symphony Orchestra, but it was not until Apr. 1919, when it was no longer possible for him to continue his work in Russia, whence he escaped with great difficulty, that he signalized his arrival with a series of concerts with the same orchestra and henceforward became one of the regular conductors during a part of the season in London. Beecham engaged him for the season with which Covent Garden was reopened after the 1914-18 war, and subsequently he was responsible for many of the best performances of the British National Opera Company, both at Covent Garden and in the provinces, and he conducted the major part of two festivals at Leeds (1922 and 1925). In Mar. 1926 he conducted a concert performance of Rimsky-Korsakov's 'Kitezh' at Covent Garden. He had given the first stage performance of the work outside Russia at Barcelona in 1925.

In the U.S.A. Coates conducted the Philharmonic Society of New York and also concerts of the Symphony Society, and from 1923 to 1925 he spent part of each season at Rochester, N.Y., as conductor of the Eastman orchestra. His engagements as a guest conductor carried him to most of the principal cities of Europe; in 1925 he undertook some special performances at the Paris Opéra. He held a firmly established position as a master of the orchestra, and excelled in work on a large scale, notably Wagner and the symphonic works of Scriabin. In the late 1940s he settled in South Africa. Despite the distractions inevitable in the career of an international conductor, involving almost incessant travel, Coates was an assiduous composer, although comparatively little of his work has been presented to the public. An opera, 'Assurbanipal' (libretto by the composer's first wife, Russian by Balmont), was set down for performance in Moscow in Jan. 1915, but postponed, and finally abandoned after the

Revolution. An elaborate symphonic poem, 'The Eagle', dedicated to the memory of Nikisch, was given at Leeds in 1925. Some pianoforte pieces have been published. Two operas on typically English subjects have been produced. 'Samuel Pepys' was first given in German at Munich (21 Dec. 1929); 'Pickwick' was given at Covent Garden (20 Nov. 1936) and was the principal novelty in a short season for which Coates was primarily responsible. It aroused considerable interest, but its success was tempered by the fact that, while it was based on one of the most famous characters in English fiction and the setting was skilfully devised to represent the period of 'The Pickwick Papers', those of the audience who were most at home with Dickens found themselves least at ease with Coates. The subject seemed to call for a musical treatment in the tradition of English ballad opera for which Coates's cosmopolitan experience had scarcely fitted him.

H. C. C.

**COATES, Edith (Mary)** (b. Lincoln, 31 May 1908).

English mezzo-contralto singer. She received her musical education at the T.C.M. in London and first appeared at the Old Vic Theatre there at the age of fifteen as a fairy in 'A Midsummer Night's Dream', but soon joined the opera company at that theatre, and since the opening of Sadler's Wells in 1931 has been one of its leading contraltos. She has sung in all some forty operatic parts, and is one of those versatile and tireless artists who have worked hard to see the Sadler's Wells enterprise through its difficult early days. Among her best-known parts are Carmen, Delilah, Amneris, Azucena and Ortrud. In 1937 she took part in the opera season at Covent Garden, and was especially successful as the Mother in Humperdinck's 'Hansel und Gretel'. She scored a great personal success by her full-blooded impersonation of Princess Eboli in the revival of Verdi's 'Don Carlos' at Sadler's Wells in 1938. She has also sung in performances of oratorio.

When in 1946 Covent Garden launched its new venture of opera in English on a grand scale, Edith Coates was engaged as one of the principal artists, and before long she had distinguished herself, with varying success but never without making the impression of an artistic personality, in a variety of mezzo and contralto parts, including Carmen, Azucena, Amneris, "Auntie" in Britten's 'Peter Grimes', the Hostess in 'Boris Godunov', Ortrud, etc. In Dec. 1950 she achieved one of the most remarkable feats of operatic acting in the sensational part of the aged Countess in Tchaikovsky's 'Queen of Spades'.

D. S.-T., adds.

**COATES, Eric** (b. Hucknall, Nottinghamshire, 27 Aug. 1886).

English violist and composer. He first studied violin and composition at Nottingham and then entered the R.A.M. in London with a scholarship as a pupil of Tertis for the viola and of Frederick Corder for composition. He joined the Hambourg String Quartet, with which he toured South Africa in 1907, and then joined successively the Cathie and the Walenn Quartets. In 1912 he became leader of the violas in the Queen's Hall Orchestra under Sir Henry Wood, who at the Promenade Concerts introduced several of Coates's early compositions, light orchestral pieces in which slender material was gracefully and competently handled. Melodically conventional, unadventurous but sometimes piquant in harmony and always safe and effective in orchestration, some of these small works, often in the form of picturesque suites, became very popular and sold largely in pianoforte arrangements, so that by 1918 he was able to leave the orchestra and devote himself entirely to this kind of artistically unimportant but pleasant and profitable kind of composition. Apart from the light orchestral and pianoforte pieces, Coates's works include a number of song cycles with orchestra and numerous songs with pianoforte.

H. C. C., adds

BIBL.—COATES, ERIC, 'Suite in Four Movements', autobiography (London, 1953).

**COATES, Henry (John)** (b. London, 28 Mar. 1880).

English musical scholar and author. He was educated at Sir Walter St. John's Grammar School (1889), the City of London School (1895) and at Cambridge as a Foundation Scholar of Christ's College (1899–1902). He took the B.A. in 1902 and the M.A. in 1930 at Cambridge and the Ph.D. in music at London University in 1937. His musical studies were pursued privately. He was music critic to 'The Daily Chronicle' in 1906–30 and musical adviser to the Gramophone Co. in 1916–33, also editor of 'The Musician' from 1919 to 1921. In 1949 he was appointed a member of the Senate (Faculty of Music) in London University, where he became acting professor in the vacant Chair of Music after the death of Sir Stanley Marchant in 1949. In 1951 he became chairman of the Board of Studies in Music and a member of the Board of Examiners in the same University. In 1931 he was appointed professor of the organ at the G.S.M. and in 1944 a member of the Corporation and Academic Board of the T.C.M.

Coates wrote a volume on Palestrina for the Master Musicians series (1938) and he is a contributor to the N.O.H.M. He has also written for various musical journals, especially on old church composers, and published editions of organ, harpsichord and pianoforte music as well as some songs of his own. E. B.

**COATES, John** (*b* Gurlington nr. Bradford, 29 June 1865; *d* Northwood, Middlesex, 16 Aug. 1941).

English tenor singer. His father, Richard Coates, was choirmaster at Gurlington church, and John sang in this choir at the age of five. Two years later he joined the choir of St. Jude's, Bradford, becoming in due course the chief treble. Owing to the death of his father he had to leave Bradford Grammar School early and go into an office when thirteen. While still engaged in business he sang Valentine in 'Faust' for the Carl Rosa Company at Manchester and Liverpool, but without success. It was as a baritone that in Sept. 1893 he took lessons from Shakespeare, who pronounced his voice a tenor. Getting a hearing from D'Oyly Carte, Coates made an appearance at the Savoy Theatre in 'Utopia Limited' and was forthwith engaged to tour in America with that neglected work by Gilbert and Sullivan. During a second visit to America he sang in 'An Artist's Model', and then followed several years of regular work in musical comedy in London and the provinces.

Convinced that he was a tenor and not a baritone, Coates at length took a bold step, giving up his engagements and studying a variety of tenor parts in private. Starting his career all over again he had a very hard struggle, and it was at this period that he was engaged to bring out Sullivan's 'Absent-minded Beggar' at the Alhambra Theatre, in Nov. 1899. Fortune changed when, in Nov. 1900, he sang in 'The Gay Pretenders' at the Globe Theatre and in the summer of 1901 created the part of Claudio in Stanford's 'Much Ado About Nothing' at Covent Garden. Singing at Leeds in the autumn of the same year, and in Elgar's 'Dream of Gerontius' at Worcester (1902), he was fairly launched as a festival tenor. At the Birmingham Festivals of 1903, 1906 and 1909 he sang the tenor parts in the productions of Elgar's 'Apostles' and 'Kingdom', and Bantock's 'Omar Khayyám'.

As an opera singer Coates had hitherto had more opportunities in Germany than in England, but he was with the Moody-Manners Company throughout the season of 1907-8, singing many important parts. He was next principal tenor in Beecham's season at His Majesty's Theatre in 1910. He was with Beecham again, this time at Covent Garden, in the autumn of 1910, when he sang the chief part in d'Albert's 'Tiefland'. After playing both Siegfrieds in the Denhof performances of the 'Ring' in the provinces in 1911 he went (1911-13) on the Quinlan tour in the United Kingdom, South Africa and Australia, adding Tristan among other parts to his repertory.

At the outbreak of war in 1914, Coates, though much beyond military age, at once

joined the National Reserve. In Nov. 1914 he joined the London University O.T.C. and in Apr. 1915 he was given a commission. He served in France with the Yorkshire Regiment in 1916-19 and was twelve months at the front. Demobilized with the rank of captain, he resumed his professional career in Mar. 1919. After that, apart from a few special appearances as Lohengrin and Don José for the Carl Rosa Company at Covent Garden, he confined his attention to the concert-room, singing everywhere with all his old success, both at festivals and in his own recitals of English songs. In addition to giving programmes of Elizabethan and Tudor music he introduced many new songs by English composers. While his voice was losing some of its former splendour, his taste for the best vocal music of all periods and many countries and his outstanding intelligence as an interpreter constantly gained in range and subtlety, so that even at an advanced age he lost nothing of his success as an artist of superior quality.

S. H. P., adds.

**COB (Cobb), James** (*b.* ?; *d.* London, 20 Aug. 1697).

English composer. He became a member of the Chapel Royal in 1660. He composed songs and catches, contributed to Playford's 'Choyce Ayres' (1679) and to the Catch Club.

E. v. d. s.

**Cobb, James.** See Lanley (1, 4 lbs.).

**COBB, John** (*b.* ?; *d.* ?).

English 17th-century organist and composer. He was sworn in as Gentleman of the Chapel Royal in 1638. He contributed an elegy on the death of William Lawes to the 'Choice Psalmes' (1648) of the Lawes brothers and is therein called "organist of H.M.'s Chapel Royal". During the Commonwealth he supported himself by private teaching. Other examples of his work can be found in various of Playford's publications and in manuscripts at the B.M. and at Ch. Ch., Oxford.

R. T. D.

**COBB, Thomas.** See CLUER, JOHN.

**COBBETT, W. W. (Walter Willson)** (*b.* London [Blackheath], 11 July 1847; *d.* London, 22 Jan. 1937).

English amateur violinist, musical patron and lexicographer. He affords a striking instance of conspicuous services rendered to the cause of music by one who himself practised the art solely as an amateur. A highly successful man of business — as founder and chairman of the company known as Scandinavia Belting, Ltd. — it was humorously remarked of him that he gave to commerce what little time he could spare from music. What is certain is that by his wisely directed and wholly disinterested activities, pursued with inexhaustible enthusiasm throughout a long life, he laid under heavy obligation all who are



concerned with the higher interests of English chamber music.

In that particular branch of the art in which he was especially interested Cobbett's services to the musical community took many forms. A fine violinist himself, he was throughout his life a devoted student of chamber music in the most practical sense — leading his own quartet at weekly meetings continued year after year with unflinching regularity — and from the first he made it his special business to extend the general knowledge and promote the wider appreciation of the kind of music he cultivated.

By the series of Cobbett Competitions which he initiated in the early twentieth century, and by his numerous direct commissions to native composers, he was instrumental in enriching the British chamber-music catalogue with some notable works. The results of the first competition were: 1st prize, William Hurlstone; 2nd prize, Haydn Wood; 3rd prize, Frank Bridge, consolation prize, Josef Holbrooke; two other awards, James Friskin and Waldo Warner. Later prize-winners included, to mention but a few, compositions by York Bowen, Armstrong Gibbs, Herbert Howells, John Ireland, J. B. McEwen, Stanford and Vaughan Williams.

Particular encouragement was given also through the agency of these competitions to the production of short single-movement works of the now well-known "Fantasy" class, which have proved such an acceptable addition to the repertory; while at the R.C.M. and the R.A.M. Cobbett furthered the chamber-music cause in another way by offering a series of annual prizes for the best performances by the students.

In the way of literary propaganda Cobbett was responsible for the issue of a valuable series of Chamber Music Supplements, continued for several years, in connection with 'The Music Student'. Moreover, at about the age of eighty he undertook the production of a comprehensive 'Cyclopedia of Chamber Music' (2 vols., Oxford, 1929). In conjunction with the Musicians' Company of which he was Master in 1928-29, he instituted and endowed an annual Cobbett Medal for services to chamber music, the first (1924) recipient of which was Thomas F. Dunhill and the second (1925) Mrs. Elizabeth Sprague Coolidge.

Cobbett gave many prizes from time to time to the makers of British violins, with the object of raising the standard of their instruments and, in conjunction with the Society of Women Musicians, he provided a free public library of chamber music. He founded with a gift of £1000 a Chamber Music Association under the aegis of the British Federation of Competitive Music Festivals.

To the end of his long life an enthusiastic

performer in private, Cobbett was in his younger days the leader of several orchestras, including for many years that of the Strolling Players Amateur Orchestral Society. He possessed a fine collection of Cremona violins which he delighted in lending to those whom he considered worthy of them. H. C. C.

**COBBOLD, William** (b. Norwich, 5 Jan. 1560; d. Beccles, 7 Nov. 1639).

English organist and composer. He was organist of Norwich Cathedral before 1599, holding the post till 1608, when he became a singing-man in the cathedral, W. Ingloft being appointed organist. He was born in the parish of St. Andrew, Norwich.

Cobbold was one of the ten musicians who harmonized the tunes for

The Whole Booke of Psalmes with their wonted Tunes as they are song in Churches, composed into four partes, published by Thomas East in 1592. He contributed a madrigal, 'With wreaths of rose and laurel', to 'The Triumphes of Oriana' (1601). The only other known compositions by him are another madrigal, 'New Fashions', and an anthem, 'In Bethlehem town', of which some separate parts are preserved in the R.C.M. in London. He is buried on the south side of the chancel of Beccles parish church. His epitaph is quoted in West's 'Cathedral Organists'.

W. H. H.

**COCCHETTA, LA.** } See GARELLI,  
**COCCHETTINA, LA.** } CATTERINA.

**COCCHI, Claudio** (b. Genoa, ?; d. ?).

Italian 16th-17th-century composer. He entered the Order of St. Francis in 1626 in the service of Cardinal Dietrichstein at Olomouc in Moravia; in 1627 he was *maestro di cappella* at Trieste Cathedral, and, after some wanderings, in 1632 held the same post at San Francesco, Milan, where he became an *Accademico arrischiato* with the name of L' Allegro. His known works are: 'Armonici concentus . . .' (Venice, 1626), 'Messe', a 5 v. (1627); 'Ghirlanda sacra' (Milan, 1632). Also some pieces in MS cod. Lechler z v. d. s.

**COCCHI, Gioacchino** (b. ? Naples, c. 1715; d. Venice, 1804).

Italian composer. It is generally stated that he was a native of Padua, but he appears as "Napoletano" on the title-pages of many librettos and published compositions. Nothing is known about his musical upbringing. He was, at any rate, at Naples in 1735, as is indicated on the manuscript of a 'Dixit Dominus' at Munich, and brought out his first opera, 'Adelaide', in Rome in 1743. About 35 other operas followed in the course of the next 15 years, written for Naples, Rome, Venice and other towns. 'La maestra' (Naples, 1747) was his greatest success and was performed for many years all over Europe. Goldoni on several occasions collaborated with Cocchi, who held the post of *maestro di*

*cappella* at the Ospedale degli Incurabili at Venice for some years.

In the autumn of 1757 Cocchi went to London, as composer to the King's Theatre, where he made his début on 8 Nov. with 'Demetrio, re di Siria', a pasticcio in which the overture, the march, the "cavatina a due", the chorus, all the recitatives and 10 airs were composed by him. This was a great success and was given not less than 22 times during the season. 'Zenobia' and 'Issipile' followed early in 1758, 'Attalo' and 'Ciro riconosciuto' (his best work, according to Burney) in 1758-59, and more than a dozen other operas until 1761-62, when John Christian Bach became his successor. Cocchi again conducted at the King's Theatre in 1765, when 'Eumene' and 'La clemenza di Tito' were given under his direction, and emerged once more in 1771 with 'Semiramide riconosciuta', "the music entirely new", but probably new only to London, since this opera — unless he rewrote it — had already been given at Venice in 1757.<sup>1</sup>

Some time during the intervening years Cocchi acted as musical director at Mrs. Cornelys's subscription concerts at Carlisle House. He was also much in demand as a singing-teacher and published several collections of vocal music — 'Canoni, Catches [*sic*], Terzetti e Bacchanali', as one title-page runs — as well as duos for two cellos and other instrumental works. Among his less-known works produced in London should perhaps be mentioned the "grand musical entertainment" celebrating the alliance of George II with Frederick the Great, called 'Il tempio della gloria', given at the King's Theatre on 31 Jan. 1759<sup>2</sup>, and the double cantata 'Le speranze della terra' for the birthday of George III and 'Le promesse del cielo' for the wedding and coronation of George III and Queen Charlotte, produced on 3 June and 19 Sept. 1761.<sup>3</sup> A similar double cantata, 'La vera lode' and 'Il marito coronato', he wrote for the installation of John Fane, seventh Earl of Westmorland, as Chancellor of Oxford University (2 July 1759).

Cocchi returned to Venice in 1773 and seems to have spent the rest of his life in retirement, for nothing is known about his further musical activities. No new opera by him was produced in Italy after 1757 and none of his London works was ever revived there. Unlike most of his contemporaries he wrote but little church music.

A. L.

<sup>1</sup> The score of the original 'Semiramide' of 1757 is preserved in the R.C.M., while some of the songs of the "new" 'Semiramide' of 1771 were published.

<sup>2</sup> Not 20 Feb., as Burney says. Walpole alludes to this entertainment in his letter to H. S. Conway, 19 Jan. 1759.

<sup>3</sup> Not 4 June and 22 Sept. as stated in the libretto 'Le speranze' was repeated for the king's birthday in 1762.

**COCCIA, Carlo** (b. Naples, 14 Apr. 1782; d. Novara, 13 Apr. 1873).

Italian composer. He was the son of a violinist and studied under Fenaroli and Paisiello. The latter procured him the post of accompanist at King Joseph Bonaparte's private concerts at Naples, and encouraged him after the failure of his first opera, 'Il matrimonio per cambiale' (Rome, 1807). Between the years 1808 and 1819 he composed 22 operas for various towns in Italy, and two cantatas, one for the birth of the King of Rome (Treviso, 1811), the other (by a curious irony, in which Cherubini also shared) for the entry of the allied armies into Paris (Padua, 1814). The most successful of these early operas was 'Clotilda', produced at Venice on 8 June 1815.

In 1820 Coccia went to Lisbon, where he composed 4 operas and a cantata, and thence to London (23 Aug.), where he became conductor at the Opera. He discharged his duties with credit and profited by hearing more solid works than were performed in Italy, as he showed in the single opera he wrote for London, 'Maria Stuarda' (1827). He was also professor of composition at the R.A.M. on its first institution. In 1828 he returned to Italy. In 1833 he produced his best opera, 'Caterina di Guise', to a libretto by Felice Romani, at the Teatro alla Scala, Milan, on 14 Feb. He then paid a second visit to England, after which he settled finally in Italy. In 1840 he succeeded Mercadante as *maestro di cappella* at Novara and was appointed Inspector of Singing at the Philharmonic Academy of Turin. His last opera, 'Il lago delle Fate' (Turin, 1841), was unsuccessful.

Coccia wrote with extreme rapidity, the entire opera of 'Donna Caritea' (Genoa, 1818) being completed in six days.

M. C. C.

BIBL.—CAROTTI, GAUDENZIO, 'Biografia di Carlo Coccia, maestro di cappella della cattedrale di Novara' (Milan, 1929).

**COCCIA, Maria Rosa** (b. Rome, 4 Jan. 1759; d. Rome, Nov. 1833).

Italian composer. She won a remarkable degree of contemporary renown, but very few of her works are still in existence. A Magnificat for four voices and organ (Fitzwilliam Museum, Cambridge) is dated 2 Oct. 1774, and soon after that date she underwent an examination by four professors of the Roman Accademia di Santa Cecilia, with such credit that an account of the examination was printed in Rome in 1775, with her portrait and a specimen of her work. In this latter year she seems to have been a member of the Accademia Filarmonica di Bologna, exceptionally, if it were so, since women were not normally admitted. The Cambridge collection already mentioned contains an 8-part 'Dixit Domi-

nus' by her, in which is her portrait and some biographical information. In 1780 was published an 'Elogio storico della signora Maria Rosa Coccia Romana', with letters addressed to her by Metastasio, Martini and Farinelli. A cantata for four voices, dated 1783, is in the Dresden Museum. J. A. F. M.

**COCHLAEUS** (**Cocleus**, real name **Dob-nek**), **Johannes** (b. Wendelstein nr Nuremberg, 10 Jan. 1479; d. Breslau, 10 Jan. 1552).

German ecclesiastic and musical theorist. He was canon of Worms Cathedral. In 1530 he was at the church of St. Victor at Mainz, and finally he was dean at St. Mary's Church, Frankfurt o/M.

Cochlaeus was an ardent opponent of Luther. He taught Glarean and was probably at Cologne soon after 1500. He wrote a treatise, 'Musica', which appeared anonymously and had several editions, until it was published at Cologne in 1507 under his own name (on his taking the degree of M.A.). It was gradually enlarged and eventually appeared at Nuremberg in 1511 as 'Tetrachordum musices', and went into at least six editions between that date and 1526. Of his compositions only two odes for 4 voices of 1512 appear to be known (reprinted in Forkel, 'Musikgeschichte', II, 159, 160).

E. v. d. s.

**COCKS & CO., Robert.** This business was established in London in 1823 by Robert Cocks (b. 1798; d. 7 Apr. 1887) at 20 Princes Street, Hanover Square. It was removed at the end of 1844 to 6 New Burlington Street. In 1868 Cocks took into partnership his two sons, Arthur Lincoln Cocks and Stroud Lincoln Cocks, but at his death Robert M. Cocks became the proprietor, and he carried on the business until Dec. 1898, when he retired and transferred the concern to Augener, who retained the old name.

During the 75 years of its existence the firm issued upwards of 16,000 publications, including many works of solid worth, such as Czerny's composition and pianoforte schools, Spohr's and Campagnoli's violin schools, Albrechtsberger's and Cherubini's treatises on counterpoint, as well as an edition of Bach's clavier works. A periodical, 'The Monthly Miscellany', contained original notices of Beethoven by Czerny. W. H. H. & F. K.

**COCLEUS.** See COCHLAEUS, JOHANNES.

**COCLICO** (**Coclicus**), **Adrien** (**Adrianus**) **Petit** (b. Hainault, 1500; d. Copenhagen, c. 1563).

Flemish composer. The name of "Petit" may be a nickname, for he was very short, having the appearance of a gnome with a beard reaching down to his knees, as may be seen on an engraving of 1552, which also gives an indication of the date of his birth, since it describes him as "agé de 52 ans". He

matriculated at the University of Wittenberg, and was there described as "aus Flandern". He arrived at Wittenberg in 1545. The highly coloured reports he gave of his earlier life, such as that he was at the Papal Chapel in Rome, that he was imprisoned for heresy and that he had lived in various towns of France, are regarded as unreliable; but it is certain that he went to Germany because he had become a Protestant. He taught music privately at Wittenberg, married on 13 Apr. 1546, tried unsuccessfully for a teaching appointment at Stettin and in the autumn of 1547 became singer and composer in the chapel of Duke Albrecht of Prussia at Königsberg. But he was obliged to leave in 1550 owing to a scandal occasioned by the birth of a son borne him by a widow whom he had wished to marry after a divorce that failed to materialize. He went to Frankfurt o/M., where he met his compatriot, the publisher Montanus, who took him to stay with him at Nuremberg and published in 1552 Coclico's 'Musica reservata' and 'Compendium musices'. He opened a school at Nuremberg, at which he taught Italian and French, but is then lost sight of until 1554, when he is found at Wismar. He is said to have gone to England about that time to join the Chapel Royal, but no document exists to prove this. At any rate he was in Germany in 1555, when he arranged the music for the marriage festivities of Duke Johann Albrecht of Mecklenburg, who offered him the post of cantor, which he declined. On 3 July 1556 he entered the chapel of Christian III of Denmark in Copenhagen, where his name last appears in 1562.

E. v. d. s., rev.

Bibl.—CREVEL, M. VAN, 'Adrian Pett Coclico' (in German) (The Hague, 1940).

**COCQ, Jehan Le.** See GALLUS, JOHANNES.

**Cocleau, Jean.** See Auric ('Heureux Retour' & 'Aigle à deux têtes', films; 8 songs) Bowles (5 songs). Harrison (L., 'Marriage of the Eiffel Tower', opera). Honegger (2 lib., 6 songs) Markevitch (cantata). Milhaud ('Pauvre Matelot', lib. 'Caramel mou', jazz piece; 4 songs). Poulenc ('Mariés de la Tour Eiffel', collab. in incid. m.; 'Cocardes', voice & chamber m.; 4 songs) Satie (song). Sautget ('Enlants terribles', radio m., 1 song). Stravinsky ('Oedipus Rex', lib.).

**COCX, Jan** (b. East Flanders, c. 1630; d. Antwerp, 24 Oct. 1678).

Flemish priest and composer. He became a chorister at Saint-Bavon on 17 Sept. 1639 and may have become choirmaster at Termonde and organist at Eindhoven later. On 16 Oct. 1666 he succeeded Gaspard Boest as master of the children and musical director at Antwerp Cathedral. In 1670 he composed a solemn Mass dedicated to the cathedral chapter and about the same time he published a collection of 8-part church music, which has disappeared and the title of which is unknown, but which is mentioned in an inventory of printed music made for the church of St. James in 1677. He

may also have been the composer of the 'Ferculum musicum' for 1-4 voices and instruments, published at Antwerp in 1673. Other works of his are mentioned in the catalogue of St. Walburga's church at Oudenarde.

E. B.

**CODA** (Ital. = tail). That which goes by the name in music is very fairly expressed by the word, for it is that part which comes at the end of a movement or piece of any kind, and has to a certain extent an independent existence and object, and though not always absolutely necessary, cannot often be easily dispensed with.

The earliest idea of a musical coda was probably a few simple chords with a cadence which served to give a decent finish to the mechanical puzzles over which so much ingenuity was wont to be expended in old days. For instance, when a number of parts or voices were made to imitate or follow one another according to rigorous rules, it would often occur that as long as the rules were observed a musical conclusion could not be arrived at. Indeed sometimes such things were constructed in a manner which enabled the piece to go on for ever if the singers were so minded, each following the other in a circle. In order to come to a conclusion a few chords would be constructed apart from these rigorous rules, and so the coda was arrived at.

Applied to instrumental music of the classical era this came to be a passage of optional dimensions which was introduced after the regular set order of a movement was concluded. For instance, in a series of variations, each several variation would only offer the same kind of conclusion as that in the first theme, though in a different form; and in the very nature of things it would not be aesthetically advisable for such conclusion to be very strongly marked, because in that case each several variation would have too much the character of a complete set piece to admit of their together forming a satisfactorily continuous piece of music. Therefore it is reasonable when all the variations are over to add a passage of sufficient importance to represent the conclusion of the whole set instead of one of the separate component parts. So it is common to find a fugue, or a finale or other passage at the end which, though generally having some connection in materials with what goes before, is not of such rigorous dependence on the theme as the variations themselves.

Similarly in the other forms of instrumental composition there is a certain set order of subjects which must be gone through for the movement to be complete, and after that is over it is at the option of the composer to enlarge the conclusion independently into a coda. When the sections of a complete movement are very

strongly marked by double bars the word is frequently written, as in the case of minuet and trio, and the corresponding form of scherzos, which are mostly constructed of a part which may be called A, followed by a part which may be called B, which in its turn is followed by a repetition of the part A; and this is all that is absolutely necessary. But beyond this it is common to add an independent part which may be labelled C and is called the coda, serving to make the whole more complete.

In instrumental forms which are less obviously definite in their construction, the coda is not distinguished by name, though easy to be distinguished in fact. For instance in a rondo, which is constructed of the frequent repetition of a theme interspersed with episodes, when the theme has been reproduced as many times as the composer desires, the coda naturally follows and completes the whole. The sonata form of a first movement is more involved, but here again the necessary end according to rule may be distinguished when the materials of the first part have been repeated in the latter part of the second, generally coming to a close; and here again the coda follows according to the option of the composer.

The coda was developed into a matter of very considerable interest and importance by Beethoven. Mozart occasionally refers to his subjects and does sometimes write a great coda, as in the last movement of his Symphony in C major known as the "Jupiter", but most often has no other ostensible object than to make the conclusion effectively brilliant. The independent and original mind of Beethoven seems to have seized upon this last part of a movement as most suitable to display the marvellous fertility of his fancy, and not infrequently the coda became in his hands one of the most important and interesting parts of a whole movement, as in the first movement of the "Adieux" Sonata, Op. 81a, the last movement of the E♭ major Quartet, Op. 127, and the first movement of the "Eroica" Symphony. Occasionally he goes so far as to introduce a new feature into the coda, as in the last movement of the violin and pianoforte Sonata in F major, but it is especially noticeable in him that the coda ceases to be merely "business" and becomes part of the aesthetical plan and intention of the whole movement, with a definite purpose and a relevancy to all that has gone before. Modern composers have followed in his steps.

C. H. H. P

See also Codetta.

**CODAX** (Codaz), Martín (b. ?; d. ?).

Spanish or Portuguese 13th-century troubadour. He was probably a native of Vigo. His music was discovered in 1914 in the binding of a 14th-century manuscript of Cicero's 'De officiis'. It consists of seven poems in the Galician-Portuguese dialect, dating, it is

believed, from the first half of the 13th century. The words of several of the poems had been known before in the early Galician-Portuguese *cancioneiros*, or song-books; they belong to the most primitive types of Peninsular poetry, being parallelistic in form (cf. Psalm CXXXVI, 17, 18) and written in the masculine gender. The neumes of the musical notation are written on a staff of five lines above the words; and though the copyist seems to have been no musician, merely drawing the signs which he saw in front of him (in No. 6 he has forgotten to put them in), it is possible to read the notation of five of the seven songs with a certain probability, as has been done by D. Santiago Tafall.

The music is apparently non-mensural and in free rhythm. The melodies are pronounced to be genuinely Galician in feeling; they have the flexibility and grace of the folksongs still sung by country people in remote districts of Galicia; the tonality, melodic phrases and cadences are those of the songs known as *alalás*. The name "Codax" is probably a nickname; or it may conceivably be a mistake for *Codex*; i.e. "Martin's Codex, or the Book of Martin". (See Pedro Vindel, 'Las siete canciones de amor', facsimile, Madrid, 1915); A. F. G. Bell, 'History of Portuguese Literature' (1922), p. 29. The music is transcribed in *Bul. de la R. Academia Gallega*, XII, 117 (May 1917), and in *M. & L.*, V, I, 29-30 (Jan. 1924). See also R.F.E., II, 3 (July-Sept. 1915).

J. B. T.

**CODETTA** (Ital. = little tail, dim. of *coda*). A structural feature in musical composition which offers no material differences from the *coda* except in dimensions. It is a passage which occurs independently after the set order of a piece is concluded, as, for instance, in the combination of the minuet and trio, or march and trio; after the minuet or march has been repeated a short passage is frequently added to give the end more completeness.

A codetta may occur in a sonata movement at the end of the exposition, to be afterwards reproduced at end of the whole movement, either slightly modified, mainly as to key, or enlarged into a *coda*.

A special meaning, discussed elsewhere<sup>1</sup>, may attach to the term "codetta" in the construction of a fugue. C. H. H. P., adds.

See also *Coda*.

**COELHO, Manuel Rodrigues** (b. Elvas, c. 1583; d. prob. Lisbon, ?).

Portuguese composer and organist. After playing the organ first in his native town, he went to Lisbon in 1603 and in 1604 entered the royal chapel, where he remained until 1633, the year in which he was pensioned, holding the office of *Capellão e Tangedor de Tecla de Sua Magestade* (chaplain and player on key-

board instruments to his Majesty). His only printed works are the 'Flores de musica para o instrumento de tecla e harpa' (published Lisbon, Craesbeeck, 1620), appreciated as early as 1617 by the composer Frei Manuel Cardoso: a collection of 24 *tentos* for organ and 4 *susanas* or *tentos* (described as variations on the plainsong of 'Susana', arrangements of the hymn 'Ave Maris Stella', etc.), the earliest instrumental music printed in Portugal. Coelho created a very personal and Portuguese keyboard style, yet he must also be considered an important link between the Anglo-Dutch and the Spanish schools of keyboard music of his time.

One *tento* by this composer is included in 'Cravistas portugueses', Vol. I, and five are published and reprinted in modern notation as '5 Tentos do P. M. R. Coelho'. s. x.

BIBL.—KASTNER, S., 'Música hispánica o estilo do Padre Manuel R. Coelho' (Lisbon, 1936), 'Cravistas portugueses', Vol. I (Mainz, 1935), '5 Tentos do P. M. R. Coelho' (Mainz, 1936).

**COELHO, Olga Pragner** (b. Manaus, 1909).

Brazilian soprano singer and guitarist. She studied chiefly with Besanzoni and Segovia and started her career in Rio de Janeiro in 1928. Since then she has toured the whole world giving folksong recitals to her own accompaniment and has made a film in Portugal. In 1949 she toured Europe. N. F.

**COELHO, Ruy** (b. Alcacér do Sal, 3 Mar. 1891).

Portuguese critic and composer. He studied in Lisbon under Rey Colaço and in Berlin under Humperdinck. He has an unsteady style, revealing both French and Italian influences, at the same time trying to insist on national elements. Coelho has been music critic of the papers 'Diário de Notícias' and 'Diário da Manhã'. The following are some of his works: operas 'Inês de Castro', 'Belkiss', 'Crisfal', 'Entre giestas', 'Tá-Mar', 'Rosas de todo o ano', and 'Auto da barca do inferno'; ballets 'A princesa dos sapatos de ferro', 'Dom Sebastião' and 'Bailado do encantamento'; oratorio 'Fatima'; symphonies and symphonic poems, suite 'Passeios de estio' for orchestra, 'Rapsodia portuguesa' for orchestra, 'Sinfonietta' for strings; Concerto for pianoforte and orchestra; two violin Sonatas; several sets of songs. He also wrote 'Noites da Mourana' for pianoforte and orchestra for the Emissora Nacional's Gabinete de Estudos Musicais, to which he is attached. J. J. C.

**COENEN, Cornelius** (b. The Hague, 19 Mar. 1838; d. Arnhem, Mar. 1913).

Dutch violinist and conductor. He became conductor of the orchestra in Amsterdam in 1859 and bandmaster of the National Guard at Utrecht in 1860. J. A. F.-M.

<sup>1</sup> See *Fugue*.

**COENEN, Franz** (b. Rotterdam, 26 Dec. 1826; d. Leyden, 24 Jan. 1904).

Dutch violinist and composer. He was the son of a Rotterdam organist and became a pupil of Vieuxtemps and Molique, and became famous as a violin player. He toured in America with Herz, Lubeck and others, and settled in Amsterdam, where he was appointed director of the Conservatory, a post he relinquished in 1895. Among his compositions are a setting of Psalm XXXII, a Symphony, cantatas and quartets. J. A. F.-M.

**COENEN, Johannes Meinardus** (b. The Hague, 28 Jan. 1824; d. Amsterdam, 9 Jan. 1899).

Dutch bassoon player, conductor and composer. He was educated at the Conservatory of The Hague, became a bassoon player in the royal orchestra, was conductor at the Dutch theatre of van Lier, Amsterdam, from 1851, succeeded van Bree as director of the Felix Meritis Society in 1857 and gave up the post in 1865 in order to devote himself to the direction of the music at the Palais voor Volkslyt. He was virtually the creator of the orchestra which became renowned as the "Palais-Orchester"; he retired in 1896. He wrote many cantatas, incidental music to Dutch plays, ballet music, overtures, an opera, 'Bertha en Siegfried', two symphonies, concertos for clarinet and flute respectively, a Quintet for wind instruments and pianoforte, a Sonata for bassoon (or cello), clarinet and pianoforte, etc. J. A. F.-M.

**COENEN, Tilly.** See KOENEN.

**COENEN, Willem** (b. Rotterdam, 17 Nov. 1837; d. London, 19 Mar. 1918).

Dutch pianist and conductor, brother of Franz Coenen (see above). He was doubtless a pupil of his father and attained some distinction as a pianist in America and elsewhere. He settled in London in 1865, made his début at the Covent Garden concerts and frequently played in public. His compositions include an oratorio, 'Lazarus' (1878), pianoforte music and songs. J. A. F.-M.

**COERNE, Louis (Adolphe)** (b. Newark, N.J., 27 Feb. 1870; d. Boston, Mass., 11 Sept. 1922).

American conductor, educationist and composer. He studied at Harvard from 1888 and at Munich under Rheinberger in 1890-93. A symphonic poem on Longfellow's 'Hiawatha' was performed there and in 1894 at Boston. After holding various appointments at Buffalo, N.Y., and Columbus, Ohio, he returned to Germany, where he lived from 1899 to 1902 and completed Rheinberger's unfinished Mass in A minor. In 1903-5 he taught at Smith College, Northampton, Mass., and at Harvard, where he took the Ph.D. with a thesis, 'The Evolution of Modern Orchestration', published in 1908, an important subject disappointingly treated.

Another two years' visit to Germany saw the production of his opera 'Zenobia' (Op. 66) at Bremen in 1905, the first American opera to be heard in Germany, but also the only one of Coerne's stage works to be produced anywhere. Of several educational posts he held after his final return, that at the Connecticut College for Women, New London, was the last.

Coerne's other operas were 'A Woman of Marblehead' (Op. 40), 'Sakuntala', after Kalidasa (Op. 67) and 'The Maiden Queen' (Op. 69). He also wrote incidental music for 'The Trojan Women' of Euripides, overtures and symphonic poems for orchestra; a violin Concerto; a string Quartet; a 'Swedish Sonata' for violin and pianoforte; pianoforte, pieces, songs, partsongs, etc. R. A., adds

**COETMORE, Peers.** See MOERAN.

**CŒUROY, André** (actually Jean Belime) (b. Dijon, 24 Feb. 1891).

French music critic. He was a pupil at the École Normale Supérieure in Paris in 1910-14 and studied music in Germany as a private pupil of Max Reger. In 1920 he founded, with Henry Prunières, the 'Revue Musicale' and was its editor until 1935. For many years he was music critic of 'Paris-Midi', and also of 'Gringore' and 'Beaux-Arts'. He was also general editor of the collections 'Les Maîtres de la musique ancienne et moderne' and 'La Musique moderne'. In all his writings he has been a staunch supporter of modern tendencies in music. Many of his works stress the connection between music and other intellectual pursuits, witness his 'Essais de musique et de littérature comparée' (1923); 'L'Ame musicale de Carl Spitteler'; 'L'Inspiration musicale dans la littérature anglaise du XIX<sup>e</sup> siècle'; 'La Théorie musicale des écrivains romantiques en Allemagne'. He is also the author of a book on jazz, in collaboration with André Schaeffner (1926), and on the gramophone in collaboration with Clarence. He was associated with Robert Jardillier in a 'Histoire de la musique avec l'aide du disque', and in 1930 published 'Le Panorama de la radio'. He has also written a monograph on Weber (1925), 'La Musique française moderne' (1922) and 'Le Panorama de la musique contemporaine'.

Cœuroy translated the works of Heine and wrote French versions of Weber's 'Freischütz' (Opéra, 1926), Wellesz's 'Alkestis' and Schoenberg's 'Gurrelieder'. He has been responsible for librettos and scenarios for, among others, B. Martinů, Auric, Ferroud and F. Lazar. His own compositions include a Trio for viola, clarinet and pianoforte, a 'Quintette minuscule' for strings and clarinet and a prelude and jig for harp and violin.

A. H. (ii).

See also Martinů ('Échec au roi', ballet). Tansman ('I umières', do.).



**Coffey, Charles.** See *Ballad Opera*. Hiller (J. A., adapts of 'Devil to Pay' and 'Merry Cobbler'). Faer ('Poche, ma buone', opera). Philidor (12, 'Diable à quatre', opera). Portugal ('Donne cambiate', opera). Seedo (airs for ballad operas). Standfuss (adapt of do).

**COGAN (Coogan<sup>1</sup>), Philip** (b. Cork, 1748; d. Dublin, 3 Feb. 1833).

Irish composer and organist. He became a choir-boy and afterwards an adult member of the choir of St. Finbar's Cathedral at Cork. In 1772 he was appointed a stipendiary of Christ Church Cathedral, Dublin, but he soon resigned his post. In 1780 he became organist at St. Patrick's Cathedral in the same city, and about the same time he is reputed to have obtained the degree of Mus.D. from Dublin University. He resigned his post at St. Patrick's in 1806, but remained in Dublin as a teacher of music. He was distinguished as a player on the organ and harpsichord as well as by his powers of fugue extemporization.

Among his pupils were Michael Kelly, Michael Rooke and Thomas Moore. Kelly, who took lessons from him about 1777, describes his execution as "astounding".

Cogan's compositions include variations on airs and dances popular in his time, songs, anthems, harpsichord lessons, sonatas for violin and harpsichord, sonatas for pianoforte and two pianoforte concertos. He also wrote two comic operas for Dublin: 'The Ruling Passion' (libretto by Leonard McNally) performed at the theatre in Capel Street on 24 Feb. 1778, and 'The Contract', in collaboration with John Stevenson (libretto by Robert Houlton), Smock Alley Theatre, May 1782, revived as 'The Double Stratagem' at Capel Street, May 1784. In 1788 his six Sonatas, Op. 2 (five of which are for violin and harpsichord and one for solo harpsichord), dedicated to Emily, Duchess of Leinster, were published in London. These were followed by the pianoforte Concerto in G major, Op. 5, published in Edinburgh in 1793, and a second Concerto, in E♭ major, Op. 6, also for pianoforte, was published about the same time. The latter Concerto, together with the six pianoforte Sonatas, Opp. 7 and 8 (three in each set) represent the best in Cogan's output.

Cogan, who lived at all times in good circumstances, is referred to in Michael Kelly's 'Reminiscences' as being "an hospitable worthy fellow, highly esteemed by all his connexions". A large number of his works was dedicated to his patrons and friends, notably the Duchess of Leinster, Mrs. Latouche, wife of David Latouche, the wealthy 18th-century Dublin banker, Lady Clonbrock and Clementi. He was vice-president of the Irish Musical Fund Society (an organization for the relief of distressed musicians) in 1794, when it was incorporated by Act of the Irish Parliament,

and for many years later he was a member of the professors' section of the committee of the Society.

Cogan is buried in Glasnevin Cemetery, Dublin.

G. A. C., A. L. & É. Ó'B.

**COHEN, Alexander** (b. Leeds, 29 June 1884).

English violinist and man of letters. He was educated at Leeds Central Higher Grade School (1897-1901) and University (1905-8). At the latter he took the B.A. in modern languages with first-class honours in 1908 and the M.A. in 1909. Although a brilliant scholar, especially in French literature, he was so much attracted to music as to devote his career to it, and in 1912 he accepted the post of leader of the Scarborough Spa Orchestra. In 1915-20 he was leader of the Leeds Symphony Orchestra and for the first year also of the Harrogate Municipal Orchestra. Meanwhile, in 1909, he had founded the Leeds Trio and the Leeds Quartet, his bent being particularly towards chamber music; and from 1914 to 1920 he provided all the programmes of the Leeds Bohemian Chamber Concerts.

In 1920 Cohen was appointed leader of the City of Birmingham Orchestra, and he has since lived at Birmingham permanently, although he held that post until 1921 only. A good deal of his time was occupied in violin teaching and chamber-music coaching, and in 1932 he founded the Alex. Cohen Quartet, with which he gave a series of exceptionally interesting concerts and broadcasts. His interpretations of Beethoven especially showed profound knowledge and careful study, and he made a point of including unfamiliar works in his programmes, such as Hugo Wolf's early Quartet and the first Quartet by Ernest Bloch. Of the latter composer he is an almost fanatical admirer, and it is due chiefly to his efforts that the Bloch Society was formed, of which he is chairman. He also made an admirable English translation of Edmond Fleg's French libretto of Bloch's 'Macbeth' opera.

As a musician Cohen was mainly self-taught. It is thus the more remarkable that he should have turned away from tempting academic appointments as a literary scholar, such as two lectureships in modern English literature at the Universities of Berlin and Göttingen, to give himself up to music, at which he had to work extremely hard and often under dishearteningly adverse conditions. But he contrived to solve all his problems, technical and aesthetic, to his own satisfaction and to equip himself to give the public the benefit of a sensitive, far-reaching and penetrating musical understanding. His interpretations, being the result of his own thought, not of conventional instruction, are highly individual and have sometimes given rise to

<sup>1</sup> The name appears thus in the Act of Parliament mentioned at the end of this article.



critical disagreement, but no one has ever questioned his sincerity or his intellect. In the field of chamber music he has given more first performances in England of new and neglected works than perhaps any other concert-giver.

Cohen never gave up his literary studies, and it is interesting, if not particularly relevant here, to note briefly that he has translated a vast number of poems by La Fontaine, Baudelaire, Mallarmé<sup>1</sup>, Verlaine and Rimbaud. He has also invented special technical exercises for the left hands of string players which have been commended as a revelation by performers of the greatest eminence.

E. B.

**COHEN, Harriet** (b. London, ?).

English pianist. Educated at the R.A.M. in London (1912-17) and at the Matthay School, she took several scholarships and prizes at the former and was made a professor of the latter in 1922. She played at the Salzburg Festival in 1924 and since then her numerous engagements have included invitations to many continental and American festivals. She has made a speciality of modern British music, and concertos have been written for her by both Bax and Vaughan Williams. She has consistently played Bax's pianoforte music and thereby greatly contributed to its reputation. Much of it is dedicated to her. In 1936 she published a small volume, 'Music's Handmaid', which describes simply her ideas on the interpretation of a number of works in her wide repertory. In Jan. 1938 she was awarded the C.B.E. for "services to British music". In 1948 she injured her right hand, and at the Cheltenham Festival of 1950 she played for the first time Bax's 'Concertino' for the left hand, written for her.

H. C. C., adds.

**COHEN, Jules (Émile David)** (b. Mar-seilles, 2 Nov. 1835; d. Paris, 13 Jan. 1901).

French composer. He was a student at the Paris Conservatoire, where he took first prizes for pianoforte (1850), organ (1852), counter-point and fugue (1854).

Besides holding the office of inspector of music under Napoleon III he was professor at the Conservatoire for thirty-five years and chorus-master at the Opéra for twenty years. He wrote many *opéras-comiques*, such as 'Maître Claude' (1861), 'José Maria' (1866) and 'Les Bleuets', a 4-act opera (produced at the Théâtre-Lyrique, 1867, and in London, at Covent Garden, as 'Estella', 1880, with Patti), etc., and composed choruses for Racine's 'Athalie' and 'Esther' and Molière's 'Psyché' for revivals at the Comédie-Française<sup>1</sup>.

G. F.

<sup>1</sup> His translation of 'L'Après-midi d'un faune' will be found in the second edition of Edward Lockspeiser's book on Debussy in the Master Musicians series (London, 1951).

**COHEN, Louis** (b. Liverpool, 17 Sept. 1894).

English violinist and conductor. He studied music at the Liverpool College of Music and the Royal Manchester College of Music. After serving overseas during the 1914-18 war he became a first violinist in the Hallé Orchestra at Manchester in 1920. Later he formed his own string quartet and in 1932 founded the Merseyside Symphony Orchestra, of which he was the principal conductor. Between 1932 and 1939 he gave a series of Sunday evening concerts at Liverpool which increased the taste for orchestral music in the city. He formed the Merseyside Chamber and String Orchestras in 1936 and gave numerous concerts at Liverpool and throughout a wide area of north-western England. He was also conductor and musical director of the Harrogate Municipal Orchestra from 1934 to 1939, and he has frequently been guest conductor to the B.B.C. and Hallé Orchestras, the L.S.O. and the L.P.O.

When the Merseyside Symphony Orchestra became the Liverpool Philharmonic Orchestra in 1939, augmented with extra players, Cohen became one of its guest conductors. He conducted the Palestine Symphony Orchestra (now the Israel Philharmonic Orchestra) for three seasons in 1945-46 and 1949 and introduced many works by British composers there for the first time. He now conducts orchestral concerts for children under the auspices of the Liverpool Education Committee. M. K. W.

**COHEN, Raymond** (b. Manchester, 27 July 1919).

English violinist, son of the preceding. He began to play the violin before he was three years of age and had his first lessons from his father. Later he attended the Royal Manchester College of Music, where he obtained the Brodsky Scholarship at the age of fourteen, and the following year he joined the Hallé Orchestra as the youngest member it had ever contained. In 1939 he appeared as soloist with that orchestra, playing three concertos in one programme. His career was interrupted by army service in 1940-46, but before he was demobilized he competed in the Carl Flesch International Violin Contest of 1945 and won the award. Since 1946 he has appeared at many important orchestral concerts in a large repertory of some fifty old and new concertos, including such rarely played works as those of Bloch, Busoni, Miaskovsky, Respighi and Roman. He also plays sonatas, including many modern works, with Franz Reizenstein, and introduced Rubbra's Sonata with the composer. He broadcasts regularly and appeared on television with the Mendelssohn Concerto.

Cohen is not only a highly accomplished virtuoso, but an interpreter of considerable

insight, with an appreciation of the different requirements of classical, romantic and modern styles. His performances of the concertos by Elgar, Sibelius and Walton, for example, are outstanding. E. B.

**COHN, Arthur** (b. Philadelphia, 6 Nov 1910).

American violinist and composer. He studied violin and theory at Combs University, Philadelphia, and was a pupil of Jacobinov and Happich. In 1933 he was awarded a fellowship at the Juilliard School where he worked with Rubin Goldmark. He is head of the Music Department of the Philadelphia School for Social Science and Art, and from 1933 to 1943 he was administrator of the Free Library of Philadelphia project for copying living composers' music. In 1940 he was appointed director of the Fleisher Collection of the Free Library.

Cohn has been active as a string player and organizer of chamber-music teams, organizing the Dorian Quartet, and in 1933 the Stringart Quartet, which made a feature of modern music and toured the U.S.A. for five seasons. He was leader of the Philadelphia Civic Orchestra and co-founder of the Chamber Orchestra and Composers Laboratory of Philadelphia.

The following are his more important works:

Incidental music for Christopher Wood's play 'Too late to die', Op. 16 (1935).

'Producing Units' for dance ensemble & pf., Op. 20 No. 1 (1934).

'Trial', satire for dance ensemble & pf., Op. 21 (1934).

'Bet it's a Boy' for lantern slides with pf. 5tet, Op. 38 (1941).

Suite for orch., Op. 3 (1931)

'Five Nature Studies' for orch., Op. 12 (1932).

'Retrospections' for orch., Op. 11 (1933).

4 Preludes for stgs., Op. 27 (1937)

'Four Symphonic Documents', Op. 30 (1939).

'Histrionics' for stgs., Op. 37 (1941)

Suite for viola & orch., Op. 28 (1937)

'Quintuple Concerto' for treble viol., viola d' amore, viola da gamba, bass viol. & harpsichord, with orch., Op. 31 (1940)

Flute Concerto, Op. 37 (1941).

Variations for clar. & stgs. (1945)

String Quartet No. 1 (4 Preludes), Op. 1 (1928).

String Quartet No. 2 (6 Miniatures), Op. 4 (1930)

String Quartet No. 3 ('Conceptions in Bronze'), Op. 7 (1932).

Music for 4 trumpets & 3 trombones, Op. 9 (1933).

String Quartet No. 4 ('Histrionics'), Op. 24 (1935).

Music for Ancient Instruments, Op. 29 (1938).

'Machine Music', Op. 20 No. 2, for 2 pfs

Also instrumental suites and sonatas, smaller works for string quartet, &c.

P. G. - H.

**COICK, Jan.** See GALLUS, JOHANNES.

**COIGNET, Horace** (b. Lyons, 1736; d. Lyons, 29 Aug. 1821).

French amateur composer. He was originally a merchant. Rousseau met him at Lyons in 1770 and was so much impressed by fragments of a comic opera, 'Le Médecin d'amour', Coignet played to him that he asked him to set his lyric scene 'Pygmalion' to music. Rousseau himself contributed only

two out of the 26 *ritournelles* of 'Pygmalion' and so it was chiefly with Coignet's music that this famous earliest *mélodrame*, or monodrama, first appeared privately at Lyons in May 1770, later at the Comédie-Française in Paris on 30 Oct. 1775 and subsequently on every important stage in Europe as well as in New York (1790). On his share in 'Pygmalion' Coignet wrote a letter to the 'Mercure de France' (Jan. 1771). Shortly after his death A. Méhul published Coignet's own account of his meeting and dealings with Rousseau and of the first private performances of 'Pygmalion', in his 'Annuaire nécrologique' (Vol. II, 1822, pp. 122-28) A. L.

See also Baudron. Rousseau.

**COKE, Roger Sacheverell** (b. Derbyshire, 20 Oct. 1912).

English pianist and composer. He was educated at Eton, studying music privately, with Mabel Lander for the pianoforte and with Frederick Staton and Alan Bush for composition. He made his début as a pianist-composer in 1932 and has had many performances of his works since, particularly in the provinces. In 1940 he founded the Brookhill Symphony Orchestra, with which he played a number of his own compositions and numerous neglected works by other composers. His music, which reflects his sympathies for Mahler, Bruckner and Rakhmaninov, is written with considerable accomplishment in a mainly pre-Debussy idiom. His output is considerable, and includes 'The Cenci', an opera, based on Shelley, 3 symphonies, 4 symphonic poems ('The Lotos Eaters', 'Elegiac Ballade', 'Dorian Gray', after Oscar Wilde, and on a painting by Corot), 5 pianoforte Concertos, 2 vocal Concertos for soprano and orchestra, a string Quartet (Op. 66), 2 pianoforte Trios, a pianoforte Quintet (Op. 65), numerous sonatas for violin and pianoforte, cello and pianoforte and pianoforte solo, several sets of variations and a collection of twenty-four preludes for pianoforte, and over 80 songs. Nearly all these works are in manuscript C. M. (iii).

**COL LEGNO** (Ital. = "with the wood"). A term indicating that a passage is to be played by striking the strings of the violin with the stick of the bow instead of with the hair. An effective example of *col legno* bowing will be found in study No. 14 of Woldemar's 'Nouvel Art de l'archet'. It is entitled 'Imitation du Psalterium, par Michel Esser', the latter a violinist who may be assumed to have brought this grotesque trick into use. Three strings are directed to be struck at once, the effect resembling that produced by the dulcimer or the Hungarian cimbalom. P. D. & E. J. P.

**COLASCIONE.** See CALASCIONE.

**COLASSE, Pascal** (b. Rheims, [bapt. 22 Jan.] 1649; d. Versailles, 17 July 1709).

French composer. He learned music as a

choir-boy at St. Paul's, Paris, and later at the Collège de Navarre. As early as 1675 he was on friendly terms with Lully, who in 1677 procured him a position as *batteur de mesure* (conductor) at the Académie Royale de Musique, in succession to Lalouette. Colasse helped Lully with some of his operas, writing out the accompaniments in the choruses and symphonies. In 1683 the office of Surintendant de la Chapelle Royale was divided into four, each official being required to direct the music for only three months of each year, through Lully's influence Colasse obtained the second of these posts. In 1685 Colasse was made composer of the Musique de la Chambre with Lalande, then was created Maître des Enfants de la Musique for life. He gave up the conductorship at the Opéra in favour of Marin Marais in 1687, but continued his connection with the institution as composer. In 1696 he succeeded Lambert as Maître de Musique de Chambre, this post he resigned the same year in order to manage an operatic undertaking at Lille, for which Louis XIV granted a privilege, but on the destruction of the theatre by fire he was allowed to resume his office at court (until 1708). He finally ruined himself in the search for the philosopher's stone.

Colasse wrote a number of motets and published a collection of 'Cantiques spirituels' in 1695; but his energies were chiefly devoted to dramatic composition, operas and smaller works for the stage, a list of which is given below. 'Thétis et Pélée', his most popular work, remained in the repertory for sixty-five years. In it he freed himself from Lully's influence and showed his own talent. Apart from this, Colasse's conception of operatic form is very close to that of his master.

#### LIST OF OPERAS, ETC.

(The names in brackets denote the librettists, all works were produced at the Paris Opéra, unless otherwise stated.)

- 'Achille et Polyxène' (Campistron), 7 Nov. 1687 (begun by Lully, finished by Colasse).
- 'L'Amour et l'Hymen' (La Chapelle), Hôtel de Conty, 1 July 1688.
- 'Thétis et Pélée' (Fontenelle), 11 Jan. 1689
- 'Amarillis' (Pic), score published 1689, apparently not performed.
- 'Enée et Lavinie' (Fontenelle), 7 Nov. 1690
- 'Astrée' (La Fontaine), 25 Nov. 1691.
- 'Ballet de Villeneuve-Saint-George' (Bauzy), Villeneuve-Saint-George, 1 Sept. 1692; Paris, Opéra, Oct. 1692; also called 'Impromptu de Livry' or 'Divertissement de Livry'.
- 'Les Saisons' (Pic), 15 Oct. 1695, music partly from Lully.
- 'Jason, ou La Toison d'or' (J. B. Rousseau), 15 Jan. 1696.
- 'La Naissance de Vénus' (Pic), 1 May 1696; instrumental music partly from Lully.
- 'Canente' (Houdar de La Motte), 4 Nov. 1700.
- 'Polyxène et Pyrrhus' (La Serre), 21 Oct. 1706.

A. L.

See also Camppra (influence on). Lully (L., collab. in 'Saisons', ballet). Stuck (adds to 'Thétis et Pélée').

Colautti, Arturo. See Cilea (2 lib.). Mancinelli ('Paolo e Francesca', lib.).

**COLBRAN (Rossini), Isabella (Angela)** (b. Madrid, 2 Feb. 1785; d. Bologna, 7 Oct. 1845).

Spanish mezzo-soprano singer. Her father was Gianni Colbran, court musician to the King of Spain. She received her first lessons in music from F. Pareja of Madrid and from Marinelli, by whom she was taught until Crescentini undertook to form her voice and style. From 1806 to 1815 she enjoyed the reputation of being one of the best singers in Europe. In 1809 she was *prima donna seria* at Milan, and the year after she sang at the Teatro La Fenice at Venice. Thence she went to Rome, and soon to Naples, where she sang at the Teatro San Carlo till 1821. Her voice remained true and pure as late as 1815, but after that time she began to sing out of tune. She was a great favourite with the King of Naples; her name became a party-word, and the royalists showed their loyalty by applauding the singer. An Englishman asked a friend one night at the San Carlo how he liked Colbran: "Like her? I am a royalist!" he replied. On 15 Mar. 1822, at Castenaso near Bologna, she was married to Rossini, who was seven years younger than herself and who eventually left her. With him she went to Vienna and in 1824 to London, when she sang the principal part in his 'Zelmira'. She was then entirely *passée* and unable to produce any effect on the stage; but her taste was excellent, and she was much admired at private concerts. On leaving England she quitted the stage and resided in Paris and Bologna. She was herself a composer and left a few collections of songs. J. M.

**COLE, Benjamin** (b. ? Leeds, ? , d. London, ?).

English 18th-century engraver, printer and publisher of maps and music. His business was at the corner of King's Head Court near Fetter Lane, Holborn, London, from 1738 to 1760. There were several engravers during the 18th century with the name of B. Cole, and it is difficult to distinguish between them. It is probable that the Benjamin here referred to had executed a number of maps, etc., before he turned his attention to music. He may have been the same person as the Benjamin Cole who engraved a view of Trinity Church, Leeds, for Ralph Thoresby's 'Vicaria Leodensis' (1724) and, soon afterwards, a plan of Leeds on which his address is given as St. Paul's Churchyard.<sup>1</sup> His principal engraved musical works are: 'Songs and Duetto's in . . . The Dragon of Wantley . . . by J. F. Lampe' (1738); 'British Melody; or the Musical Magazine', by J. F. Lampe, etc. (1739), which has some of the head-pieces designed by "Sig<sup>r</sup>. Marini"; 'The New Universal Magazine' (1751-59), for

<sup>1</sup> Frank Kidson, 'Some Illustrated Music-Books' ('The Musical Antiquary', July 1912, p. 203)

which Cole engraved some illustrated music pages; and 'Orpheus Britannicus, or the Gentleman and Lady's Musical Museum' (1760), which has head-pieces to each song designed by L. P. Bortard w. c. s.

**COLE, Blanche** (b. Portsmouth, 1851; d. London, 31 Aug. 1888).

English soprano singer. Her début took place in London, in the part of Aminta (Bellini's 'Sonnambula') at the Crystal Palace on 31 May 1869, and thenceforward she established herself as a favourite in English opera. In 1879 she toured with a company of her own, and at various times she was a member of the Carl Rosa Company. She married the pianist Sidney Naylor in 1868.

J. A. F.-M.

**COLEMAN.** English family of musicians.

(1) **Charles Coleman** (b. ?; d. London ?), violist and composer. He was chamber musician to Charles I and wrote the music for 'The King and Queen's Entertainment at Richmond', a masque presented by Prince Charles on 12 Sept. 1636.

After the breaking out of the civil war Coleman took to the teaching of music in London, and was one of those who taught the viol lra-way. He was recommended for the degree of Mus.D. at Cambridge by the committee appointed for the reformation of the University in 1651, and took the degree on 2 July of that year. After the Restoration he was appointed composer to the king in Nov. 1662, with a salary of £40 per annum. He contributed the musical definitions to Phillips's 'New World of Words' (1658). Some of his songs are contained in the several editions of 'Select Muscicall Ayres and Dialogues', 1652, 1653 and 1659, and some of his instrumental compositions are to be found in 'Courtly Masquing Ayres', 1662. He was associated with Henry Lawes, Matthew Locke, Capt. Cooke, George Hudson and his son Edward in the composition of the music for Sir William Davenant's "First Day's Entertainment at Rutland House by Declamations and Musick" ('The Siege of Rhodes') in 1656. He died before 9 July 1664.

Since Simpson mentions "Dr. Colman" in his list of composers ("now deceas'd") of fantasies for viols<sup>2</sup>, we may be certain that it was this Coleman who was the composer of the fairly numerous fantasies for viols surviving under the name in manuscripts, rather than either of his sons. None of them is of outstanding interest, though several are very competent and pleasant, especially the 6-part works.

(2) **Charles Coleman** (b. ?; d. ?; c. 1694), son of the preceding. He was a member of

the royal band after the Restoration. Information as to his existence was advertised for in the 'London Gazette' of 12-15 Apr. 1697.

(3) **Edward Coleman** (b. ?, d. Greenwich, 29 Aug. 1669), singer, lutenist, violist and composer, brother of the preceding. He must have been taught by his father (1) and in turn became a singing-master and teacher of the lute and viol. He composed the music in Shirley's 'Contention of Ajax and Achilles' in 1653. In 1656 he contributed music to the first part of Davenant's 'The Siege of Rhodes' and with his wife took part in the performance at Rutland House, she playing Ianthe, and the little they had to say being spoken in recitative. Upon the re-establishment of the Chapel Royal in 1600 Coleman was appointed one of the gentlemen. On 21 Jan. 1662 he succeeded Nicolas Lanier in the royal band. Some of Coleman's songs are printed in 'Select Muscicall Ayres and Dialogues', 1653, and other of his compositions in Playford's 'Musical Companion', 1672.

Of Mrs. Coleman, who was one of the first women to appear on the English stage, Pepys, who was well acquainted with both her and her husband, writes, under date of 31 Oct. 1665:

She sung very finely, though her voice is decayed as to strength, but mighty sweet, though soft

W. H. H., adds R. D.

**COLERIDGE, Arthur (Duke)** (b. Ottery St. Mary, 1 Feb. 1830; d. London, 29 Oct. 1913).

English amateur musician. He was the son of Francis Coleridge and grand-nephew of the poet Samuel Taylor Coleridge. He exercised a considerable influence on the musical life of his generation. Educated at Eton and King's College, Cambridge (he took scholarships at both), Coleridge was called to the bar and was for fifty-four years an official on the Midland Circuit. He became Clerk of Assize in 1876. His fine tenor voice, his thorough musical accomplishment and his genius for friendship brought him into close touch with musicians of all kinds, and he sang with many famous artists of the day, including Clara Novello and Jenny Lind. With the latter and her husband, Otto Goldschmidt, he was on terms of intimate friendship, from which sprang the inception of the Bach Chorus. Coleridge's foundation of that choir for the production in England of the Mass in B minor was the chief of his public services to music in England. He also lectured on "the life and times" of various great composers, and the illustrations to these lectures, published from time to time with words of the vocal selections, show the wide knowledge and taste of the lecturer.

Late in life Coleridge was instrumental in founding a private society for the study of

<sup>1</sup> Anthony Wood says in his house in Churchyard Alley.

<sup>2</sup> 'Compendium', 1st ed., 1665, ed. of 1732, p. 115

Bach's church cantatas in regular order following the ecclesiastical year. He must be counted among the pioneers of the modern apprehension of Bach in England. H. C. C.

BRL.—'Arthur Coleridge Reminiscences', ed. by J. A. Fuller-Maitland (London, 1921).

See also Bach Choir.

**Coleridge, Mary.** See Bridge (Frank, 3 songs). Busch (W., song). Ireland (J., 2 songs). Parry (H., 7 songs). Quilter (2 songs). Stanford (16 partsongs).

**Coleridge, Samuel Taylor.** See Armonica. Bantock (partsongs). Barnett (J. F., 'Ancient Mariner'). Brian (songs). Coleridge-Taylor ('Kubla Khan', choral work). Griffes ('Pleasure Dome of K. K.', symph. poem). Lualdi ('Leggenda del vecchio marinaio'). Mackenzie (partsongs). Naylor (B., song). Parry (H., do). Reizenstein ('Voices of Night', choral work). Stanford (do). Vaughan Williams (song).

**COLERIDGE-TAYLOR.** British family of musicians.

(1) **Samuel Coleridge-Taylor** (b. London, 15 Aug. 1875; d. London [Croydon], 1 Sept. 1912), composer. He was the son of a Negro doctor of medicine, a native of Sierra Leone, and an English mother. He learnt the violin with J. Beckwith of Croydon and entered the choir of St. George's Church there at the age of ten, becoming alto singer after the breaking of his boy's voice at St. Mary Magdalene's, Croydon. In 1890 he entered the R.C.M. as a student of the violin; but he also studied composition with Stanford and gained a composition scholarship in 1893. From that time his name was prominently before the public, at first by the performance of early compositions at the R.C.M. students' concerts, such as a Nonet and a Symphony, the latter given in St. James's Hall, in 1896, under Stanford's direction. A Quintet for clarinet and strings in F# minor (played at the R.C.M. in 1895) was given in Berlin by the Joachim Quartet (1897), and a string Quartet in D minor dates from 1896. His crowning achievement as a student was the work on which more than any later one his mature reputation rests — the first part of his 'Hiawatha' trilogy, 'Hiawatha's Wedding-Feast' (11 Nov. 1898, at the R.C.M.). It showed that marked individuality which seemed to be peculiarly the product of his mixed race. The second part of the trilogy, 'The Death of Minnehaha', was brought out at the North Staffordshire Festival in the autumn of 1899, and the third, 'Hiawatha's Departure', by the Royal Choral Society in London, at the Albert Hall, on 22 Mar. 1900. In the following May the overture to the whole was heard for the first time. The work, especially its first portion, made a great and — for a time — sustained success which carried the name of Coleridge-Taylor all over the English-speaking world. Festival commissions were a matter of course after it, and each work was received with favour, although neither 'The Blind Girl of Castel-Cuillé' (Leeds, 1901), 'Meg Blane' (Sheffield, 1902), 'The

Atonement' (Hereford, 1903) nor 'Kubla Khan' (Handel Society, 1906) made any lasting impression or could be placed in the same category of spontaneity with 'Hiawatha'. Certain later choral works, notably 'A Tale of Old Japan', attained a wide popular success, but only in so far as they displayed, always on a smaller scale, the qualities of melodic charm, naïvely simple rhythm and glowing orchestral colour which had appealed instantaneously as a treatment of Longfellow's verse. It may not have been, as was thought at first, the ideal treatment, for the composer did not succeed in avoiding the rhythmic monotony of an unvarying and too distinctive poetic metre; but the music was picturesque, memorably melodious, variedly harmonized and well orchestrated. It placed the composer in a category, roughly speaking, with Max Bruch or MacDowell, and had something of the qualities of Dvořák at his most spontaneous but not most inspired.

An important side of Coleridge-Taylor's work was the incidental music written for various romantic plays produced at His Majesty's Theatre. The dramas 'Herod' (1900), 'Ulysses' (1902), 'Nero' (1906) and 'Faust' (1908), all by Stephen Phillips, with 'Othello' (1911), were provided with music by him, which added greatly to the effect of the productions by its masterly handling of strongly individual themes, illustrating the barbaric splendours of the first three with remarkable skill. The use of orchestral colouring was always a great feature of the composer's art, but he was by no means one of those who sacrifice all form and design to effects of colour. In spite of an evident affinity with such music as that of Dvořák, and a tendency to insist on some figure or phrase, his treatment of form is always interesting.

In 1904 he was appointed conductor of the Handel Society, which he brought to a state of satisfactory efficiency. But apart from Coleridge-Taylor's appearances as conductor of his own works at festivals, etc., his career remained uneventful and was chiefly occupied outside his composition with work as a teacher and conductor in the neighbourhood of Croydon, where he lived and died. He paid three visits to America (1904, 1906, 1910) to conduct performances of his music, and his last important composition, the violin Concerto in G minor, was first heard at the Norfolk (Connecticut) Festival organized by Carl Stoeckel. In England he took an active part in judging at competition festivals in many parts of the country, and during the last year of his life he was a member of the teaching staff of the G.S.M.

Coleridge-Taylor married in 1899 Jessie F. Walmisley, a member of a musical family and fellow-student with him at the R.C.M.

- BIBL.—BERWICK SAYERS, W. C., 'Samuel Coleridge-Taylor, Musician. his Life and Letters' (London, 1927).  
 COLERIDGE-TAYLOR, JESSIE, 'Samuel Coleridge-Taylor a Memory Sketch' (London, 1942).  
 'Coleridge-Taylor Genius and Musician' (London, 1943).

## CATALOGUE OF WORKS

Op

## OPERAS

11. 'Dream-Lovers', operetta for 4 voices & orch.  
 26. 'The Gitanos', cantata-operetta for women's voices.  
 72. 'Thelma', opera in 3 acts.

## INCIDENTAL MUSIC

47. 1. 'Herod' (Stephen Phillips) (1900).  
 49. 'Ulysses' (Phillips) (1902).  
 62. 'Nero' (Phillips) (1906).  
 70. 'Faust' (Phillips) (1908).  
 79. 'Othello' (Shakespeare) (1911).

## CHURCH MUSIC

- 'In Thee, O Lord' (1892).  
 — 'By the waters of Babylon.'  
 — 'Break forth into joy.'  
 — 'Lift up your heads.'  
 — 'Now late on the Sabbath Day.'  
 — 'O ye that love the Lord.'  
 — 'The Lord is my strength.'  
 — 'What Thou hast given me'  
 18. Morning and Evening Service, F ma

## CHORAL WORKS

15. 'Land of the Sun', part-song.  
 21. 2 Part-songs for S.S.A.  
 30. 'Song of Hiawatha' (Longfellow) for solo voices, chorus & orch.  
     1. Hiawatha's Wedding Feast (1898).  
     2. The Death of Minnehaha (1899).  
     3. Hiawatha's Departure (1900).  
 43. 'The Blind Girl of Castel-Cuillé' (Longfellow) for mezzo-soprano, chorus & orch. (1901).  
 48. 'Meg Blane' (Robert Buchanan) for mezzo-soprano, chorus & orch. (1902).  
 53. Oratorio 'The Atonement' (1903).  
 54. 5 Choral Ballads (Longfellow) for chorus & orch. (1905).  
 61. 'Kubla Khan' (Coleridge), rhapsody for mezzo-soprano, chorus & orch. (1906).  
 65. 'Endymion's Dream' (Keats), for solo voices, women's chorus & orch (1910).  
 67. 3 Part-songs for S.A.T.B.  
 68. 'Bon-Bon' suite for bar., chorus & orch (1909).  
 69. 'Sea Drift' (Walt Whitman), rhapsody for chorus.  
 73a. Part-songs  
 76. 'A Tale of Old Japan' (Alfred Noyes), for solo voices, chorus & orch (1911).  
 Also various part-songs.

## ORCHESTRAL WORKS

8. Symphony, A mi (1896).  
 33. 'Ballade', A mi. (1898).  
 35. 'African Suite.'  
 38. 'Nourmahal's Song and Dance.'  
 40. 'Solemn Prelude' (1899).  
 41. 'Scenes from an Everyday Romance' (1900).  
 44. 'Idyll' (1901).  
 46. 'Toussaint l'Ouverture', concert overture (1901).  
 47. ii. 'Hemo Dance' (1900).  
 51. 'Ethiopia Saluting the Colours', concert march.  
 52. 'Four Nocturnes' for stgs.  
 63. Symphonic Variations on an African Air' (1906).  
 74. iii. 'Intermezzo.'  
 75. 'Bamboula', Rhapsodic Dance (1911).  
 77. 'Petite Suite de concert.'  
 82. Suite from Hiawatha Ballet Music in 5 scenes.

## VIOLIN AND ORCHESTRA

4. 'Ballade', D mi.  
 14. 'Legend.'  
 39. 'Romance', G ma.  
 80. Concerto, G mi. (1911).  
 Also some works without opus numbers.

<sup>1</sup> The composer's first published work.

## VOICE AND ORCHESTRA

- Op.  
 7. 'Zara's Earrings', rhapsody.  
 42. 4 Songs, 'The Soul's Expression'.  
 81. 2 Songs

## CHAMBER MUSIC

1. Quintet, G mi., for 2 vns., viola, cello & pf.  
 2. Nonet, F mi., for stgs., wind & pf (1894).  
 5. 'Fantasestucke' for stg. 4tet (1895).  
 10. Quintet, F# mi. for clar., 2 vns., viola & cello (1895).  
 13. String Quartet, D mi (1896).

## VIOLIN AND PIANOFORTE

3. 'Suite de pièces' (with pf or organ).  
 9. 2 Pieces.  
 16. 'Hiawathan Sketches'.  
 20. 'Gypsy Suite.'  
 23. 'Valse-Caprice'.  
 28. Sonata, D mi.  
 58. 'Four African Dances'.  
 60. 'Romance.'  
 73. 'Ballade', C mi.  
 Also various pieces without opus numbers.

## PIANOFORTE WORKS

19. 'Two Moorish Tone-Pictures'.  
 22. 'Four Characteristic Waltzes'.  
 31. 'Three Humoresques'.  
 38. 'Three Silhouettes'.  
 55. 'Moorish Dance'.  
 56. 'Cameos', 3 pieces.  
 59. 'Twenty-four Negro Melodies'.  
 64. 'Scènes de ballet'.  
 66. 'Forest Scenes'.  
 71. 'Valse Suite', 6 waltzes.  
 74. i. 'Scenes from an Imaginary Ballet'.  
 74. ii. 'Three Dream Dances'.  
 Also various pieces without opus numbers.

## ORGAN MUSIC

78. 'Three Impromptus'.  
 Also some pieces without opus numbers.

## SONGS

6. 6 Children's Songs.  
 12. 'Southern Love Songs'.  
 17. 'African Romances', 7 songs.  
 24. 'In Memoriam', 3 rhapsodies for low voice.  
 29. 3 Songs.  
 37. 6 Songs.  
 45. 'Six American Lyrics'.  
 50. 'Three Song-Poems'.  
 57. 'Six Sorrow Songs'.  
 74. iv. Songs and part-songs.  
 Also various songs without opus numbers.  
 See also Walmisley.

(2) **Hiawatha Coleridge-Taylor** (b. London, 13 Oct. 1900), conductor, son of the preceding. His most conspicuous appearance as a conductor was at the scenic performances of his father's 'Hiawatha' at the Albert Hall in London, the first of which took place on 19 May 1924. He conducted the ballet in this pageant-opera.

(3) **Avril (Gwendolen) Coleridge-Taylor** (b. London, 8 Mar. 1903), conductor and composer, sister of the preceding. She studied at the G. S. M. in London and published a number of songs. Larger works include 'Wyndmore' and 'Historical Episode' for chorus & orch.; 'Sussex Landscape', 'The Hills', 'To April', 'In Memoriam R.A.F.' for orch.; pf. Concerto; instrumental pieces, &c.

J. A. F.-M. & H. C. C., adds.

**Colette** (*Sidonie Gabrielle Gauthiers-Villars*). See Damase (song). Enfant et les sortilèges (Ravel, lib.). Poulenc (song). Ravel ('Enfant et les sortilèges', lib.). Sauguet ('Julie de Carnelhan', film).

**COLETTI, Filippo** (b. Anagni, May 1811, d. Anagni, 13 June 1894).

Italian baritone singer. He made his début at Naples in Jan. 1835. When he went to London in 1840 his engagement at the old Her Majesty's Theatre — regarded as an attempt to displace an established favourite — led to the Tamburini riots, and in the strangest article ever written about the Opera he was spoken of by Carlyle as a man of great talent, almost of genius. His voice was described by Fétis as a basso-cantante, but Chorley in his 'Musical Recollections' wrote of it as a fine baritone. Coletti made no lasting impression in England, and in his later years, according to Chorley, he sang only in Rome and Naples. In 1880 he published 'La scuola di canto in Italia'. s. H. P., adds.

**Coligny, Admiral.** See ARNOULD.

**COLIN, Pierre Gilbert** (b. ?; d. ?)

French 16th-century composer. He was known by the sobriquet of Chamault. He was chaplain at the Chapel of the Children in Paris in 1532–36 and afterwards became choir-master at the cathedral of Autun. Many of his masses and motets were published between 1541 and 1580, as well as 'Trente Chansons nouvelles à quatre parties' (1543). J. M. (u).

**COLISTA, Lelio.** See CALISTA.

**COLLA, Giuseppe** (b. Parma, 4 Aug. 1731; d. Parma, 16 Mar. 1806).

Italian composer. He seems to have spent some time in Germany, for his earliest recorded work are additional airs for Jommelli's 'Caio Fabricio' at Mannheim in 1760. After his return to Italy he wrote about a dozen operas for Milan, Turin, Genoa, Parma, Venice, etc., of which 'Adriano in Siria' (Milan, 1762), 'Licida e Mopso' (Parma, 1769) and 'Andromeda' (Turin, 1771) are still extant. He was court conductor to Ferdinand of Bourbon, Duke of Parma, and married in 1780 the famous soprano Lucrezia Aguiari ("La Bastardella"), who had sung in his 'Tolomeo' at Milan in 1773 and, according to Burney, performed airs by her (future) husband at her London concerts at the Pantheon, 1775–1777; but there is no foundation for the oft-repeated statement that Colla actually accompanied her to London and elsewhere, especially after their marriage, as Aguiari then retired from the stage and died, at Parma, a few years later. Colla's last recorded work was a birthday cantata for the duke in 1789, 'I geni amici'. He also wrote some church music. A. L.

**COLLA PARTE** (Ital. = "with the part"). A direction denoting that the tempo of an accompaniment is to be accommodated to that of the solo instrument or voice in a rhythmically free passage. Where a voice part is concerned, the words *colla voce* are sometimes used, but this occurs very rarely. G.

**Collaer, Paul.** See BRUSSELS.

**COLLAN, Karl** (b. Idensalmi [Iisalmi], 3 Jan. 1828; d. Helsingfors, 12 Sept. 1871).

Finnish musicologist, writer, librarian and composer. He took the Ph D degree in 1860 with a thesis entitled 'Öfversigt af Serviens historiska folksånger'. He then continued his studies in Germany, France and England (1860–61 and 1862–63). From 1859 to 1866 he was lecturer in German at Helsingfors University and from 1867 to 1871 chief librarian there. He published several scholarly books and textbooks, translated the 'Kalevala' and several other works into Swedish and was one of the first to collect and publish Finnish folksongs. His melodious, intimate songs and choruses are still very popular in Finland, e.g. the 'Vasa March' and the 'Song of Savolax'. A. R.

**COLLANGETTES, Xavier Maurice** (b. Issoire, Puy-de-Dôme, 22 May 1860; d. Békaya, Lebanon, 2 Sept. 1943).

French authority on Arabian musical theory. He was educated at the Collège Sainte-Marie at Riom and at the École préparatoire aux hautes écoles de Sainte-Geneviève in Paris, and he took his bachelor's degree in science (1878) and that of letters (1882). In 1879 he entered the Society of Jesus and became professor at the Collège Saint-François-Xavier at Alexandria. From 1898 to 1934 (save for 1914–18 when the war intervened) he was professor of medicine at the University of St. Joseph at Beyrouth. As a first-rate mathematician and acoustician he was extremely interested in the theory of Arabian music, and was president of the Commission on the Musical Scale at the Congress of Arabian Music, Cairo, 1932. In addition to articles in the musical press, notably the 'Revue Musicale', his best-known contribution is his 'Étude sur la musique arabe' in the 'Journal Asiatique' (1904, IV, 365–422; 1906, VIII, 149–90).

Collangettes edited the Arabic text of the Banū Mūsā (9th-cent.) treatise on 'The Instrument which Plays by Itself' ('Al-álāt illatī tuzammir bināfshihā'), published in 'Al-Mashriq', IX (Beyrouth). It is the oldest known account of a mechanical automatic organ, and has been translated into English by H. G. Farmer in his 'Organ of the Ancients' (1931).<sup>1</sup> H. G. F.

**COLLARD.** This firm of London pianoforte makers is in direct succession, through Muzio Clementi, to Longman & Broderip, music publishers, located at 26 Cheapside, as the parish books of St. Vedast show, as long ago as 1767. Becoming afterwards pianoforte makers they made a good reputation with their instruments in England and abroad, and

<sup>1</sup> See HYDRAULIS.



it is a tradition that Geib's invention of the square hopper or grasshopper was first applied by them. We find Clementi in the early years of the 19th century associated with W. F. Collard (d. 1879) and others. There can be no doubt that the genius of Clementi bore good fruit, but it was F. W. Collard, whose name appears in the Patent Office in connection with improvements in pianofortes as early as 1811, who impressed the stamp upon that make of pianofortes which has successively borne the names of Clementi and of Collard & Collard.

A. J. H.  
Collard, Alan. See Benjamin ('Devil Take Her', lib.).

Collé, Charles. See Hiller (J. A., 'Jagd', *Singspiel*). Monsigny (2 lbs.). Rameau (2 lbs.).

**COLLECTIO OPERUM MUSICORUM BATAVORUM.** A collection of old music, the full title of which is 'Collectio operum musicorum batavorum saeculi XVI edidit Franciscus Commer. Sumptibus societas batavae ad musicam promovendam.' (Berlin, T. Trautwein [J. Guttentag]; Vols. V-VIII, Mainz, Antwerp and Brussels, B. Schott's Sons, Vols. IX-XI, Berlin, M. Bahn; Amsterdam, Eck, and Lefebure [Roothan]; Vol. XII, Berlin, M. Bahn [formerly T. Trautwein], 1844-58). 12 vols

Vol I	Gombert, N.
Clemens non Papa	Fevernaye, A.
Hollander, C.	Phinot, D.
Hollander, S.	Le Maistre, M.
Waelrant, H.	Lattre, Petit Jan de
Willaert, A.	Bus, J.
	Lassus, O.
	Clemens non Papa.
Vol. II	
Clemens non Papa.	Vol IX
Vaet, J.	Hollander, C.
Willaert, A.	Vaet, J.
	Phinot, D.
Vol. III	
Clemens non Papa.	Vol. X
	Clemens non Papa
Vol. IV	Crecquillon, T.
Cleve, J. de	Lassus, O.
Hollander, C.	
Vaet, J.	Vol. XI
	'Souter Liedekens',
Vol V	Pts 1-iv.
Hollander, C.	
Clemens non Papa.	Vol. XII
Vaet, J.	Jannequin, C.
	Claudin.
Vol. VI	Richafort.
Hollander, C.	Lupi, J.
Josquin des Prés	Roucourt, de.
Monte, P. de.	Crecquillon, T.
	Le Cocq, J.
Vol. VII	Barbe, A.
Lassus, O.	Gombert, N.
Josquin des Prés.	Josquin des Prés.
Rore, C. de.	Manichoucourt, P. de.
	Castilet, J. (alias Guyot).
Vol. VIII	Baston, J.
Josquin des Prés	Clemens non Papa.
Bassiron, P.	Certon, P.
Mouton, J.	Arcadeit, J.
Arcadeit, J.	Rore, C. de.
Canis, C.	Lassus, O.

## COLLECTIONS OF INSTRUMENTS.

See INSTRUMENTS, COLLECTIONS OF.

**COLLECTIONS, PRIVATE.** A survey of the history of private collections of music in Great Britain and Ireland shows that the first London sales of such collections, like those of books, were held in coffee houses. The earliest, probably anywhere, is recorded in a mixed 'Catalogue of Ancient and Modern Musick Books, both Vocal and Instrumental', sold (? by Henry Playford) at Dewing's Coffee House, Popes-Head Alley, near the Royal Exchange, on 17 Dec. 1691.<sup>1</sup> The first sale of books from the library of Thomas Britton, the "small-coal man", was at Tom's Coffee House on 1 Nov. 1694<sup>2</sup>, and the books of Thomas Ravenscroft, deceased long before, on 7 Nov. 1709 in the Black-Boy Coffee House.

The earliest British music collection, a small one but in mint condition, is preserved in the library of Samuel Pepys (d. 1703) at Magdalene College, Cambridge. Another very early music library, the collection of Henry Aldrich (d. 1710), went to Christ Church, Oxford. Britton's music was sold on 6-8 Dec. 1714, but no copy of the sale catalogue seems to be in existence; it is, however, reprinted in Hawkins's 'History of Music' (see Bibl.). The music of Richard Goodson, senior (d. 1718) also went to the library of Christ Church. Next recorded, but not preserved<sup>3</sup>, is the music of Cannons (Edgware) belonging to James, first Duke of Chandos (d. 1744) and catalogued in 1720 under J. C. Pepusch's supervision.<sup>4</sup>

The following list gives a selection of private collections (books on music, printed and manuscript music, and music autographs) on sale in London from 1750 to 1950, dispersed or acquired by public libraries. Out of several hundreds of collections on record those listed here are chosen for the importance of their contents or the interest attached to the names of their owners. (For further names the references at the end of this article may be useful.) The collections are arranged, wherever possible, in the order of the years of their owners' deaths.

William Corbett (d. 1748), instruments, 9 Mar. 1751, music sold at an unknown date at his house.  
John Christopher Pepusch (d. 1752), bequeathed partly to John Travers (d. 1758) — sale July 1766 — and partly to Ephraim Kellner — sale 26 Mar. 1763 — (including the later so-called Fitzwilliam Virginal Book), no copy of the sales catalogues known.  
Richard Rawlinson, 1755 to Music School, Oxford University, 1893 to Bodleian Library, Oxford.  
Thomas Gray, the poet (d. 1771), 28 Aug. 1851, Italian opera manuscripts, about 1923 to Walpole Collection of Mr. Wilmarth S. Lewis, Farmington, Connecticut.

<sup>1</sup> This, as well as the other catalogues of sales mentioned below, where not otherwise indicated, is preserved in the B.M.; see Bibl.

<sup>2</sup> There was a second book sale from Britton's library on 24 Jan. 1715; sale catalogue in B.M. and Bodl. Lib.

<sup>3</sup> Eight Handel anthems from the Chandos set went to Cummings (d. 1915) and were last offered by Quincent in Oct. 1919.

<sup>4</sup> C. H. Collins & Muriel I. Baker, 'The . . . First Duke of Chandos . . .' (1949), pp. 134-39.

- Charles Jennens (*d.* 1773), *see* Aylesford (*d.* 1805).
- Robert, Lord Clive of India (*d.* 1774), 1948 on sale at A. Rosenthal, Oxford (Catalogue X).
- Bernard Granville (*d.* 1775), 29 Mar 1912, 37 vols. of Handel manuscript copies, 1915 to British Museum.
- William Gostling, 26-27 May 1777.
- William Boyce, 14-16 Apr. 1779 (catalogue in Mr Gerald Coke's Handel collection, Bentley, Hants).
- Samuel Howard (*d.* 1782), 25 June 1799 (catalogue in Hirsch Library, B.M.).
- Charles John Stanley, 24 June 1786.
- Sir John Hawkins (*d.* 1789), madrigal collection, to Royal Music Library, deposited in B.M., other manuscripts sold in 1843.
- Sir Henry Mackworth (*d.* 1790), to Public Library, Cardiff, presented by Mr Bonner Morgan.
- William (*d.* 1790) and Philip Hayes (*d.* 1797), about 1798 (sale catalogue undated).
- John Christopher Smith (*d.* 1795), Handel's own manuscripts, about 1773 to Royal Music Library, deposited in B.M.
- Joah Bates (*d.* 1799), 20 Dec 1867, printed Handel music to A. H. Mann (*d.* 1929).
- Osborne Wight (*d.* 1800), to Bodleian Library, Oxford.
- Samuel Arnold (*d.* 1802), 14 Apr 1869.
- Francis, sixth Earl of Bridgewater<sup>1</sup> (*d.* 1803), 1917 to Henry E. Huntington, now Huntington Library, San Marino, California.
- Heneage Finch, third Earl of Aylesford (*d.* 1805), Handel manuscript copies from the library of Charles Jennens (*d.* 1773), 13 May 1918 partly to Royal Music Library (deposited in B.M.), partly to Sir Newman Flower, Blandford, Dorset.
- John Reid (*d.* 1807), to Reid Library, Music Department, Edinburgh University.
- Charles Burney books 9 June 1814 and eight following week-days, music 8 Aug. 1814 and six following week-days (catalogues of both sales in B.M., and of the second sale, with prices, in St Michael's College, Tenbury), sale of books on music planned for 24 Aug. 1814, held back and sold *en bloc* in 1815 to B.M.
- Richard, seventh Viscount Fitzwilliam (*d.* 1816), to Fitzwilliam Museum, Cambridge.
- Henry Harrington, 2 July 1816.
- Samuel Webbe, senior, 4 July 1816.
- James Bartleman (*d.* 1821), 20 Feb 1822.
- John Wall Calcott (*d.* 1821), 15 Apr. 1819 (sale catalogue in Univ. Lib., Cambridge) and 16 Apr. 1862.
- Edward Jones (*d.* 1824), 20 Mar 1823 and five following week-days (catalogue in Bodleian Library); of a posthumous sale no catalogue is known.
- James Hook (*d.* 1827), 30 Jan. 1874; manuscripts to A. H. Mann (*d.* 1929), now in University Library, Cambridge.
- Francis Henry Egerton, eighth Earl of Bridgewater (*d.* 1829), Egerton Manuscripts to B.M.
- William Shield, 22 June 1829.
- John Stafford Smith (*d.* 1836), 24 Apr. 1844 (anonymous sale), 27 Aug. 1852 and 17 Aug. 1853.
- Richard John Samuel Stevens (*d.* 1837), 27 Mar. 1872, partly to R.A.M.
- Domenico Dragonetti (*d.* 1846), 182 opera scores in manuscript bequeathed to B.M.; for the rest *see* the sales of Novello's (*d.* 1861) collection.
- Johann Andreas Stumpf (*d.* 1846), 30 Mar 1847.
- William Crotch (*d.* 1847), 20 Feb 1873 and 28 June 1877.
- John Ireland (*d.* 1848), *see* Lennard (*d.* c. 1870).
- William Henry Miller (*d.* 1848), later S. R. Christie-Miller, of Britwell Court, Bucks, 15 Dec. 1919, most of the music to Henry E. Huntington, now Huntington Library, San Marino, California.
- Thomas Moore, the poet (*d.* 1852), 20 Apr. 1874.
- Sir Henry Rowley Bishop, 14 June 1855, and (sale catalogue in Univ. Lib., Cambridge) 6 June 1900.
- William (*d.* 1858) and Charles Edward Horsley (*d.* 1876), 16 Apr. 1862.
- Vincent Novello (*d.* 1861), 25 June 1852 and 3 Sept. 1862.
- Andrew John Wighton (*d.* 1866), to Free Library, Dundee.
- Sir George Thomas Smart (*d.* 1867), 28 June 1860.
- Henry Barrett Lennard (*d.* 1870), 67 vols of Handel manuscript copies (original owner, John Ireland, Dean of Westminster, *d.* 1842), presented 1902 by Francis Barrett Lennard to Fitzwilliam Museum, Cambridge.
- Ignaz Moscheles (*d.* 1870), 23 July 1847.
- Thomas Oliphant, 24 Apr. 1873.
- William Eung (*d.* 1874), to Eung Music Library, Glasgow University.
- Sir William Sterndale Bennett, 26 Apr. 1875 and 15 Oct. 1878.
- Edward Francis Rimbault (*d.* 1876), 31 July-7 Aug. 1877 (sale catalogue in University Library, Cambridge); partly to New York Public Library.
- Alfred Henry Huth (*d.* 1878), sales from 1911 till 1922, 50 manuscripts and printed books bequeathed to the B.M., 500 single-sheet songs to Henry E. Huntington, now Huntington Library, San Marino, California.
- Carl Engel (*d.* 1882), 7 July 1881 and 4 May 1882.
- Sacred Harmonic Society, 28 Nov. 1882, and (sale catalogue in Univ. Lib., Cambridge) 8 July 1889, the main part, however, 1883 to R.C.M.
- Sir Michael Costa (*d.* 1884), 23 June 1891 (sale catalogue in Univ. Lib., Cambridge).
- John Ella (*d.* 1888), to Victoria & Albert Museum, later to R.C.M.
- John Rylands (*d.* 1888), to John Rylands Library, Manchester.
- Sir Frederick A. Gore Ouseley (*d.* 1889), to St Michael's College, Tenbury.
- Herbert Stanley Oakeley (*d.* 1891), to Reid Library, Edinburgh University.
- Jasper Joly (*d.* 1892), 1863 to Irish Academy, later to National Library of Ireland, Dublin.
- Victor Schoelcher (*d.* 1893), 80 vols. of Handel manuscript copies (bought 1856 from Thomas Kerslake, bookseller at Bristol), 1868 to Friedrich Chrysander, 1875 to Staats- und Universitäts-Bibliothek, Hamburg, the other Handel collections, mostly printed music and librettos, 1873 to Conservatoire de Musique, Paris.
- Andrew George W. Kurtz, 5 July 1895.
- Venceslao Hugo Zaverlat (*d.* 1899), 1934 to University Library, Glasgow.
- Sir George Grove (*d.* 1900), to R.C.M.
- Sir John Stainer (*d.* 1901), 5 Dec. 1934.
- Richard Pendlebury (*d.* 1902), 1880 till 1902 to Fitzwilliam Museum, 1926 to Pendlebury Library, Music Faculty, Cambridge University.
- Julian Marshall (*d.* 1903), 25 Apr. 1870 (anonymous sale), 29 July 1884 and 11-12 July 1904; the printed Handel scores and librettos 1876 to Arthur James, first Earl of Balfour (*d.* 1930), 1938 to National Library of Scotland, Edinburgh.
- Thomas William Taphouse (*d.* 1905), 3-4 July 1905; a considerable section to Central Public Free Library, Leeds.
- Ebenezer Prout (*d.* 1909), to Trinity College, Dublin.
- James E. Matthew (*d.* c. 1910), 1907 to Leo Liepmannsohn, Berlin, dispersed.
- Henry Watson (*d.* 1911), 1899 to Henry Watson Library, Manchester.
- William Hayman Cummings (*d.* 1915), 17-24 May 1917, partly to Library of Congress, Washington, and (1918) partly to Nanki Music Library, Tokio.
- Sir Frederick Bridge, 3 July 1924.
- Friedrich Niecks (*d.* 1924), to Reid Library, Edinburgh University.
- Cecil James Sharp (*d.* 1924), manuscripts to Clare College, Cambridge, printed music to English Folk Dance and Song Society (Cecil Sharp House), London.
- Frank Kidson (*d.* 1926), to Mitchell (Public) Library, Glasgow.
- Louis Thompson Rowe (*d.* 1927), 1928 to Rowe Library, King's College, Cambridge.
- William Barclay Squire (*d.* 1927), 7 July 1927.
- Arthur Henry Mann (*d.* 1929), 26 June 1945, partly to University Library, Cambridge, and partly to Mann Library, King's College, Cambridge (*c.* 1930).
- Arthur James, first Earl of Balfour (*d.* 1930), *see* Marshall (*d.* 1903).
- Edward Allen Brotherton, Baron Brotherton of Wakefield (*d.* 1930), partly to Brotherton Library, Leeds University.
- Richard Northcote (*d.* 1931), opera collection, dispersed.

<sup>1</sup> Started about 1600 by Sir Thomas Egerton (*d.* 1617) and considerably increased by his son, John Egerton, first Earl of Bridgewater (*d.* 1649); left by the sixth earl to his nephew, George Granville Leveson-Gower, second Marquis of Stafford, later first Duke of Sutherland (*d.* 1833).

- Sir Edward Speyer (*d.* 1934), sections only, 25 June and 2 July 1940.
- Miss E. A. Willmott (*d.* 1934), 1-3 Apr 1935, but already partly disposed of in 1926.
- John Alexander Fuller-Maitland, 28 Oct. 1936
- Charles Sanford Terry (*d.* 1936), Bach collection, 1937 to R.C.M.; books on music to Music Faculty, Oxford University
- Walter Willson Cobbett (*d.* 1937), to Cobbett Free Library of British Chamber Music (Society of Women Musicians), London
- Lady Dorothea Louisa Ruggles-Brise (*d.* 1937), partly to National Library of Scotland, Edinburgh, partly to Atholl Collection, Sandeman Public Library, Perth.
- Arthur F. Hill (*d.* 1939), 16-17 June 1947.
- Frank Thomas Arnold (*d.* 1940), bequeathed to University Library, Cambridge.
- Edward Heron-Allen (*d.* 1942), to Music Faculty, Oxford University.
- Augustus Hughes Hughes (*d.* 1942), 4 Feb. 1925.
- Alfred H. Littleton (*d.* 1942), 13 May 1918, partly to Music Library, London University
- Henry Cope Colles, 25 Nov. 1943
- Godfrey E. P. Arkwright (*d.* 1944), 13-14 Feb. 1929, 5 Dec. 1944 and 2 Aug. 1945
- Sir Henry Wood (*d.* 1944), 1938 to R.A.M.
- Edwin Evans (*d.* 1945), to Central Music Library, London
- Francis William Galpin (*d.* 1945), 18 July 1946
- Paul Hirsch, 1946 to Hirsch Library, B.M.
- Gerald Cooper (*d.* 1947), bequeathed to Edward J. Dent, given by the latter partly to Central Music Library, London, partly to Fitzwilliam Museum and Fendlebury Library, Cambridge.
- Arthur Henry Fox Strangways (*d.* 1947), to B.B.C. and Central Music Library, London.
- T. W. Bourne (*d.* 1948), Handel collection, bequeathed to Bodleian Library, Oxford.
- Alfred Moffat (*d.* 1950), dispersed by Otto Haas, London, Catalogue No. 20, Oct. 1944, partly to Library of Congress, Washington

O E. D.

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**COLLECTIVE WORKS.** Musical compositions or sets of works in which more than one composer had a hand. They include 'A la manière de . . .', pianoforte pieces by Casella and Ravel in the style of various composers; the opera 'L'Aiglon' by Honegger and Ibert; the 'B-la-F' (B<sup>b</sup>.A.F.) string Quartet dedicated to Belayev by Rimsky-Korsakov, Liadov, Borodin and Glazunov, the opera 'Le Baiser et la quittance' by Boieldieu, Isouard, R. Kreutzer and Méhul; the violin and pianoforte Sonata dedicated to Joachim by Brahms, Dietrich and Schumann; 'Cadet Roussel' variations for voice and pianoforte by Bax, Frank Bridge, Goossens and Ireland; the 'Don Quixote' "opera" by Henry and Daniel Purcell, Eccles, Akeroyde, Courteville, Pack and Morgan; the 'Pensées fugitives' for violin and pianoforte by Ernst and Heller; the ballet 'L'Éventail de

Jeanne' by Auric, Delannoy, Ferroud, Ibert, Milhaud, Poulenc, Ravel, Roland-Manuel, Roussel and Schmitt; the cello and pianoforte Sonata by Franchomme and Chopin; numerous works by the brothers Hillelmacher; the opera 'Muzio Scevola' by Mattei, Bononcini and Handel, various works by Rebel and Francœur; 4 operas by the brothers Ricci; Variations on a Russian theme for pianoforte by Blumenfeld, Glazunov, Liadov, Rimsky-Korsakov, Sokolov, Witthol and Winkler.

E. B.

See also Chopsticks. Club Anthem. Fridays, The Hexameron. In questa tomba oscura. Mariés de la Tour Eiffel, Les. Marquise de Brinvilliers, La. Garland for the Queen. Mlada. Quatorze Juillet, Le. Siege of Rhodes, The. Vaterländischer Kunstverein

**COLLEGE YOUTHS, ANCIENT SOCIETY OF.** This society of bell-ringers was founded in London on 5 Nov. 1637, and derives its name from its first members, Lord Brereton, Lord Salisbury, Lord Dacre, Sir Cliff Clifton and others who met at St. Martin's, College Hill, Upper Thames Street, to practise change-ringing. The church with its ring of 6 bells was destroyed in the Great Fire of London, 1666.

Fabian Stedman was a member of the society, to which he dedicated his 'Campanalogia', published in 1677.

Two other members of this time were Benjamin Annable and John Holt, both accomplished change-ringers and well known as "composers".

The first great performance recorded in the books of the society was at St. Saviour's, Southwark, on the six large bells, in 1684, when the College Youths rang three extents of Minor (2160 changes in all) *without stopping*, the earliest record of so many changes being rung continuously.

For many years during the 18th century the members met at the Paul's Head, Cateaton Street (now Gresham Street), in the City of London. On the anniversary day (5 Nov.) they walked in procession to Bow Church to attend divine service, preceded by their beadle carrying a staff surmounted by a silver bell suspended in a frame of embossed silver bearing the motto: "Intactum sileo: percute — dulce cano".

The society is active to this day.

w. w. s., rev.

See also Change-Ringing.

**COLLEGIUM MUSICUM** (Lat., musical fraternity). An association for the performance of chamber and chamber-orchestral music in various German towns, especially Hamburg and Leipzig, during the first half of the 18th century. Bach was a member of the Collegium Musicum at Leipzig. These institutions were mainly connected with universities — hence no doubt their Latin name — and they have remained a feature of

German universities to the present day. They have also been imitated, like most German musical things, including the terminology, in the U.S.A.

E. B.

### COLLEGIUM MUSICUM ITALICUM.

The name of an association of soloists, founded and directed by Renato Fasano. It has acquired within a short time a splendid reputation, not only in Italy but also abroad, where it has made a number of tours, including France, Britain, Austria, Spain, Switzerland, U.S.A., Canada, Mexico and South America. It was established in Jan. 1948 and gave its first concert in the Church of S. Agostino at Cagliari. It consisted at that time of the following artists: Vittorio Brero, Franco Antonioni, Virgilio Brun, Edmondo Malanotte, Leo Petroni, Renato Ruotolo (violins), Renzo Sabatini, Oscar Crepas (violas, the former also *viola d' amore*), Massimo Anfiteatrof, Benedetto Mazzacurati (cellos), Salvatore Pitzianti (double bass). Others who took part were the flautist Arrigo Tassinari and the pianist Ornella Puliti Santoliquido (also harpsichord). They were all gifted instrumentalists and most of them noted concert soloists.

The guiding principle of the group, which has remained unaltered in spite of various changes in its constitution, is to assemble the best Italian instrumentalists and to take them on concert tours. The Collegium still consists of thirteen players (6 violins, 2 violas, of which one alternates with *viola d' amore*, 2 cellos, double bass, flute or oboe and pianoforte or harpsichord). This body is chosen, according to the exigencies of the repertory or the availability of the artists, from among the following, who are here listed alphabetically: Giannino Carpi, Luigi Ferro, Armando Gramigna, Franco Gulli, Edmondo Malanotte, Fulvio Montanaro, Guido Mozzato, Arrigo Pelliccia, Alberto Poltronieri, Remy Principe, Renato Ruotolo (violins); Renzo Sabatini, Giuseppe Alessandri, Oscar Crepas, Vittorio Facl, Giovanni Leone, Alfredo Sabbadini (*viola d' amore* and violas), Massimo Anfiteatrof, Benedetto Mazzacurati, Antonio Valli (cellos); Salvatore Pitzianti (double bass); Arrigo Tassinari (flute); Renato Zanfini (oboe); Ornella Puliti Santoliquido, Carlo Vidusso (pianoforte and harpsichord).

The repertory of the Collegium consists in the main of works by Italian composers of the 18th century, edited for modern performance, and all the programmes contain almost without exception a work or works by Vivaldi, including some of the least familiar. Among other Italian masters in the repertory are Bonporti, Albinoni, Corelli, Torelli, Tartini, Marcello, Paisiello, Cambini, Pergolesi, Boccherini and Leo.

A brief excursion into the 19th century was a Sonata for two violins, cello and double bass by Rossini, edited by Alfredo Casella. As regards foreign composers, the only one so far (1954) who has been represented in the Collegium's programmes is Bach.

G. M. G.

### COLLES, H. C. (Henry [Harry] Cope)

(b. Bridgnorth, Shropshire, 20 Apr. 1879; d. London, 4 Mar. 1943).

English music critic and author. He was the son of a doctor, Abraham Colles, who practised at Bridgnorth but belonged to a Somerset family. Eager to devote himself to music, he left school at the age of sixteen and entered the R.C.M. in London, where he studied musical history under Parry, the organ under Walter Alcock and counterpoint under Walford Davies. With the last-named, although he was nearly ten years older, Colles struck up a friendship that was to last all through the life of Davies, whose biography Colles wrote in 1942. After three years at the R.C.M. Colles entered for the organ scholarship at Worcester College, Oxford, on the advice of Parratt, and having won it he went up to Oxford, where he graduated in 1902. Hadow, then Dean of Worcester College, discovering an exceptionally fine gift of writing and keen judgment in Colles, advised him to turn his attention to criticism. He thus joined the staff of 'The Times' as assistant music critic under J. A. Fuller-Matland, whom he succeeded as chief critic in 1911.

Colles retained his post on 'The Times' until his death, and although his work was necessarily anonymous, readers learnt not only to recognize it, but also to admire and trust it for its admirable qualities of comprehensive taste, sure and fair judgment, and, above all, perhaps, for an unflinching tact and humanity that tempered even his severest strictures. He was probably unrivalled in the art of keeping his victims unaware of censure while making it perfectly plain to others and in the equally difficult one of coming down heavily on some artistic offender without making him feel small as a person. That his judgment of people was as sound as that of music was also shown by his choice of the assistant critics he attached to himself, Frank Howes (who succeeded him as chief critic) and Dyneley Hussey; and it says very much for him that he could even induce a man twenty years his senior, and a very self-willed critic, A. H. Fox Strangways, to serve 'The Times' under him for a number of years.

By no means all Colles's work was given to a newspaper. He accepted Sir Hugh Allen's invitation to lecture on musical history, analysis and appreciation at the R.C.M., where in fact he admirably taught his own

craft of criticism, so far as it is teachable at all. He became a member of the Board of Professors and joined the Associated Board of the R.A.M. and R.C.M. as examiner, in which capacity he visited Australia and New Zealand in 1939. He also found time to undertake the editorship of the present Dictionary, of which he brought out the third and fourth editions (1927 and 1940), the former an extensive revision, the latter a reprint of the third with corrections and an entirely new supplementary volume.

Colles was as deeply religious as he was musical, and these two devotions found a joint outlet in him in the great and sometimes active interest he took in the Three Choirs Festival (for which he made a special abridged edition of Handel's 'Messiah'), in his chairmanship of the Church Music Society and the School of English Church Music, as well as in St. Michael's College, Tenbury, of which he was a fellow and governor.

In 1932 the University of Oxford conferred a doctorate *honoris causa* on Colles; in 1934 he was admitted an honorary freeman of the Musicians' Company; in 1936 he was made an honorary fellow of Worcester College, Oxford. He was also awarded a medal by the Greek Government for his share in training the Greek artillery in the use of British guns. For he had joined the Royal Artillery during the first world war, serving in Macedonia and attaining the rank of captain. This was one of the few interruptions of his work for 'The Times'. Another occurred in 1923, when he went to America as guest music critic to 'The New York Times'.

Colles left several valuable books on music. The earliest was a monograph on Brahms (1908), on whose chamber music he later contributed a booklet to the 'Musical Pilgrim' series (1933). Perhaps his most original contribution to musical literature was 'Voice and Verse: a Study in English Song' (1928), based on the Grambs lectures delivered by him at Glasgow University in 1927. It deals very interestingly and from various points of view with the principles and practice of setting English words to music. His biography of Walford Davies (1942) has already been mentioned; a text-book of musical history, 'The Growth of Music' (1916), and a short official history of the R.C.M. (1933) must also be noticed. His contribution of a seventh volume to the second edition of the 'Oxford History of Music' (1934), 'Symphony and Drama: 1850-1900', is of considerable importance. A miscellaneous volume of 'Essays and Lectures', containing much valuable matter, was published posthumously (1945); an earlier and much smaller one was 'On Learning Music, and other Essays' (1940).

E. B.

BIBL.—FOX STRANGWAYS, A. H., 'H. C. Colles (1879-1943)' (M. & L., XXIV, 1943, p. 131).  
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See also Church-Music Society.

**COLLET, Henri** (b. Paris, 5 Nov. 1885; d. Paris, 27 Nov. 1951).

French musicologist and composer. He made a special study of Spanish music and published various studies of the subject: 'Le Mysticisme musical espagnol au XVI<sup>e</sup> siècle', 'Victoria', 'Albéniz et Granados' and 'L'Eessor de la musique espagnole au XX<sup>e</sup> siècle'. His compositions include the symphonic poem 'El Escorial', chamber music, songs in the Spanish manner, etc.

E. B.

**Collier, Constance.** See Taylor (J. D.), 'Peter Ibbetson', lib.

**Collin, Heinrich Joseph von.** See Beethoven ('Coriolan', overture). Coriolan Mosel (I F., choruses for 'Brutus'). Reichardt (J. F., 'Bradamante', lib.). Stadler (M., choruses for 'Polyxena' & oratorio [see below]).

**Collin, Matthäus von.** See Schubert (5 songs). Stadler (M., 'Befreiung Jerusalem', oratorio). Winter ('Colmal', lib.).

**Collin, Paul.** See Fauré ('Naissance de Vénus', choral work). Tchaikovsky (4 songs).

**COLLINGWOOD, Lawrance** (b. London, 14 Mar. 1887).

English conductor and composer. He had his first musical education as a choir-boy at Westminster Abbey in London. As a young man he went to Russia, where he worked for a number of years as assistant conductor under Albert Coates at the St. Petersburg Opera. Returning to England after the Revolution he became known as a composer primarily through a symphonic poem, without title, for orchestra, produced by the Patrons Fund of the R.C.M. in London (1920) and awarded publication by the Carnegie Trust. His pianoforte works include two Sonatas, which show the influence of Scriabin to some extent and were published in Russia.

Before long Collingwood began to turn his experience of operatic conducting to account by taking charge of certain operatic performances at the Old Vic. Theatre. By the time Sadler's Wells was opened as a theatre for opera and ballet in consort with the Old Vic. (1931), Collingwood had become principal conductor and was largely responsible for the musical side of the work of building up the permanent repertory. His patient and capable work for the opera was rewarded by the choice of his own 'Macbeth' for production there as the first of the native works of full length to be given. It received its first performance under his direction on 12 Apr. 1934.

The music of 'Macbeth' had been previously heard at a special concert performance given at Queen's Hall on 10 Nov. 1927, and had made a strong impression both by the seriousness of the composer's attitude towards the Shakespearean text and by the originality

of its musical design. Though its fine qualities were not of the kind likely to make such an immediate appeal as to place it definitely in the repertory of what is still necessarily a "popular" opera-house, the several excellent performances given at Sadler's Wells during the season did much to enhance the composer's reputation.

Collingwood retired from Sadler's Wells in 1946, but did not cease to take a keen interest in the theatre's productions. On 16 Apr. 1950 a concert performance was given there of his second opera, 'The Death of Tintagiles', libretto Alfred Sutro's translation of Maeterlinck's tragedy.

H. G. C., adds

*See also Sadler's Wells.*

**COLLINS, Anthony (Vincent Benedictus)** (b. Hastings, 3 Sept. 1893).

English violist, conductor and composer. He entered the municipal orchestra of Hastings in 1910 as a violist and played in various orchestras between then and 1914. In 1920, after four years in the army, he went to the R.C.M. in London, studying violin under Rivarde and composition under Holst until 1925. He joined the L.S.O. and led the violas in that orchestra and at Covent Garden for many years. He resigned in 1936, by which time his conducting and composition began to take up most of his time. He had had previous conducting experience with the Carl Rosa Company, as guest conductor at Sadler's Wells and at various provincial festivals, including that of his native town. His London début, on 20 Jan. 1938, when he conducted his old colleagues the L.S.O. in Elgar's first Symphony, was a great success. He then founded and conducted the London Mozart Orchestra and also conducted other well-known orchestras. He has been living in America since 1939, although still a British subject, and has conducted both at Hollywood, at the Hollywood Bowl Concerts and in New York. He returned to England in 1945 and conducted several E.N.S.A. tours with the L.S.O., L.P.O., Hallé, Birmingham and Liverpool orchestras, and again in 1953 to conduct the L.S.O. He is a staunch supporter of British music and regularly includes at least one work by a British composer in his concerts in New York.

Collins has written a large quantity of music, including some songs, suites, overtures and other light music for orchestra, and some pianoforte arrangements of Schubert and Mozart for four hands. In more serious vein are two Symphonies for strings, two violin Concertos, four short operas, 'Perseus and Andromeda', 'Catherine Parr' (an amusing setting of the play by Maurice Baring), 'The Blue Harlequin' and 'Kanawa', a cantata for solo baritone, chorus and orchestra, 'The

Lay of Rosabelle', and a violin Concerto (Op. 48). His chamber music includes a string Quartet in B $\flat$  major, a Trio for flute, viola and harp and a Quartet for flute, violin, viola and harp. In 1952 his 'Hogarth Suite' for oboe and strings was produced at the Cheltenham Festival.

His first essay in film music was for the film 'Victoria the Great', composed in 1937, in which he used his wide knowledge of the possibilities of orchestral tone to great effect. He has since written music for a number of films, including 'The Rat', 'Nurse Edith Cavell', 'The Courtneys of Curzon Street', 'Odette' and 'Robinson Crusoe' (after Defoe).

M K W.

**Collins, Cecil.** *See* Rubbra (chorus)

**COLLINS, H. B. (Henry Bird)** (b. Ipswich, 13 June 1870; d. Bromsgrove, 19 Jan. 1941).

English organist and musical scholar. After leaving school at Ipswich in 1888, he went to London to study at the R.C.M. with a Gilstrap scholarship, his master for the organ being Parratt. He left with the A.R.C.M. in 1893, having already taken the F.R.C.O. in 1892. He went to New College, Oxford, where he took the B Mus. in 1895. He had become organist at Tacket Street Congregational church, Ipswich, at the age of seventeen, and during his studentship in London he supported himself by holding a similar post at Christ's Church, Battersea. After a period at St. Margaret's Church, King's Lynn, he was received into the Roman Catholic Church in 1898 and returned to London as organist at the Italian Church, Hatton Garden, where he remained until 1915. Nearly all his leisure was spent copying and collating manuscripts of old church music at the B M., at Oxford, Cambridge, Tenbury and elsewhere, and he began to edit a great deal of it for his own church at first and then for general use. Fifteen of Lassus's offertories edited by him were published at Dusseldorf in 1911, and after that English publishers began to turn their attention to his work, which showed the finest qualities of taste and scholarship.

In Sept. 1915 Collins left for Birmingham, where he became organist at the Oratory, a post he held until his death. There it was largely due to him, and to his colleague, Father Robert Eaton, that the service music maintained a standard worthy of Cardinal Newman's church. It is true that Collins's personal preference went exclusively to the polyphonic masters of the 15th and 16th centuries: he was comparatively indifferent to plainsong and had no use whatever for later and less austere schools. At the same time he was unusually amenable as a man and so conscientious as a musician and a servant of his church as never to be content with an in-

different presentation even of a work for which he did not care.

In 1927 Collins edited for the Plainsong and Medieval Music Society the anonymous Tudor Mass 'O quam suavis', and in 1935 he completed the publication of the Old Hall Manuscript. In 1932-36 he was editor of the magazine 'Music and Liturgy', a quarterly issued by the Society of St. Gregory. For a number of years he lectured on polyphony at the Oxford Summer School and in the evenings took rehearsals of polyphonic music, and he also lectured on Latin church music by early English composers at London and Birmingham Universities.

In his early days Collins turned his attention to composition, but for only a very brief period, during which he produced a few songs and one or two carols. The following old church music was published by him for practical use:

## AICHINGER

- 'Factus est repente', motet
- 'Jubilate Deo', motet in two parts
  1. Jubilate Deo
  2. Laudate nomen ejus

## ANERIO (G. F.)

- 'Christus factus est', gradual for Maundy Thursday and for use at Tenebrae

## ANON (English School)

- 'O bone Jesu', motet for men's voices.

## ARGADELT

- 'Haec dies', antiphon

## BYRD

- 'Assumpta est Maria', motet
- 'Ave Maria', motet.
- 'Ave Regina', motet
- 'Beata es', motet.
- 'Beata Virgo', motet
- 'Beata viscera', motet
- 'Christus resurgens ex mortuis', motet for Easter.
- 'Civitas sancti tui', motet
- 'Confirma hoc Deus', offertory.
- 'Ego sum panis vivus', motet
- 'Non vos relinquam orphanos', motet.
- 'O magnum mysterium', motet.
- 'O quam suavis', motet
- 'O Rex gloriae', motet.
- 'O sacrum convivium', motet
- 'Salve Regina', motet.
- 'Salve sancta Parens', motet.
- 'Senex puerum portabat', motet
- 'Tu es pastor ovium', motet

## CLEMENS NON PAPA

- 'Ascendit Deus', motet
- 'O Maria, vernans rosa', motet.
- 'Vox dicentis: clama', motet.

## CRECQUILLON

- 'Vidit Jacob scalam', motet.

## COOPER (ROBERT)

- 'Gloria in excelsis Deo', motet

## DERING

- 'Quem vidistis pastores?' motet.

## HANDL

- 'Adoramus te Jesu Christe', motet for Passiontide and Holy Cross Day (14 Sept.) (double choir).
- 'Benedictus Dominus Deus Israel.'
- 'Ecce concipies', motet for Advent.
- 'In nomine Jesu', motet.
- 7 Motets for the Common of Saints.
- Resonet in laudibus', Christmas Carol

## HASSLER (H. L.)

- 'Ave maris stella', Hymn at Vespers for Feast of the B.V.M.

## INGENIERI

- 'Lucis Creator optime', Hymn for Sunday Vespers.

## JOHNSON (ROBERT)

- 'Dum transisset Sabbatum', motet for Easter.

## LASSUS

- 15 offertories for 4 voices, 3 books.
- 'Christus resurgens', motet for Easter.
- 'Expectans expectavi', oratory
- 'Justorum animae', motet
- 'Magnificat Primi Toni.'
- 'Magnificat Quarti Toni.'
- 'Magnificat Septimi Toni.'
- 'Magnificat Octavi Toni.'
- 'Salve Regina', motet
- 'Scio enim quod Redemptor', motet.

## LOTT

- 'Salve Regina', motet.

## MARENZIO

- 'Dum esset', motet
- 'O quam gloriosum', motet for All Saints' Day (1 Nov)
- 'Tribus miraculis', motet

## PALESTRINA

- 'Alma Redemptoris Mater', motet
- 'Crucem sanctam subit', motet
- 'De profundis', offertory
- 'Dum compleretur', motet.
- 'Exaltabo te', offertory
- 'Quae est ista?' motet.
- 'Rorate coeli desuper', motet
- 'Salve Regina', motet for double choir.
- 'Surge illuminare', motet for double choir.
- 'Tu es Petrus', motet.

## PHILIPS

- 'Alma Redemptoris Mater', motet.
- 'Ave Regina', motet.
- 'Elegi abjectus esse', motet
- 'O virum mirabilem', (St Francis) motet
- 'Regina coeli', motet.

## SHEPHERD

- The French Mass.
- 'Haec dies', antiphon.

## SORIANO

- 'Ave Regina', motet.
- 'Regina coeli', motet

## TALLIS

- 'Dum transisset Sabbatum', motet for Easter.
- 'In jejunio et fletu', motet
- 'Laudate Dominum', motet.
- 'O salutaris hostia', motet.
- 'Salvator mundi', motet

## TAVERNER

- Plainsong Mass, for men's voices.
- 'The Western Wynde', Mass

## TYE

- 'Omnes gentes plaudite manibus', motet.
- 'Rubum quem viderat Moyses', motet.

## VIADANA

- 'O sacrum convivium', motet for men's voices

## VICTORIA

- 'Duo Seraphim', motet
- 'Ecce Dominus venit', motet.
- 'Ecce Sacerdos', motet.
- 'O quam gloriosum', motet.
- 'O quam metuendus est', motet.
- 'Pueri Hebraeorum', motet.

## WHITE (ROBERT)

- 'Precamur Sancte Domine', Evening Hymn

## WILLAERT

- 'Pater noster', motet.

## WRIGHT (THOMAS)

- 'Nesciens Mater', motet.

Collins himself wrote a setting of 'Deo gratias' and Responses for High Mass.

Apart from published editions Collins had in the course of his career accumulated approximately 2000 works of the polyphonic schools, representing some 170 composers of various countries, but particularly English masters. His transcriptions, for instance, of B.M. Add. MSS 17802-5, Baldwin's MS and Ch. Ch. MSS 979-83 were almost complete, and among the Netherlands masters Clemens non Papa, Grcquillon, Gombert, Lassus and Vaet received particularly close attention.



Among the great Englishmen Peter Philips alone is represented with no less than 63 motets. There are also many minor masters whose very names are forgotten to-day, Ammon, Appleby, Blanks, Cantone, Chañée, Philippe de Duc, Ensall, Hyett, Norman and Reiner being only a few of those worth mentioning as curiosities. These manuscript transcriptions are housed at the Birmingham Oratory.

**Collins, William.** See Bantock (choral suite & part songs). Cooke (B., 'Ode on the Passions') Hayes (I, do.) Hewitt (J., m. accomp. do.) Sanderson (interludes for do.) Smith (A. M., do., cantata) Taylor (Mrs. Tom, 'Ode to the Passions')

**COLMAN, Charles, sen. & jun. and Edward.** See COLEMAN.

**Colman, George, jun.** See Arnold (S., lib.). Comus (adapt.).

**Colman, George, sen.** See Arne (I., 'Faury Prince' & 'Achilles in Petticoats'). Arnold (S., lib.). Cimarosa ('Matrimonio segreto', opera) Corri (I., 'Inkle and Yarico', incid. m.). Gast ('Heimliche Ehe', opera) Kohaut ('Mariage caché', do.). Matrimonio segreto (Cimarosa, opera) Storace (S., 'Iron Chest', incid. m.)

**COLOGNE.**—The centres of the musical life of Cologne are the Opera and the Gurzenich concert-hall. The opera-house was destroyed by bombing in 1943 and the Opera's present home is the hall of Cologne University. Previous conductors of the Opera included Eugen Szenkar (until 1933) and Fritz Zaun, and the repertory was based on the Wagner and Verdi-Puccini tradition, ventures with new operas were comparatively rare. To-day limitations of the stage of the Opera's temporary home in the University, especially its lack of depth and of all modern stage equipment, put severe restrictions on the company's repertory, the centre of which has now shifted to the production of operas requiring smaller apparatus than performances of grand opera in the traditional style. The intendant of the Cologne Opera is Herbert Maisch, who at the same time is in charge of stage plays; the first conductor is Richard Kraus, and Eugen Szenkar has returned to take charge for part of the season. The Opera, like all German opera companies, receives a substantial subsidy from the municipality. Important first productions include the following operas:

Erich Korngold, 'Die tote Stadt', 1920.  
Walter Braunfels, 'Galatea', 1930.  
Siegfried Wagner, 'Der Heidenkönig', 1933.  
Eugen Bodart, 'Der abtrünnige Zar', 1935.  
Carl Amadeus Hartmann, 'Simplicius Simplicissimus', 1948.  
Benjamin Britten, 'The Rape of Lucretia', 1948 (first performance in Germany).  
Walter Braunfels, 'Verkündigung' (after Claudel), 1948.  
Ernst Křenek 'Tarquinius', 1950.

The Opera orchestra which consists of more than 100 players, gives — like the Gurzenich Orchester — twelve subscription concerts each season under the direction of Günter Wand at the Gurzenich. This historic hall was completely destroyed in 1941 and was rebuilt and

reopened on the occasion of the centenary celebrations of Cologne Cathedral in 1949. Like the Opera, the Gurzenich Orchester is subsidized by the municipality. The Gurzenich concerts are the chief musical events of the season, and some of the concerts are given in conjunction with the Gurzenich choir. The name of Hermann Abendroth was linked with these concerts for many years, and their programmes showed little sympathy towards modern music. The appointment, however, of the young conductor Gunter Wand to the post of Gurzenich *Kapellmeister* brought about a complete change, and much spade work is now being done on behalf of modern music by the inclusion of at least one recent work in almost every programme. The Gurzenich Quartet, the leading chamber-music ensemble at Cologne, consists of the leader and the principals of the string section of the orchestra.

The musical activities of Nordwestdeutscher Rundfunk Köln (Radio Cologne) play an important part in the musical life of the city. The head of the music department is Edmund Ringling; the programmes of this station devote much space to modern music. Radio Cologne possesses a first-rate symphony orchestra of 92 players which gives occasional public concerts in the city, but as a rule tours the industrial areas of the Rhineland and Ruhr. Radio Cologne opens its studios to the public for performances of modern music, which are arranged in co-operation with the Cologne branch of the I.S.C.M.; its chairman is Hans Mersmann.

Other musical societies are the Allgemeiner Caecilienverein, the object of which is the renewal of Catholic church music in Germany, and the Gesellschaft der Kammermusikfreunde.

Choral singing, like everywhere in the Rhineland and Ruhr, has always been a feature in Cologne's musical life, but despite its background of the great cathedral and so many fine churches, the cultivation of sacred music never played a prominent part in it. This has not changed since the war, during which every church in the inner city with the exception of the cathedral was destroyed. Secular singing, however, is in a flourishing state; in the forefront of the many choral associations are the Gurzenich Choir and the Kölner Männergesangverein conducted by Eugen Papst.

With the musicological seminary of the University (Professor Karl Gustav Fellerer) and the Staatliche Hochschule für Musik Cologne is the centre of musical education in western Germany. The president of the Conservatory is Walter Braunfels and the director Hans Mersmann. Among its professors are Amalie Merz-Tunner and A. Glettenberg (singing), O. Schmidt-Neuhaus

and K. H. Pillney (pianoforte), H. Zitsmann (violin) and Gunter Wand (conducting). The Conservatory was founded in 1850 as Rheinische Musikschule and reconstituted as Staatliche Hochschule für Musik in 1925. The number of students is 650, and the syllabus includes courses for Catholic and Protestant church music, for the training of private and school music teachers, and orchestral and operatic classes.

K. W. B.  
**COLOMBA** (Opera). See GRANDJEAN MACKENZIE, RADEGLIA.

**COLOMBANI (Columbani), Orazio** (b. Verona, ?; d. ?).

Italian 16th-century composer. He was a pupil of Porta and became a Cordelier monk and, in music, an eminent contrapuntist. He was *maestro di cappella* at the cathedral of Vercelli from about 1579 and filled the same office in the monastery of San Francesco at Milan in 1584. In 1587 he was at Brescia and Venice; in 1591-92 at Urbino; in 1593 at the church of Sant' Antonio at Padua. Besides 5 collections of Psalms for 5, 6 and 9 voices, and 3 of madrigals, published in Italy (1576-92), there is a 'Te Deum' of his in Lindner's 'Corollarium cantionum sacrarum', and two Magnificats and some madrigals are at Lisbon. One of the Magnificats is in 14 parts. Colombani united with other musicians in dedicating a collection of Psalms to Palestrina (1592).

M. C. C.

**COLOMBE, LA** (Opera). See GOUNOD.

**COLOMBI, Vincenzo** (b. ?; d. ?).

Italian 16th-century organ builder. He built the magnificent instrument at the church of St. John Lateran in Rome, dated 1549.

v. de p.

**COLOMBINI, Francesco** (b. nr. Padua, c. 1573; d. ?).

Italian organist and composer. He was organist at the cathedral of Massa del Principe in 1623-41. He composed a considerable amount of church music, including 3 books of motets, published at Venice and at Antwerp.

E. v. d. s.

**COLONNA, Fabio** (b. Bologna, c. 1567; d. Naples, 1650).

Italian instrument maker. He was the inventor of the "Pentecontachordon", a stringed instrument which divided the octave into 17 parts. He published a description of this instrument in 'La Smbuca Luncea, ovvero dell' instrumento musico perfetto', bk. iii (Naples, 1618).

J. A. F.-M.

**COLONNA, Giovanni Paolo** (b. Bologna, 16 June 1637; d. Bologna, 28 Nov. 1695).

Italian composer. He was the son of Antonio Colonna, a maker of organs, and studied music first with Filippuzzi at Bologna and later in Rome under Carissimi, Abbatini and Benevoli.

He was for some time organist at the church

of Sant' Apollinare in Rome and had become famous as a composer as early as 1659, in which year he was elected organist of San Petronio, Bologna, becoming *maestro di cappella* there on 1 Nov. 1674, as successor to Cazzati. He was four times elected principal of the Accademia Filarmonica (1672, 1674, 1685 and 1691).

Colonna belongs to the front-rank of Italian church composers of his century, and very many of his compositions are preserved in print and manuscript. The following is a list of his published works:

Op

1. 'Salmi brevi', for 8 voices with one or two organs (1681).
2. 'Motetti sacri', for solo voice & two violins (1681).
3. 'Motetti', for 2 and 3 voices (1681).
4. 'Litane con le quattro antifone della B. Virginie', for 8 voices (1682).
5. 'Messe piene', for 8 voices with one or two organs (1684).
6. 'Messa, salmi e responsori per li defonti', for 8 voices (1685).
7. 'Salmi brevi', second book (1686).
8. 'Compieta con le tre sequenze dell' anno', for 8 voices (1687).
- 8 [*inc instead of g*]. 'Sacre lamentationi della settimana santa', for solo voice (1689).
10. 'Messa e salmi concertati', for 3 and 5 voices with instruments (1691).
11. 'Psalmi', third book (1694).
12. 'Psalmi ad vespas', for 3-5 voices (1694).

All these works were published by Giacomo Monti and his successor Pietro Maria Monti at Bologna; other compositions appear in various collections of the period. A great number of masses and other sacred works of every description are extant in manuscript, most of them at the Liceo, Bologna, and at the National Library in Vienna.

Colonna also wrote a number of oratorios, operas and cantatas, performed at Bologna (if not otherwise stated):

#### ORATORIOS

- \* 'Il trionfo della fede' (the *invocazione* only in an oratorio by Francesco Prachista) (17 Mar. 1672).
- \* 'La morte di Sant' Antonio di Padova' (1676).
- \* 'Sansone' (1677).
- \* 'Santa Teodora' (1678).
- \* 'Salomone amante' (16 Mar. 1679).
- \* 'San Basilio' (1679).
- \* 'Il transito di San Giuseppe' (Modena, 1681).
- \* 'Assalone' (Modena, 1686).
- \* 'La profezia d' Eliseo' (Modena, 1686).
- \* 'Il Mosè legato di Dio' (Modena, 1686).
- \* 'La caduta di Gerusalemme' (Modena, 1688).
- \* 'Bettuglia liberata' (1690).
- \* 'Giuliano' (1694).

#### OPERAS AND SIMILAR WORKS

- \* 'L' alloro trionfato', with G. B. Vitali (1672).
- \* 'Le contese di Pallade e Venere sopra il bando d' Amore' (in or before 1674).
- \* 'Pelope e Ippodamia' (1678).
- \* 'Amicare di Cipro' (1692).

His operatic works are lost while of the oratorios the six marked \* above are preserved in manuscript.

A. L.

**COLONNA, Pompeo, Prince of Galliano** (b. ?; d. Rome, 5 Jan. 1661).

Italian amateur poet and musician. He came of a noble Roman family. He was the

composer of a 5-act opera, 'Proserpina rapita' (libretto by Ottaviano Castelli), which was performed at his palace on 5 Jan. 1645. John Evelyn was present at a later performance on 8 Apr. and records the occasion in his *Diary* (Bray's edition, I, 177). The score of the opera was discovered and identified by W. Barclay Squire in the Royal Music Library, B.M. It is one of the very few extant examples of early Roman opera, strongly influenced by Luigi Rossi's 'Palazzo incantato' (Rome, 1642). A. L.

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**COLONNE, Édouard** (actually Judas) (b. Bordeaux, 23 July 1838; d. Paris, 28 Mar. 1910).

French violinist and conductor of Italian origin. He began to earn his own living at the age of eight. Later he studied music at the Paris Conservatoire, where he gained the first prize for harmony in 1858 and the same for violin in 1863. He became first violin in the Opéra orchestra (1858-67); about this time he was a member of the *Lamoureux Quartet*, conducted at the *Concerts Padeloup* and at the *Concerts du Grand Hôtel* (1871), and in 1873 established, with the music publisher Hartmann, the *Concert National*. These concerts lasted two seasons, and were first held at the *Théâtre de l'Odéon*, where Franck's 'Rédemption' and Massenet's 'Marie Magdeleine' were performed for the first time; the concerts were subsequently held at the *Théâtre du Châtelet*. In 1874, Hartmann having retired, Colonne endeavoured to form an association among artists which should be patronized by amateurs and the public. In this way were founded the *Concerts du Châtelet* (later the *Association Artistique des Concerts Colonne*), which, though at first unsuccessful, eventually gained a wide reputation.

It was not easy to struggle against the established popularity of the *Concerts Populaires*, conducted by Padeloup, but Colonne had the excellent idea of giving more prominence to works by the younger French composers. He produced several orchestral suites by Massenet, the first and second of which had previously been given at the *Concerts Populaires*, and various orchestral compositions by Lalo, Dubois, Franck, etc.; but the success of the concerts was not fully assured until Colonne, foreseeing a reaction in favour of Berlioz, and incited by the example of Padeloup, in a manner devoted his concerts to that master by producing with great care, and in their entirety, all his works for chorus and orchestra. The enterprise, having quite replaced the *Concerts Populaires* in public favour, became

<sup>1</sup> See PARIS (ORCHESTRAL CONCERTS).

most profitable to all concerned in it and to its director, who in 1880 was decorated by the *Legion of Honour*.

Colonne had before, in 1878, been chosen to conduct the concerts at the *Trocadéro* during the Exhibition. He conducted at the Opéra (1891-93), where he produced Reyer's 'Salammbô', Saint-Saëns's 'Samson et Dalila' and Wagner's 'Valkyrie'. London he visited first in 1896 and last in 1908. On the latter occasion he conducted several *Promenade Concerts* at Queen's Hall. His foreign engagements further included Lisbon and Russia. The reputation he left is that of a highly gifted conductor, full of fire, warmth, subtlety and generosity. His qualities were wonderfully adapted to romantic music, and for that of Berlioz he had a big and justified reputation. The modern French school owes a great deal to his efforts. As a conductor he formed a striking contrast with his contemporary, Lamoureux. If Colonne's performances always struck by their artistic qualities, they were somewhat lacking in care, firmness and clarity.

Colonne's wife, born Eugénie Élise Vergin (b. Lille, 21 Mar. 1854), was a pupil at the Paris Conservatoire and made a successful début at the Opéra, on 4 Feb. 1876, as Eudoxie ('La Juive') and on 3 Oct. 1876 as Zerlina ('Fra Diavolo'), appearing afterwards at the Opéra-Comique and the *Théâtre-Lyrique*. Later she devoted herself to teaching and brought out some excellent pupils.

A. J., adds.

BIBL.—DORET, GUSTAVE, 'Musique et musiciens' (Lausanne, 1915).

MALHERBE, CHARLES, 'Édouard Colonne' ('Revue S.I.M.', Paris, 1910).

### COLOPHANE. See ROSIN

**COLOR** (Lat. = colour) A musical term used by theorists and composers.

(1) In the 13th century it signified the embellishment of plain melody by various techniques, such as repetition of phrases or imitation (exchange of parts between voices).

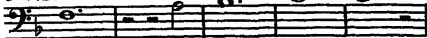
(2) In the 14th and 15th centuries *color* had a special meaning in connection with isorhythm. Johannes de Muris thus defines it:

*Color in musica vocatur similitudo figurarum unius processus pluries repetita posito in eodem cantu [color in music is the repetition of an isorhythmic period within the same part].*

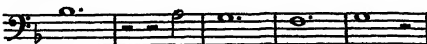
In the latter part of the 14th century the meaning changed. The term was then used to signify the repetition of a tune where the notes were identical but not their rhythm, in the sense of *talea*. The fact that the term underwent this drastic change of meaning may be explained by the music to which it was applied, where *color* and *talea* were either identical or where one *color* consisted of several *taleas*. Both terms are important in practice because they are used to describe

the performance of tenor parts in isorhythmic motets, as for instance "Primus color dicitur bis, primo de modo perfecto . . ." or "in qualibet talea antequam pausetur, retro-eatur . . .". The following example, 'Gaude gloriose', from Philippe de Vitry's 'Vos quid admiramini gratissima', is quoted from H. Besseler's 'Die Motette . . .' (see Bibl.).

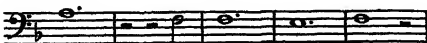
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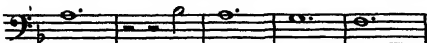
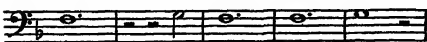
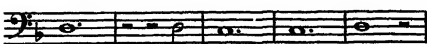
## 1 TALEA



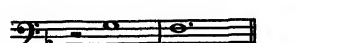
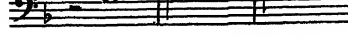
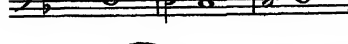
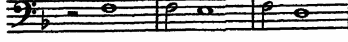
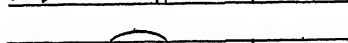
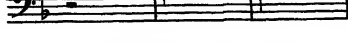
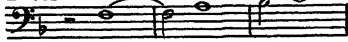
## 2 TALEA



## 3 TALEA



## 2 COLOR



(3) In mensural notation *color* signified notes written in a differently coloured ink, usually red following Philippe de Vitry's innovations. E. D. (ii).

BIBL.—APEL, W., 'Harvard Dictionary of Music' (Cambridge, Mass., 1945).  
BESSLER, H., 'Studien zur Musik des Mittelalters', II (A M.W., VIII, Leipzig, 1926).

See also Isorhythm Talea.

**COLORATURA** (Ger. *Koloratur*). The word, familiar as a musical term, is not Italian, the proper word for the noun "colouring" being *colorazione*. For the special sense in which "coloratura" is used in English musical terminology, by derivation from German, not from Italian, the proper Italian word is *fiortura*. As far as the accepted word goes, however, it is quite descriptive and useful, and all English musicians know what they mean by it: florid ornamentation in vocal music, known to old schools as *canto figurato*. G.

BIBL.—MEDICUS, LOTTE, 'Die Koloratur in der italienischen Oper des 19. Jahrhunderts' (Zürich, 1939).  
See also *Fiortura*. Ornaments (Vocal).

**COLPORTEUR, LE** (Opera). See ONSLOW.

**COLTELLINI, Celeste** (b. Leghorn, 1764; d. Capodimonte nr. Naples, 1829).

Italian mezzo-soprano singer. She was the daughter of the poet Marco Coltellini. In 1781 she made her first appearance at Naples. The Emperor Joseph II engaged her for the Court Opera in Vienna in 1783, and she did not return to Naples until 1790. She married a French-Swiss merchant named Meuricoffre (Morikoff) and retired from the stage in 1795. She excelled in the expression of sentiment. Paisiello wrote his 'Nina' for her, and on one occasion, as she was singing the air "Il mio ben quando verra?", a lady among the audience burst into tears, crying aloud: "Sì, sì, lo rivedrai, il tuo Lindoro". M. C. C.

**Coltellini, Marco**. See Campioni ('Venere placata', lib.). Finta semplice (Mozart, opera). Galuppi ('Ifigenia in Tauride', lib.). Gassmann ('Amore e Psiche', lib.). Gluck ('Telemacco', lib.). Hasse ('Piramo e Tisbe', lib.). Mozart ('Finta semplice', lib.). Salieri ('Armida', lib.). Scarlatti (6, 'Armida', lib.). Traetta ('Ifigenia in Tauride', lib.).

**Colum, Padraic**. See Bax (songs). Bridge (Frank, song). Hart (F., song). Rubbra (song).

**Colymbus, Christopher**. See Milhaud (opera). Vassilenko (do).

**Colvin, Ian**. See Bryson ('Leper's Flute', opera).

**COLYNS, Jean-Baptiste** (b. Brussels, 25 Nov. 1834; d. Brussels, 31 Oct. 1902).

Belgian violinist and composer. He was admitted at the age of eight to the Brussels Conservatoire, where he gained prizes for violin playing, harmony, etc. He became solo violinist at the Théâtre de la Monnaie at a very early age and soon afterwards was appointed professor of his instrument at the Conservatoire. In 1888 he was given a similar post at Antwerp. He made many professional tours in Europe with great success, and at various times received advantageous offers to leave his native city. Among others he was in 1876 invited by the King of Saxony to migrate to Dresden as *Konzertmeister* and professor at the Conservatory there. He visited England in 1873 and played at the Crystal Palace on 12 Apr. and at the Philharmonic on 7 July. Colyns occupied himself with composition for

his instrument and also produced an opera in one act, 'Sir William' (1877), and another in three acts, 'Captain Raymond' (1881).

T. P. H.

**COMA, Annibale** (b. Mantua, ?; d. ?).

Italian 16th-century composer. He lived at Mantua c. 1568-87, when he composed 4 books of madrigals. Several madrigals of his are contained in collective volumes.

E. v. d. s.

**COMBARIEU, Jules (Léon Jean)** (b. Cahors, Lot, 5 Feb. 1859; d. Paris, 7 July 1916).

French musical scholar. He was trained in his native town by an old musician, T. Langlane, formerly pupil at the École Niedermeyer. He then followed the courses of Spitta in Berlin (1887), which left a lasting impression on his mind. Having entered the teaching career when quite young, he finally became professor at the Lycées Condorcet and Louis le Grand in Paris and lectured on history of music for six years at the Collège de France from 1904. His lessons were published under the title: 'Éléments de grammaire musicale historique'. Struck by the absence of musical training in the French university education, he strove to develop it and founded the 'Revue d'histoire et de critique musicale', followed by the 'Revue musicale' (1904-12), devoted chiefly to musicological research. As general inspector of choral singing, his influence was also very active.

Among Combarieu's principal works are: 'Les Rapports de la musique et de la poésie considérés au point de vue de l'expression' (1894), 'De Parabases partibus et origine' (1894), 'Théorie du rythme dans la composition musicale moderne' (1897), 'La Musique, ses lois, son évolution' (1907), 'Histoire de la musique des origines à la mort de Beethoven', two volumes (1913), Vol. III, 'De la mort de Beethoven au début du XX<sup>e</sup> siècle' (1919).

M. L. P.

**Combe, William.** See Walton ('Dr. Syntax', overture).

**COMBINATION PEDALS** (Fr. *pédales de combinaison*). An ingenious French invention applied to the organ, which originated with the eminent firm of Cavallé-Coll. Instead of operating upon the draw-stops they act upon the wind supply, in the following manner. A great organ contains, say, twelve stops. The first four (1-4) will be placed on one soundboard; the next four (5-8) on a second; the remaining four (9-12) on a third soundboard. Each soundboard receives its wind supply through its own separate wind-trunk, and in that wind-trunk is a valve which when open allows the wind to reach the soundboard and when closed intercepts it; which valve the organist controls by means of a pedal. The advantages of the valve system are, first, that

instead of the stops coming into use in certain fixed and invariable groups, any special combination can be first prepared on the three soundboards and then brought into use or silenced at the right moment simply by the admission or exclusion of the wind. Moreover their action is absolutely noiseless, as it consists in merely opening or closing a valve, instead of shifting a number of long wooden sliders to and fro. The objection has been raised that in the valve system the stops no longer "register" what is about to be heard, and the extreme case is cited that every stop in the organ may be drawn, and yet no sound respond to the touch if the valves be closed.

Combination pedals are not much used in the organs of English-speaking countries

E. J. H., rev.

See also Composition Pedals. Organ Pedal.

**COMBINATION TONES.** See ACOUSTICS.

**COME BACK TO ERIN** (Song). See BARNARD, CHARLOTTE.

**COME PRIMA** (Ital., as at first). A direction indicating that a section of a composition which is repeated, either immediately or after a contrasting section, is to be performed again exactly as before; also that a given passage is to be treated in the same manner as before.

**COME SOPRA** (Ital. = "as above"). An indication written into manuscript music when a passage or section is repeated, to save the trouble of rewriting.

**COMENIUS (or Komenský), Jan Amos** (b. Uherský Brod, Moravia, 28 Mar. 1592; d. Naarden nr. Amsterdam, 15 Nov. 1670).

Czech educational reformer and hymnologist. He was the last bishop of the Bohemian Brethren, compiled and edited the famous 'Kancionál' (Hymnal) (Amsterdam, 1659), a book of Psalms (150 with 25 additional settings) and hymns (430), which completes and concludes the glorious history of songs and hymns of the union inaugurated by the 'Šamotulský kancionál' ('Szamotuly Hymnal') of Jan Blahoslav. There is a valuable preface to this hymnal about singing in general, about Czech spiritual singing in particular and about figured and instrumental music, etc. He paid the greatest attention to the common educational value of singing in all of his pedagogic works. G. Č.

See also Blahoslav, Jan.

**Comer, Miss.** See ASHE.

**COMES, DUX AND.** See FUGUE.

**COMES, Juan Bautista** (b. Valencia, 1568; d. ?).

Spanish composer. His first appointment was as *maestro de capilla* at Lérida (Catalonia) and he was afterwards musical director at the Colegio del Patriarca, Valencia (1605), Valencia Cathedral (1613) and the royal chapel in Madrid (as vice-master of the king's

choir, 1619). In 1628 he returned to Valencia and was once more *maestro de capilla* at the Patriarca, and in 1632 at the Cathedral. A portrait of him, by Ribalta, is to be seen at the Museo Provincial at Valencia.

The works of Comes, who was noted for the grandiose scale on which they were planned, number over 200. Few were printed in his lifetime (e.g. the motet 'Gaude, salve' in Victoria's 'Motecta festorum totius anni', Rome, 1585); his manuscripts are to be found mainly in the musical archives of Valencia Cathedral, the Patriarca at Valencia, the Cathedral at Segorbe and the Biblioteca de la Diputació at Barcelona. A classified list is given by Alcahali ('Diccionario biográfico de músicos valencianos') and a selection was published in 1888 by the Benedictine Juan Bautista Guzmán ('Obras musicales de J. B. Comes, escogidas, puestas en partitura y ilustradas', 2 vols., Madrid, 1888).

An interesting side of Comes's work is shown by the compositions with Spanish instead of Latin words. They are sacred in character, but not liturgical, consisting of *romances*, *villancicos*, *folías*, etc., in which the verse is sung by a few voices, and the chorus by the whole choir in six or more parts — a method of procedure adopted also by his contemporary Ruimonte, whose collection of madrigals and *villancicos* is in the library at Christ Church, Oxford. The melodies of Comes often have a distinctly popular stamp. J. B. T.

**COMETTANT, Jean Pierre Oscar** (b. Bordeaux, 18 Apr. 1819; d. Montvilliers nr. Le Havre, 24 Jan. 1898).

French critic. He entered the Paris Conservatoire in Nov. 1839, where he studied under Elwart and Carafa till the end of 1843. He first became known as a pianist and as the composer of a number of pieces for that instrument, duets for violin and pianoforte, as well as songs and choruses. He lived in the U.S.A. in 1852-55. After his return to Paris he came forward as a writer and soon obtained a reputation as the music critic of the 'Siècle', with which he was connected for many years.

Comettant had an easy, humorous, brilliant style; he was a great traveller and published a large number of books on various subjects which are both instructive and pleasant reading. Of his works on music, the following are among the most important:

- 'Trois Ans aux États-Unis' (Paris, 1858).
- 'La Propriété intellectuelle...' (Paris, 1858).
- 'Histoire d'un inventeur au XIX<sup>e</sup> siècle' (Paris, 1860) — a life of Adolphe Sax, and defence of his claims.
- 'Musique et musiciens' (Paris, 1862) — a collection of articles originally published in the 'Siècle'.
- 'Le Danemark tel qu'il est' (Paris, 1865).
- 'La Musique, les musiciens, et les instruments de musique chez les différents peuples du monde' (Paris, 1869) — an important work, written on the occasion of the Exhibition of 1867.

'Les Musiciens, les philosophes, et les gaités de la musique en chiffres' (Paris, 1870) — a polemical treatise

'François Planté' (1874).

He wrote a considerable amount of music.

G. C.

**COMIC OPERA.** A term used indiscriminately to denote a musico-dramatic work of an amusing nature. It is not the English equivalent to the French *opéra-comique*, for that term includes works into which seriousness and even tragedy may enter; the type is rather the *opéra-bouffe*. It would be as well if comic opera meant only a work in which there is an equal importance attaching to the text as to the music, such as one finds in the Gilbert and Sullivan series, and where, although the aim is to amuse, the technique is high. One could then differentiate between comic opera and musical play or musical comedy. For they have much in common: the dialogue is spoken and is interspersed with songs, duets and the like, and the finales are more or less elaborated. Since the days of the ballad operas the English public have always welcomed the association of light music with plays of a light and amusing character. But unless there is real workmanship and invention in both text and music such works are ephemeral and reflect merely the taste of the moment. A true comic opera, on the other hand, may reasonably be expected to have a longer life. Although in recent years the musical technique of the musical play has tended to improve, there is still great looseness in the writing and construction of the play itself and frequent reliance upon members of the cast to make their own glosses thereon wherewith to hold the public.

Light opera is a term often employed for works in which sentiment counts for more than high spirits, although the latter is not necessarily absent. The text and the music are generally of a more refined quality, but in other respects the form remains the same.

N. C. G.

**COMMA.** See INTERVAL.

**COMMA OF DIDYMUS** (Syntonic Comma). See INTERVALS.

**COMMA OF PYTHAGORAS** (Ditonic Comma). See INTERVALS.

**COMMER, Franz** (b. Cologne, 23 Jan. 1813; d. Berlin, 17 Aug. 1887).

German organist, musical editor and composer. He was a pupil of Joseph and Bernhard Klem, and Leibl, became organist in the Carmelite church at Cologne in 1828 and a member of the Cathedral choir. In 1832 he went to Berlin, where he became a pupil of Rungenhagen, A. W. Bach and A. B. Marx, librarian at the Royal Musical Institute, choirmaster at the catholic church of St. Hedwig (1846), member of the Akademie der Kunste from 1845 and joint-founder in 1844 with Theodor

Kullak of the Berlin Tonkünstlerverein. He took a prominent part in the foundation of the Gesellschaft für Musikforschung (1868).

Commer is best known as the editor of the following important works:

'Collectio operum musicorum Batavorum saeculi XVI', 12 vols. (1844-58).

'Musica sacra XVI, XVII saeculorum', 26 vols (the earlier of which were edited by Commer), containing organ pieces, masses and motets for men's voices and full choir.

'Collection de compositions pour l'orgue des XVI<sup>e</sup>, XVII<sup>e</sup>, XVIII<sup>e</sup> siècles', six parts.

'Cantica sacra . . . aus den XVI-XVIII Jahrh.', 2 vols.

Commer composed some church music, songs and dances for pianoforte, as well as incidental music for 'The Frogs' of Aristophanes.

A. M.

**COMMITTEE FOR THE PROMOTION OF NEW MUSIC.** An organization formed in London in 1943 under the auspices of the Arrangers', Composers' and Copyists' Section of the Musicians' Union. Its purpose is to play and discuss works by young or unrecognized composers who would normally find it difficult to hear their works at all. The idea received the support of large numbers of composers, conductors, executants and critics, and Dr. Ralph Vaughan Williams agreed to accept the Presidency.

The Committee's work takes the form of holding regular studio recitals at which the chamber works of new composers are performed and discussed, and of presenting rehearsals at which an established orchestra plays new orchestral works. Since its inception it has performed nearly 500 works and read the scores of more than 1200. Each work receives careful reading before it is accepted for performance. The Committee also publishes a "Recommended List" of the best music selected from the works that have been performed. These are publicized as widely as possible, and some of them have been recorded. The list is sent abroad with the collaboration of the British Council, and every effort is made to achieve performances.

The Committee has received considerable recognition abroad. The Kussevisky Music Foundation of Boston, Mass., gave it 2000 dollars in 1948, the Brussels and Budapest radio stations broadcast accounts of its work, Paris formed a new music society modelled on its example and the Music Association of Ireland was formed as a direct result of its stimulus.

E. B.

**COMMON CHORD.** The familiar term for the major or minor chord of  $\frac{4}{3}$  (see TRIAD).

**COMMON TIME.** See TIME.

**COMMUNION SERVICE.** See SERVICE.

**COMODO** (Ital. = easily, leisurely, at a convenient pace). A direction generally used with *allegro*, as in the rondo of Beethoven's E major pianoforte Sonata, Op. 14 No. 1.

J. A. F.-M.

**COMPAN, Honoré** (b. ? Paris, ?; d. ? Paris, ?).

French 18th-century harpist, violinist and composer. He was professor of the harp and violinist in Paris. There are extant of his works: 10 'Pièces en concerts pour la harpe'; 30 ditto; 'Méthode de harpe', or short and clear principles for learning to play on this instrument. Therein are many little pieces to illustrate these principles, and some choice ariettas with accompaniment (Paris, Thomasin, 1783). Compan was violinist at the Théâtre de la Pantomime Nationale in 1798. A little 'Méthode de musique' (Paris, Frère) was published under his name. He was still alive in 1798.

M. L. P.

**COMPASS.** In its musical sense the word designates the range of notes any voice or instrument can produce, from the lowest to the highest. The compass is thus the scale of notes lying between the extreme limits of sound a given voice or instrument is able to reach, or to "encompass".

The compass of the various instruments which are in modern use, and indeed of many obsolete ones, will be found under their respective headings. It may be said generally that it is strictly limited in the direction of the bass, but often varies in the direction of the treble according to the player's skill, except in instruments of fixed intonation, such as the pianoforte, the harp, the organ, the celesta, etc. In voices the range is not rigidly limited in either direction: they may in certain conditions be capable of slightly exceeding it or fall temporarily short of it.

The compass of the modern orchestral strings is from the lowest note of the double basses, *actually* E a tenth below the bass stave (or exceptionally C a third lower), to about E in altissimo (*i.e.* in Helmholtz pitch notation from E, to  $e''''$ ); the latter can be taken by the violin if properly led up to, and even that is only the highest natural note: harmonics can reach a fourth higher (to about  $a''''$ ). The orchestral wind can reach down to the bottom B $\flat$  on the pianoforte, six ledger lines below the bass stave (B $\flat$ ), on the double bassoon, the contrabass Wagner tuba and the contrabass sarrusophone. But the extreme orchestral notes on either side are of little value, since the ear is hardly capable of perceiving their pitch, and they are thus little more than squeaks and grunts.

The compass for choral voices is from E or F below the bass stave to A above the treble stave or a little higher (*i.e.* from E or F to about  $a'$ ).<sup>2</sup> Solos are rarely written lower

<sup>1</sup> Readers unfamiliar with these symbols should consult the article on PITCH NOTATION.

<sup>2</sup> For table showing compass of each type of voice see SINGING.



than F, though Russian bass voices are frequently able to go at least a fourth below that; and solo sopranos are rarely asked to go beyond C in alt (c'''), except special singers, as in the part of the Queen of Night in 'The Magic Flute', which was written for Mozart's sister-in-law Josepha Hofer and goes up to F in alt (f''')<sup>1</sup>; and Richard Strauss goes some three-quarters of a tone higher than that — we must bear in mind the difference between modern pitch and the pitch in Mozart's time — namely to F# in alt (f#''') in the part of Zerbinetta in 'Ariadne auf Naxos'. C. H. H. P., adds.

**COMPÈRE, Louis** (called **Loyset**) (b. ? Saint-Quentin, c. 1455; d. Saint-Quentin, 16 Aug. 1518).

Flemish composer. He was musically educated as a choir-boy at Saint-Quentin Cathedral, where later he was a pupil of Okeghem and a fellow-student of Josquin des Prés; for in Guillaume Crétin's lament on the death of Okeghem he is thus referred to:

Agricola, Verbonnet, Prioris,  
Josquin des Prés, Gaspard, Brumel, Compère,  
Ne parlez plus de joyeux chants, ne ris,  
Mais composez un ne recorderis,  
Pour lamenter nostre Maistre et bon père.

He may possibly have been in the service of Galeazzo Sforza, Duke of Milan, with Josquin des Prés, in 1474-75, under the name of Aluyseto. In Feb. 1486 he was a singer in the chapel of the French king under Okeghem and in 1509 he received a canonry in the collegiate church of Saint-Quentin, where he was buried. His reputation stood high with the contrapuntists of his own and the succeeding age, and it is amply sustained by the compositions which are known to be his. These are, 2 motets in Petrucci's 'Motetti XXXIII'; 22 compositions in Petrucci's 'Harmonice musices odhecaton'; 2 songs in Petrucci's collection 'Strambotti ode Frottole' (Lib. 4<sup>to</sup>); an 'Asperges' and a 'Credo', both a 4, in Petrucci's 'Fragmenta missarum'; a motet 'O bone Jesu', signed simply Loyset, in Petrucci's 'Motetti della Corona'; some motets in the collection 'Trium vocum cantiones' (Nuremberg, 1541). Among manuscripts belonging to the papal chapel may be mentioned a Magnificat a 4, 6 motets and a curious 5-part motet in which the tenor and second alto sing "Fera pessima devoravit filium meum Joseph", while the treble, first alto and bass are recounting the injuries received by Pope Julius II from Louis XII of France. Other manuscripts of Compère's work are to be found at Trent ('Trienter Codices', see reprints below), Rome, Florence, Brussels, Dijon, Cortona and London (B.M., Add. MS 35,087). Compère has been confused with Piéton, who had the same Chris-

tian name — Loyset, a diminutive of Louis. The confusion arises from the practice of the early masters of signing their compositions with the Christian name alone.

Modern reprints of works by Compère are to be found in the following:

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Blum, F., 'Das Chorwerk: weltliche Lieder zu 3-5 Stimmen' (1890).  
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**COMPETITION FESTIVALS.** These festivals are gatherings in many places of Great Britain and the English-speaking countries overseas of musical amateurs for the purpose of competing in performance before judges who not only give decisions and in some cases award prizes, but also give help, criticism and advice to the competitors. Competition festivals, chiefly in choral singing, but also in solo singing and instrumental performance (including, in later years, orchestral and chamber music), have thus become an important factor in the musical education of the people of Great Britain, and the movement has spread widely over the British Empire.

Although now mainly a feature of British musical life, musical competitions did not originate in Britain, though the idea of regarding them as "festivals" seems to have done so. As Percy A. Scholes reminds us<sup>2</sup>, musical contests date back to ancient Greece, where the Pythian games of the 6th century B.C. were essentially musical events; and the same authority points out that 13th-century contests of the Minnesinger in German and the medieval *puy*s in France — particularly that of Évreux — were also in the nature of competition "festivals".

In the British Isles the Welsh Eisteddfod, which goes back to the 7th century at latest, is the oldest competitive musical event, though by no means exclusively devoted to music. In England brass-band contests, particularly in the northern manufacturing districts, began before the modern revival of the festivals devoted mainly to singing; but, still according to Scholes, there were contests for bodies of singers at Brentwood, Essex, in 1773 and at Corsham, Wiltshire, in 1783. In 1860-62 John Curwen organized competitions at the Crystal Palace in London to encourage choirs to use his tonic sol-fa system, and his son, John Spenser Curwen, founded a similar competi-

<sup>1</sup> An even more freakish range in Mozart's experience was noted down by him in his letter from Bologna of 24 Mar. 1700 (see AGUIARI).

<sup>2</sup> 'Oxford Companion to Music', p. 193 ('Competitions in Music').

tion which gave scope also to solo singers and instrumentalists.<sup>1</sup>

Curwen's enterprise, and the Kendal Festival started in 1885 by Mary Wakefield, marked a new era in this class of musical performance. Competitive festivals are now held all over Great Britain and in Ireland (especially the north). These festivals, associated with towns or country areas, are organized locally and occur annually. Practically all these organizations are affiliated under the British Federation of Music Festivals.

Under the impetus of competition an extraordinarily high standard of choral team-work has been reached by choirs of mixed voices and of men's and women's voices separately, not only in those parts of the country, such as Lancashire and Yorkshire, which have always been famous for their vocal performance, but even in many small towns and villages in the south and west of England, where practically no serious effort to cultivate the music of the people had been made before the beginning of the competition festival movement.

A difference in scope is to be noted in these gatherings. Some are content with the competition side only; others, following the lines laid down by Mary Wakefield, make the culminating feature the combined performance of some important work studied by the various sections apart from competition. There is also a divergence of view as to the merits of the two forms of festival. While some musicians who have had considerable experience in judging consider that the best results are obtained by confining the festivals to competitive purposes, others, who take a broader view of the educative function, hold strongly that competition should be used merely as a means to an end, which is the performance of music for its own sake.

The interests of the competition festivals in Great Britain are looked after by the British Federation of Music Festivals, originally formed under the name of British Federation of Musical Competition Festivals. It was incorporated in 1921 and succeeded the association which had been founded chiefly at Mary Wakefield's instigation in 1905. Local organizations all over the Empire, but principally within the British Isles, are affiliated to it and receive assistance in their work in innumerable ways. The Federation has established a current panel of competent judges. It has considerably raised the standard of music used as test pieces and the number of marks required for certificate awards. It holds periodical conferences and gives advice to its members on many questions of method. A Year-book is issued from the central office (106 Gloucester Place, London, W.1) which supplies information

about each festival held within the Federation's membership. The chairman is Mr. Philip Godlee of Manchester; the secretary, Mr. Stanley Harper.

The Federation also organizes summer schools in subjects suitable to its members. Particularly successful have been those for chamber music held at Bangor and later at Downe House School, Newbury. They were first undertaken on the initiative of W. W. Cobbett, who gave a financial guarantee against loss. Amateur musicians make up their own parties (quartets, trios, etc.) and practise selected works under professional guidance. It was from this summer school that Cobbett took the idea of the Chamber Music Association, which he founded under the auspices of the Federation towards the end of his life.

In 1948 H.R.H. Princess Elizabeth honoured the British Federation of Music Festivals with her patronage.

There are now 275 affiliated festivals and those taking part, both children and adults, are estimated at over one million. The movement encourages interest in music, folk dancing and dramatic art. It has been the means of bringing many young and talented people to the notice of those able to advise and help them forward to a professional career. Further it has encouraged amateur performers of moderate attainments to join in music-making for the enjoyment of their leisure hours.

It is a non-profit making body, the income being derived from subscriptions. Many prominent musicians and patrons of the arts have served the festival movement in various ways.

Dr. Ralph Vaughan Williams, O.M., who has long been connected with the movement, became President, following the late Sir Hugh Allen.

N. C. G. & H. C. C., adds.

See also Cobbett (W. W.). Curwen (John & John Spencer). Wakefield (Mary).

**"COMPLIMENT" QUARTET.** A nickname, once current but now almost forgotten, for Beethoven's string Quartet in G major, Op. 18 No. 2.

**COMPLINE** (Lat. *completorium*). The last of the "Hora Diurna" or "Day Hours" of the Roman Catholic ritual.

**COMPONIUM.** See MECHANICAL ORCHESTRA.

**COMPOSITION.** A term which, though meaning literally a "putting together", is now almost exclusively applied to the invention of music — a novelist or a poet being never spoken of as a composer except by way of analogy, but a producer of music being almost invariably designated by that title. "Gedichtet", says Beethoven, "oder wie man sagt, componirt" (Letters, Nohl, No. 200). As

<sup>1</sup> Several earlier ventures are mentioned by Scholes, *loc. cit.*

far as the construction of a whole movement from the original ideas is concerned the word is perhaps not ill adapted, but for the ideas themselves nothing could be more inappropriate. For the mysterious process of originating them the word "invention" seems more suitable, but even that does not at all describe it with certainty. It is the fruit sometimes of concentration and sometimes of accident; it can hardly be forced with success, though very ingenious imitations of other people's ideas to be made to look like new may be arrived at by practice and the habitual study of existing music. Nevertheless, the title of composer, though only half applicable, is an honourable one, and those who do put together other people's ideas in the manner which should best justify the title are generally those who are most seldom called by it. C. H. K. P.

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See also Construction. Form.

**COMPOSITION PEDALS.** Metal pedals placed above the pedal keyboard of the organ for the purpose of facilitating changes of stops. They were invented by Bishop early in the 19th century and superseded the "shifting movement" in use in England since the days of Father Smith.

Composition pedals were of two kinds — single-action and double-action; but the latter only are now made. A "single-action" would either throw out or draw in given stops, but would not do both. A "double-action" composition pedal will not only draw out a given number of stops — we will suppose the first four — but will draw in all but the same four. E. J. H., rev.

See also Combination Pedals. Organ. Pedal.

**COMPOUND INTERVALS.** Intervals exceeding the compass of an octave are called compound, as distinct from simple intervals which lie within the octave, because they differ from the latter only in width, not in character. Thus a major tenth (e.g. c'-c'') is essentially the same as a major third (c'-c'), so far as the harmonic character goes, though the effect in sound is different. E. B.

See also Simple Intervals

**COMPOUND TIME.** Any musical metre divisible by the figure 3 is said to be in compound time (or therefore triple time): i.e. any time the signature of which prescribes 3, 6, 9 or 12 beats. Metres divisible by 2 (or 4) are said to be in simple time (if by 4 also in common time). Abnormal metres, such

as 5-8, 7-4, etc., are in fact also compound, though not technically so called. E. B.

See also Time.

**COMPTON ELECTRONE.** See ELECTROPHONIC INSTRUMENTS.

**COMPTON, John Haywood** (b. Newton Burgoland, Leicester, 20 June 1876).

English organ builder. He was educated at the Leicester Commercial High School. Urged by his tutors to become a professional musician and composer, he felt that organ building was his true vocation and served a six years' apprenticeship in the craft. In 1898 he joined the staff of Brindley & Foster of Sheffield and remained with them about three years as a voicer, tuner and finisher. In 1901 he started business on his own account at Nottingham, where he was in partnership with Thomas Musson for two or three years. On 5 Nov. 1906 his premises were fired by a stray rocket, and he moved for a while to Measham in Leicestershire. His assistance was sought in 1912 by James Martin White to restore the Thynne-Hope-Jones organ at Balrudery. Soon afterwards Mr. White became a shareholder and director of John Compton, Ltd., and the factory was again removed to Nottingham.

After the first world war the Compton Company acquired the premises of August Gern at Chiswick and thus became established in London. Later it was associated for a short time with J. W. Walker & Sons, Ltd. In 1930 the Compton Company built a modern factory in Chase Road, Willesden, and in this year built no fewer than forty-two organs, including the famous one at Downside Abbey. John Compton, always ready to give credit to other organ builders (including his keenest competitors), freely acknowledged his indebtedness to the genius of Robert Hope-Jones, whose work he carried forward to much greater artistic heights. He always had faith in electric action, which he employed consistently and successfully at a time few organ builders in England ventured to use it at all.

He developed the extension system on artistic lines and (unlike Hope-Jones) built up, where possible, fully developed chorus work including liberal mutation stops and mixtures. Always an inventor, he made a scientific study of synthetic tone-production, perhaps his most notable contribution in that sphere being a remarkable realistic 32-ft. reed made up of seven ranks of flue pipes. Among other notable inventions are the 32-ft. cube bass and (in collaboration with Clifford Hawtin) the magnificent polyphone bass<sup>1</sup> from which the 32-ft. octave in true pitch down to E,, is obtained from one pipe of special form.

<sup>1</sup> For a description, with diagrams, of the cube bass and polyphone bass see 'The Electric Organ' by Reginald Whitworth.

Compton also vastly improved the Hope-Jones diaphones and invented a special wind-chest for them.

Between the two world wars the firm built a large number of first-class cinema organs. No doubt this helped towards the perfection of the electric action for which the firm is justly famous. Among the very large number of Compton organs, ranging from the tiny 2-rank "Miniatra" extension model to large four-manual instruments, the following notable examples may be mentioned: Downside Abbey, Derby Cathedral, Mullingar Cathedral, St. Luke's Church, Chelsea, London, Holy Trinity Church, Hull, the B.B.C. studios and concert hall, Bournemouth Pavilion, Southampton Town Hall, Wolverhampton Town Hall, etc. During the war the splendidly equipped factory was destroyed by enemy action. By 1948 it was re-erected and in full working order under the direction of the founder, John Compton, and James I. Taylor (himself a very capable organist and a great inventor of organ mechanisms), who has been with Mr. Compton from the early Nottingham days and whose genius and integrity have helped to make the reputation of the firm.

R. W.

*See also Organ.*  
**Comte, Auguste.** *See* Schmitt (F, choral songs in honour of C.).

**COMTE ORY, LE** (Opera). *See* ROSSINI.

**COMUS.** A masque, written by John Milton and performed on Michaelmas night 1634, at Ludlow Castle, the residence of the Earl of Bridgewater, with music by Henry Lawes. The masque, under the editorship of Lawes, was published anonymously in 1637, its authorship being declared only in the 1645 edition.

The music remained unpublished in manuscript in the B.M. library until 1904, when the Mermaid Society undertook its publication, and performances of the masque, with the original music, were given in London and the provinces. Hawkins and Burney, in their 'Histories of Music', both give one song, 'Sweet Echo', Burney making severe comment on Lawes's setting of the song.

The three-hundredth anniversary of its first performance with Lawes's music was celebrated by open-air performances, with that music, at Ludlow Castle in 1934.

In 1738, one hundred and four years after the original production, another version of 'Comus' was given to the public. It was in this that T. A. Arne first gave proof of his full talents.

Milton's masque was adapted for stage requirements by Dr. Dalton, and the piece was presented in London, at Drury Lane Theatre, in the year above named, 1738. It was an immediate success and at once established Arne's reputation. Beard, Mrs. Clive and

Mrs. Arne were the singers who took the chief characters. Arne published the masque in folio, in 1740, and marked it as his "Opera prima". The imprint stands:

Printed by William Smith, at the Musick Shop in Middle Row, Holborn, near Holborn Barrs; and sold by the author at his House, No. 17 in Craven Buildings, Drury Lane.

Songs from Arne's 'Comus' enjoyed a long popularity. It was revived at Eton (Dec. 1922) and subsequently given in the Inner Temple Hall, London (Mar. 1923).

Another adaptation of Milton's 'Comus' was made by George Colman and acted at Covent Garden and the Haymarket theatres in London in 1772, it was not a success, although probably Arne's music was employed.

F. K.

**CON AFFETTO.** *See* AFFETTUOSO.

**CON AGITAZIONE.** *See* AGITATO.

**CON AMORE** (Ital. = with love, lovingly).

A direction suggesting an emotional style of performance, not without some sentimentality. A more usual term for the same thing is *amoroso*. G.

**CON ANIMA.** *See* ANIMATO.

**CON BRIO** (Ital. = with life, with fire).

*Allegro con brio* was a favourite tempo with Beethoven.

**CON OBBLIGO** (Ital., lit. with obligation = under an obligation, under constraint). A term used for difficulties in 17th- and 18th-century counterpoint imposed upon himself by the composer, such as canon, stretto, double counterpoint, augmentation, inversion, cancrizans, etc.

**CON SPIRITO.** *See* SPIRITOSO.

**CONACHER & CO.** English organ builders. They established an organ factory at Huddersfield in 1854, from which a rapidly extending business has been developed. In 1906 their list was described as including upwards of 400 organs built or enlarged by them. The following were quoted as representative: the parish church, Huddersfield; St. Michael's, Hulme near Manchester; Glasgow University; the Roman Catholic Cathedral, St. John's, New Brunswick. In 1921 this firm could claim to have built over 1600 organs in all parts of the world. v. de p.

**CONCENTO.** The sounding together of all the notes in a chord, and thus the exact opposite of arpeggio. J. A. F.-M.

**CONCENTORES SODALES.** An association founded in London in 1798, to some extent on the basis of one formed in 1790 by Callcott, Benjamin Cooke and others<sup>1</sup>, after the dissolution of which the want of such an association was greatly felt, so that in 1798 Horsley proposed to Callcott the formation of the Concentores Sodales. The first meeting was held on 9 June at the Buffalo Tavern,

<sup>1</sup> *See* Mus. T., 1892, p. 713.

Bloomsbury, and was attended by Callcott, R. Cooke, J. Fring, J. Horsfall and S. Webbe, jun. Among the early members were S. Webbe, sen., Linley, Bartleman, Harrison, Greator, Spofforth, etc. Each member who was a composer contributed a new canon on the day of his presidency. In the B.M., Add. MS 27,693, is the programme of Thursday, 18 Nov. 1802. The society began to decline about 1812, and it was decided to dissolve it.

In May 1817, at a meeting at the Freemasons' Tavern, at which Attwood, Elliott, Horsley, Linley and Spofforth were present, it was resolved to re-establish it, with the difference that no one should be a member who was not practising composition and did not, previous to his ballot, produce a work in at least four parts. The original members were soon joined by Evans, W. Hawes, T. F. Walmisley and Smart, and later by Bishop, Goss, Jolly and Attwood. The associates included King, Leete, Terrail and Sale. The members took the chair by turns, and the chairman for the evening usually produced a new canon, which was followed by glees of his own composition and a madrigal or some other vocal work.

The society was finally dissolved in 1847.

C. M., abr.

**CONCENTUS.** See ACCENTUS & CONCENTUS.

**CONCERT** (Fr. *concert*, Ger. *Konzert*, Ital. *concerto*). While the English use of the word means only the performance before an audience of a prearranged programme of musical works, the French, German and Italian forms of it, besides possessing this meaning, are equally applied to a particular type of composition.<sup>1</sup> The old English form "consort" approximated to this latter meaning, but the Italian form, *concerto*, has been adopted into the English language to mean concerted music, particularly that for one or more solo instruments with orchestra.

Concerts, in the sense of more or less public performances of set programmes to which audiences are admitted by payment, seem to have begun in England (earlier than elsewhere) with those given in London by John Banister between 1672 and 1678. Thomas Britton carried on the practice, and during the 18th century many concert-giving institutions were formed in London, including the Academy of Ancient Music (founded 1710), the Castle Society (1724), the Concert of Ancient Music (1776)<sup>2</sup>, the Professional Concerts (1785), besides occasional concerts of individual artists, among which those of Salomon and Haydn were pre-eminent from 1791 to 1795. Hickford's Room (1713) and the Hanover Square Rooms (1775) were the most important London concert halls of that century.

<sup>1</sup> See CONCERTO.

<sup>2</sup> See ANCIENT CONCERTS.

Concerts began to be propagated in Germany, Switzerland and Sweden by the *collegia musica* about the year 1700, but the first great continental institution of the kind was the Concert Spirituel, founded in Paris by Philidor in 1725. Thus formed the model for others, and from it the history of concert-giving in the 18th century developed. Other landmarks worthy of mention are the foundation in Vienna of the Tonkünstler Societat (1772), in Amsterdam of the Felix Meritis concerts (1777) and at Leipzig of the Gewandhaus concerts (1781).

While the private patronage of music by princes and nobles remained the chief source of livelihood to the musician, the progress of public concert institutions was impeded. The breakdown of the system of patronage and the change of tone and temper which the Napoleonic wars brought to the Europe of the 19th century stimulated the increase of concerts. The Viennese development of symphonic music brought into existence the modern symphony orchestra in every centre of Europe; improved transport by road and sea, particularly by steam power, facilitated the careers of travelling virtuosi, and in the 19th century concert-giving became an international industry.<sup>3</sup>

J. A. F.-M.

**CONCERT À LA COUR, LE** (Opera). See AUBER.

**CONCERT FLUTE.** An 18th-century English term applied, like "German Flute", to the transverse flute, as distinct from the recorder.

R. D.

See also Organ Stops.

**CONCERT MASTER** (Ger. *Konzertmeister*). The leader of an orchestra, so called in America by derivation from the German word. More confusingly the conductor is often called "leader" in the U.S.A.

E. B.

**CONCERT OF ANTIENT MUSIC.** See ANCIENT CONCERTS.

**CONCERT PITCH.** See PITCH, STANDARD.

**CONCERT SPIRITUEL.** A musical institution founded in Paris by A. Philidor (5) in 1725 for the production of sacred vocal works. Its scope was, however, enlarged before long, and secular instrumental works, especially symphonies and concertos, were admitted to the programmes. The organization came to an end in 1791, but was afterwards replaced by others of a similar nature. Its example was followed by many other musical centres in Europe, sometimes under the same name, as in London and Vienna.

The name was always in the singular, "Le Concert Spirituel"; the plural "Les Concerts Spirituels" is a widely current mistake.

E. B.

<sup>3</sup> The history of the modern concert may be traced in this Dictionary by consulting articles under the names of prominent musical towns.

**CONCERTANTE** (Ital.). (1) In the 18th century this name was given to a piece of music for orchestra in which there were parts for solo instruments, and also to compositions for several solo instruments without orchestra. The fine Concerto by Handel in C major, for two violins and cello, accompanied by strings and two oboes (published in part 21 of the German Handel Society's edition) is in Arnold's old English edition entitled 'Concertante'.<sup>1</sup>

(2) From the later 18th century onwards (the title 'Sinfonia concertante' occurs both in Haydn and in Mozart) the word is used chiefly as an adjective, prominent solo instrumental parts being spoken of as "concertante parts", and a work being said to be "in the concertante style" when it affords opportunities for the brilliant display of the powers of the performers. For example, those quartets of Spohr in which especial prominence is given to the part of the first violin are sometimes called "concertante quartets". His Op. 48 is a 'Sinfonie concertante, pour deux violons avec orchestre'; his Op. 88 a 'Concertante' for the same. E. P.

**CONCERTGEBOUW.** See AMSTERDAM.

**CONCERTINA.** A portable instrument of the Seraphine family, patented by Sir Charles Wheatstone on 19 June 1829. It is hexagonal, and has a keyboard at each end, with expandable bellows between the two. The sound is produced by the pressure of air from the bellows on free metallic reeds. The compass of the treble concertina is four octaves (g to g'''), through which it has a complete chromatic scale. This instrument is double-action, producing the same note both on drawing and pressing the bellows. Much variety of tone—but highly unpleasant tone—can be obtained by a skilful player, and it has the power of being played with great expression and complete *sostenuto* and staccato. Violin, flute and oboe music can be performed on it without alteration, though the quality of their tone becomes sadly debased; but music written specially for the concertina cannot be played on any other instrument, except the organ or harmonium. Nothing but the last-named instruments can produce at once the extended harmonies, the *sostenuto* and staccato combined, of which the concertina is capable.

There are also tenor, bass and double-bass concertinas, varying in size and shape. These instruments are single-action, producing the sound by pressure only, and are capable of taking tenor, bass and double-bass parts without alteration. The compass of the tenor concertina is from c to c''', that of the bass from C to c''' and that of the double-bass from C, to c'', making the total range of the four instruments 6½ octaves. Regondi was the

first to make the instrument known in England, and he was followed by George Case. Richard Blagrove was subsequently the principal performer and professor.

Among the music written specially for the instrument are two Concertos in G and D for solo concertina and orchestra by Molique; two in D and E♭ by G. Regondi; Sonata for pianoforte and concertina in B♭ by Molique; Quintet for concertina and strings by G. A. Macfarren; Adagio for 8 concertinas in E by E. Silas; Quintet in D for concertina, violin, viola, cello and pianoforte, by the same; 6 Trios for concertina, violin and pianoforte, by the same. Much brilliant *salon* music has also been written for it. The concertina has been occasionally introduced into the modern orchestra for special effects. (PLATE 57, Vol. VII, p. 84, No. 2.) G., adds.

**CONCERTINO** (Ital.=a little concert). (1) A term applied to the little band of solo instruments employed in a *concerto grosso*. The title of Corelli's concertos is 'Concerti grossi con duoi violini e violoncello di concertino obligati, e duoi altri violini, viola e basso di concerto grosso ad arbitrio che si potranno radoppiare'. W. S. R.

(2) A piece for one or more solo instruments with orchestral accompaniment, which differs from the concerto in its much greater conciseness. The concertino was traditionally regarded as freer in form than the concerto; it may be in three short movements, which are usually connected; but it more often consists of one rather long movement, in which the time may be changed or a middle part in slower tempo be introduced episodically. As good examples may be cited Weber's 'Concertino' for clarinet, Op. 26, and Schumann's 'Introduction and Allegro Appassionato', Op. 92, for pianoforte and orchestra. E. P.

**CONCERTO** (Ital.; Fr. *concerti*; Ger. *Konzert*). The name generally given to an instrumental composition designed to show the skill of an executant or a group of solo performers, and one which is normally accompanied by orchestra, though there are numerous exceptions.<sup>2</sup>

The word originally had a different meaning. It came into use in the late 16th century in connection with concerted church music, *concerti ecclesiastici*.<sup>3</sup> In this sense the word was used as equivalent to the Latin *centusius*, and such works were called *concerti da chiesa* (church concertos). Other instruments were added to the organ, and ultimately single instrumental movements in the sacred style were written which also received the name of

<sup>1</sup> Such are Bach's 'Italian Concerto' for harpsichord, Liszt's 'Concert pathétique' for 2 pianos, Schumann's Sonata, op. 14, originally published as 'Concert sans orchestre', and Chausson's Concerto for violin, piano and string quartet. <sup>2</sup> See BANCHIERI & VIADANA.

<sup>3</sup> See CONCERTO GROSSO.



*concerti da chiesa*. The emergence of the concerto as a concert piece is marked by the name of Torelli, who in 1686 published a *concerto da camera* for two violins and bass. The form was developed by Corelli, Geminiani and Vivaldi. From the first it resembled that of the sonata, and as the latter grew out of the suite, the movements becoming larger in form and showing greater internal cohesion, so it was also with the concerto: there is as much difference between a concerto by Bach and one by Beethoven as there is between the 'English Suites' and the "Waldstein" Sonata. In the time of Bach and Handel the word "concerto", though applied almost exclusively to instrumental music,<sup>1</sup> had a less restricted significance than that given to it later.

THE 18TH-CENTURY TYPE.—Many of the specimens of this form in the works of the masters named more nearly resemble symphonies than concertos in the modern meaning of the term.<sup>2</sup> The first of Handel's so-called "oboe concertos" is written for strings, two flutes, two oboes and two bassoons, and excepting in occasional passages these are treated orchestrally rather than as solo instruments; while of Bach we have a Concerto for violino piccolo, three oboes, one bassoon and two horns, with strings, and another for three violins, three violas, three violoncellos and double bass, neither of which possesses the characteristics of a modern concerto. The form, moreover, of the older concerto was very free. With Bach we find a preference for the three-movement form. In the whole of his harpsichord concertos, as well as in those for one or two violins, we find an *allegro*, a slow movement and a finale in quick time—generally 3-8. The two concertos named above are, exceptionally, in four and only two movements respectively. With Handel, on the other hand, the three-movement form is the exception. As examples of the freedom of which he makes use may be quoted the movements of two of his 'Twelve Grand Concertos' for two solo violins and violoncello with accompaniment for stringed orchestra. These works are concertos in the modern sense as regards the treatment of the solo instruments, but their form is as varied as possible. Thus the sixth consists of a *largo*, *allegro ma non troppo*, *Musette* and two *allegro* movements, the second of which (though not so entitled) is a minuet; while the eighth contains an *Allemande, grave, andante, allegro, adagio, Siciliana* and *allegro*. It should be mentioned here that Handel was one of the first, if not the first, to introduce opportunities for extempore performance on the part of the soloist, thus anticipating the *cadenza*, an important feature of the modern concerto, to be mentioned presently. In the second move-

ment of his organ Concerto in D minor (No. 4 of the second set) are to be found no less than six places marked *organo ad libitum*, with a pause over the rests in the accompaniments, indicating that the player (that is to say, he himself) was to improvise.

THE CLASSICAL FORM.—This was finally settled by Mozart, and though several modifications were introduced during the next century, the general lines of construction remained the same as those fixed by him. Nearly fifty concertos of his composition for various instruments are in existence. While presenting slight differences of detail, they closely resemble one another in the more important points. The concerto form was founded upon that of the sonata; several divergences, however, must be noted. In the first place, a concerto consisted of only three movements, the scherzo, for some not very obvious reason, being excluded. Liszt's so-called 'Concerto Symphonie' in E♭ major, for pianoforte and orchestra, has exceptionally a scherzo as the third of four movements, but that composer was so far forgotten that Brahms's introduction of one into his pianoforte Concerto in B♭ major was considered an innovation in 1882.

The first movement in Mozart's concertos always begins with a *tutti* passage for the orchestra, in which the principal subjects are announced, much as in the first part of the first movement of a sonata. Sometimes the second-subject group is omitted in this portion of the piece, sometimes it is introduced wholly or in part. An important difference in form, however, is that this first *tutti* always ends in the original key, and not in the dominant, or the relative major (if the work be in a minor key), as would be the case in a sonata. It is, in fact, a great mistake to regard the orchestral introduction as a kind of deceptive sonata-form exposition, and a still greater one to call it and the real exposition (after the entry of the solo part) a "double exposition". The solo instrument enters either with the principal subject at once, or with a brilliant introductory passage, which in Mozart at any rate is relevant though thematically free. A repetition, with considerable modification, of the first *tutti* mostly follows, so far as first-subject material is concerned, now divided between the principal instrument and the orchestra; the second-subject group is regularly introduced, as in a sonata, and the "first solo" ends with a brilliant passage in the key of the dominant (or relative major, as the case may be). A shorter *tutti* then leads to the "second solo", which corresponds to the development or working-out of a sonata and which, after various modulations, leads back to the original key. The principal subject is then reintroduced by the orchestra, but in a compressed

<sup>1</sup> See BANCHIERI & VIADANA.

<sup>2</sup> See CONCERTO GROSSO.



form, and is continued by the soloist with the "third solo", which corresponds in its form to the latter part of a sonata movement. A short final *tutti* brings the movement to a close. In most older concertos a pause is made, near the end of this last *tutti*, upon the 6-4 chord on the dominant for the introduction of a cadenza by the player. Though very general, this custom was by no means universal; in several of Dussek's concertos no such pause is indicated. The cadenza, when introduced, could be either improvised by the player or previously composed, either by himself or by some other person. In the cadenza the player was expected not merely to show off his execution, but to display his skill in dealing with the subjects of the movement in which it was introduced. A cadenza consisting entirely of extraneous matter would be altogether faulty and out of place, no matter what its technical brilliancy, though one over-elaborating the composer's material, which has already been developed as far as seemed advisable to him, is almost equally reprehensible. It was the almost invariable custom in the 18th century to finish the cadenza with a long shake over the chord of the dominant seventh, after which a coda for the orchestra alone concluded the movement. In older works the soloist was silent during these few bars; but in his Concerto in C minor (K. 491) Mozart for the first time tried the experiment of associating the piano with the orchestra after the cadenza; and his example was followed by Beethoven in his Concertos in C minor, G major and E♭ major.<sup>1</sup>

The second movement, which might be an *andante*, a *larghetto*, an *adagio*, or any other slow tempo, resembled in its form the corresponding portion of a sonata. Sometimes the variation form was used, as in two of Mozart's Concertos in B♭ major (K. 450 and 456); but more frequently the ordinary *andante* or *larghetto* was introduced. A movement entitled 'Romance' is found in Mozart's Concertos in D minor and D major (K. 466) and a similar one occurs in the D major ("Coronation") Concerto (K. 537), though it is not expressly so entitled, but simply bears the inscription *Larghetto*. The solo part in the slow movements is frequently of a florid character, abounding in passages of ornamentation. Sometimes a cadenza is introduced at the close of this movement also — e.g. in Mozart's Concertos in A major (K. 414), C major (K. 415) and G major (K. 453). In such cases, as is evident from the examples written by Mozart

himself for the works mentioned, the cadenza should be much shorter than in the first movement.

The finale of a classical concerto was mostly in rondo form, though examples are to be found in Mozart of the variation form being employed for this movement also; see Concertos in G major (K. 453) and C minor (K. 491). Sometimes the rondo was interrupted by a complete change of tempo, which however meant no more than the introduction of an unusually contrasting episode. Thus the rondo of the Concerto in C major (K. 415), which is in 6-8 time, is twice interrupted by an *adagio* in C minor, 2-4; in the middle of the rondo of the Concerto in E♭ major (K. 482) is introduced an *andantino cantabile*; while the early Concerto in E♭ (K. 271) has a minuet as the middle portion of the final *presto*. Short cadenzas were also frequently introduced in the finales; the Concerto in E♭ just mentioned has no less than three, all of which, instead of being left to the discretion of the player, are exceptionally written out in full. Similar short cadenzas will be found in the rondo of Beethoven's Concerto in C minor, Op. 37, while in the finale of the Concerto in G major, Op. 58, a pause is made with the special direction "la cadenza sia corta" — the cadenza to be short.

The innovations introduced by Beethoven in the form of the concerto were numerous and important. Foremost among these was the greater prominence given to the orchestra. In Mozart's concertos, except in the *tutti*, the orchestra departs from a simple accompaniment of the soloist only by the introduction of sundry exquisite details; with Beethoven, especially in his later concertos, the instrumental parts have really symphonic importance. Beethoven was also the first to connect the second and third movements (see Concertos in G and E♭), an example which was imitated by Mendelssohn, in whose pianoforte Concertos in G minor and D minor all the movements follow continuously, while those of the violin Concerto are almost as closely linked. Beethoven, breaking through the custom of beginning the work with a long *tutti* for the orchestra by letting the pianoforte take a share in the introduction was, however, anticipated by Mozart, as we have just seen: in the G major Concerto it begins alone; in the E♭ major it enters at the second bar. One more innovation of importance remains to be noticed. In his Concerto in E♭, Op. 73, Beethoven, instead of leaving a pause after the 6-4 chord for the customary cadenza, writes his own in full, with the note "Non si fa una cadenza, ma attacca subito il seguente" — "Do not make a cadenza, but go on at once to the following." His cadenza has the further peculiarity of being accompanied from the

<sup>1</sup> This description of first-movement concerto form establishes a norm, text-book fashion, for convenience of reference. In practice it was even in the classical period considerably departed from by composers, as inspiration dictated. One or two exceptions have been noted, including Mozart's use of the solo instrument in a coda; another is his immediate entry of it into the introductory *tutti* in the E♭ major pf Concerto (K. 271).

nineteenth bar by the orchestra. Another curious example of an accompanied cadenza is to be found in that which Beethoven wrote for his pianoforte arrangement of his violin Concerto, Op. 61, through a considerable part of which the piano is accompanied by the drums, which give the chief subject of the movement. A very interesting modern development of the accompanied cadenza is found in Elgar's violin Concerto.

It is evident that the example of Beethoven in his E $\flat$  Concerto led the way to the disuse of the extraneous cadenza in the first movement. Neither Mendelssohn nor Brahms inserted one at all in pianoforte concertos; and where one is intended composers mostly write out in full what they wish played, as, for example, Mendelssohn in his violin Concerto, Op. 64 (where, it may be remarked in passing, the cadenza is in the middle of the first movement, not at the end). Schumann (Concerto in A minor, Op. 54) also wrote cadenzas in full.

Sometimes concertos are written for more than one solo instrument, and are then known as double, triple, etc., concertos as the case may be. The construction of such a work is precisely the same as that of one composed for a single instrument. As examples may be named Bach's Concertos for two violins, and for two, three and four harpsichords, Mozart's Concerto in E $\flat$  major for two pianos, in F major for three pianos, and in C major for flute and harp; Beethoven's triple Concerto, Op. 56, for pianoforte, violin and cello; Brahms's Concerto in A minor for violin and cello, Op. 102, which was later emulated by Delius. Mendelssohn's autograph manuscripts, now in the State Library at Berlin, contain two concertos for two pianos and orchestra, and one for piano and violin, with strings.

E. P., rev.

**THE MODERN CONCERTO.**—While the romantic composers of the 19th century modified the classical form to suit the needs of individual expression, only one produced so radical a change as to indicate a new type.<sup>1</sup> This was Liszt, who, in his two piano Concertos (E $\flat$  major and A major), not only linked the movements, as others had done before him, but welded them together by the use of themes running through the whole structure and changed in rhythm and tempo to suit the emotional content of each movement in turn. Thus the whole became an enlarged single-movement form in which the first *allegro* could be regarded as an exposition, the central movement, or movements, as episodic developments, and the finale as a combination of development with recapitulation. Liszt's example had a widespread influence on later composers and may be traced in Saint-Saens, notably the violin

Concerto in B minor, in d'Albert's violoncello Concerto in C major and particularly in the highly individual style of Delius's several concertos. Tchaikovsky, Dvořák, Grieg and Bruch all followed more or less the classical pattern of contrasted movements based on sonata form, so that it cannot be said to have been superseded by Liszt's innovation. Elgar's violin Concerto clings almost as closely to classical procedure as does that of Brahms, but the violoncello Concerto is very much freer. It, like Delius's works, may trace part of its descent through Liszt. It is of the essence of modern form, whether in concerto writing or anything else, that the composer accepts precedent just in so far as may suit his immediate purpose and no farther. Certain composers have also shown a marked tendency to return to the original conception of the concerto as a work for a group of concertante players with or without accompaniment. Chausson's 'Concert' for piano, violin and string quartet affords an instance from the 19th century; Arthur Bliss's for piano, tenor voice, xylophone and strings is a salient example from the 20th. But such works are sporadic. They have not at present developed a type.

H. C. C.

If no new type of concerto has developed during the first half of the 20th century, there has been a good deal of endeavour to revive procedures belonging to times earlier than those of the established classical form. Composers who impatiently discard that form without having anything equally solid and shapely to set in its place have no claim to be mentioned in an article which discusses the structure of certain types of work written usually for solo instruments and orchestra, not any sort of music for such a medium, in which case it would have to include suites, rondos, variations, fantasies, rhapsodies and all manner of concert pieces so designed, but classifiable under their own categories for the purpose of a musical dictionary. But certain modern works bearing the title of 'Concerto' do so quite legitimately, though so far as form is concerned they look as if they had been written before Mozart. They may, for instance, revert to the *concerto grosso* type, even if they are not so labelled, as is a work by Bloch for pianoforte and strings, the last movement of which is a fugue. Holst's Concerto for two violins and his 'Fugal Concerto' for flute, oboe and strings, for example, have much of the kind of "solo and choral" writing suggesting the *concertino* and *ripieno* antithesis of the early 18th-century "grand concerto". Hindemith's 'Philharmonic Concerto' and Vaughan Williams's 'Concerto academico' for violin also look a long way back in the matter of form. Other works may do so rather in the matter (a) of idiom or (b) of medium, although

<sup>1</sup> But Spohr had already written a violin Concerto (No. 8, Op. 47) "in the form of a vocal scena".

even so they justify their title if they present themselves in a shape which, however unorthodox, is satisfactory as such from the point of view of the composer's purpose.

Stravinsky's piano Concerto, which attempts to take a modern view of Bach, may be mentioned as an example of (a), while Falla's Concerto and Poulenc's 'Concert champêtre', both for harpsichord, represent (b). But these could not have been cited if they were not, in their way, genuine concertos which have enriched, not attempted to undermine, the functions of the concerto as a musical organism. In such works idiom and medium are not, of course, separable from form, strictly speaking; indeed it is only if at least two of these factors present themselves satisfactorily in conjunction that a good work of the new and yet retrospective type can result. In the second work by Holst mentioned the idiom of the fugal texture is as important an element as that of the structure; in Hindemith's a similar formal tendency is not more important than the fact that it revives the purely orchestral concerto, as Bartók's 'Concerto for Orchestra' also does; and in the Passacaglia of Alan Rawsthorne's piano Concerto the new device of raising the ground-bass by a semitone at each recurrence is as much a point of idiom as of form.

E. B.

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**CONCERTO GROSSO.** (1) An orchestral concerto; i.e. a succession of movements, played by two or more solo instruments, accompanied by a full or stringed orchestra. The term belongs more to the late 17th and early 18th centuries than to the present day, though there are modern instances of its use (e.g. Ernest Bloch's 'Concerto grosso' for pianoforte and strings).

Handel's so-called 'Concertante' is a composition of this kind, written for two solo violins and cello, accompanied by oboes and stringed instruments. Eleven out of the twelve well-known 'Concerti grossi' by the same composer are written for a similar assemblage of solo instruments, accompanied by stringed instruments and continuo only; but No. 7 of this set is of an exceptional character and contains no solo passages. Few of these compositions contain any bravura passages for the principal instruments, which are used, for the most part, like the wind instruments in works of later date, for the purpose of producing variety of instrumentation; but sometimes, and especially in the 'Concertante', long passages of great constructional importance are assigned to them.

Handel's six oboe Concertos are *concerti grossi*, written for a concertino consisting of two solo violins, two cellos, two oboes, two flutes and two bassoons, with the addition, in No. 1, of two violas and, in No. 6, of an *obbligato* harpsichord; accompanied throughout the entire set by the stringed orchestra and continuo. In some of these the solo passages are much more brilliant than in the twelve concertos mentioned above.

Corelli's *concerti grossi* are written for the same instruments as Handel's twelve. J. S. Bach, in the six Brandenburg Concertos, uses instrumental combinations of greater variety and more in accordance with his own peculiar views of instrumental contrast.

In form all these works bore a close analogy to the ordinary overture and suite, peculiar to the middle of the 18th century, the movements consisting of a series of *largo*, *allegro* and *andante* movements intermixed occasionally with minuets, gavottes and even jigs. After the rise of sonata form the *concerto grosso* died out as a normal musical vehicle, but it survives to the present day in works which revive its style, either in old-world imitations or in modernized forms.

<sup>1</sup> See CONCERTANTE.

(2) A term, now all but obsolete, applied to the orchestral accompaniments of a "grand concerto", as distinguished from the *concertino*, or assemblage of principal instruments.

W. S. R., adds.

BBL.—KRÜGER, W., 'Das Concerto grosso' (Wolfenbüttel & Berlin, 1932).

'Das Concerto grosso in Deutschland' (Reinbeck, 1932).

See also Concerto Symphony.

**CONCERTSTÜCK** (or **Konzertstück**) (Ger. = concert-piece). A term more particularly associated with works for pianoforte and orchestra not in the full concerto form. Weber's well-known composition in F minor and major (Op. 79) affords a classical instance. Schumann left a 'Concertstück' for four horns and orchestra (Op. 82). Curiously enough, in the later 19th century this German term was employed by many French composers for one-movement solo works with orchestra.

G., adds.

**CONCH-HORN.** See BABYLONIAN MUSIC

**CONCHITA** (Opera). See ZANDONAI.

**CONCITATO** (Ital.). Agitated, excited.

**CONCONE, Giuseppe** (b. Turin, 12 Sept. 1801; d. Turin, 6 June 1861).

Italian singing-master, pianist and composer. He lived for about ten years in Paris, where he gave both pianoforte and vocal lessons, and brought out several compositions for the pianoforte, notably a set of studies published by Grus. Richault was the publisher of his vocal music, which is melodious and well written for the voice. But it is chiefly by his *solfeggi* and *vocalizzi* that Concone made a world-wide reputation for usefulness, to which the republication of these works by Peters of Leipzig greatly contributed. Those that are known consist of a book of 50 *solfeggi* for a medium compass of voice, 15 *vocalizzi* for soprano, 25 for mezzo-soprano and a book of 25 *solfeggi* and 15 *vocalizzi*, 40 in all, for bass or baritone. This coupling together of bass and baritone is as a rule a great mistake, but in the present case the alternative notes given in passages which run low enable baritone voices to make very profitable use of the *vocalizzi*, and as they do not run very high, ordinary bass voices can sing them with sufficient ease. There is also a set of thirty very good florid exercises for soprano.

After the French Revolution of 1848 Concone returned to Turin and became *maestro di cappella* and organist at the royal chapel. H. C. G.

See also Solfeccio.

**CONCORD.** The opposite of discord; the sounding together of notes in harmony that satisfies the ear as being final in itself and requiring no following chord to give the impression of resolution.

See also Counterpoint.

**CONCRETE MUSIC.** See ADDENDA, Vol. IX.

**CONDELL, Henry** (b. ?; 1757; d. London, 24 June 1824).

English composer. He was for a number of years violinist in the orchestras of different London theatres. Six songs by him were published about 1785 and many more in the 19th century; his glee 'Loud blowe the wyndes' was awarded a prize at the Catch Club in 1811. CondeLL wrote the overtures for three operas by Michael Kelly in 1802 and 1803, 'A House to be Sold', 'The Hero of the North' and 'Love Laughs at Locksmiths', and music for the ballet 'The Enchanted Island' (Haymarket, 1804); for J. T. Allingham's farces, 'Who wins, or The Widow's Choice' (Covent Garden, 1808) and 'Transformation, or Love and Law' (Lyceum, 1810), and for Frederic Reynold's 'The Bridal Ring' (Covent Garden, 1810); also, in collaboration with other composers, music for T. J. Dibdin's 'Up to Town' (Covent Garden, 1811), for an anonymous 'Aladdin, or The Wonderful Lamp' (*ibid.*, 1813) and for the younger Charles Dibdin's 'The Farmer's Wife' (*ibid.*, 1814).

A. L.

**CONDUCTING.** The art of directing the simultaneous performance of a number of players or singers by the use of gesture. The conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to "play on the orchestra"; indeed the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Wagner divides the duties of an orchestral conductor under two heads—(a) that of giving the true tempo to the orchestra; (b) that of finding where the melody lies.<sup>1</sup> The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless without an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

**HISTORY.**—We can trace the history of conducting as far back, at least, as the 15th century, by which time it had become customary to beat time to the Sistine Choir in Rome with a roll of paper called a *sol-fa*.

<sup>1</sup> "The whole duty of a conductor is comprised in his ability to indicate the right tempo. . . . The orchestra had learnt to look for Beethoven's *melody* in every bar . . . and the orchestra *sung* that melody. Thus was the secret."—Richard Wagner, 'Über das Dirigieren', translated by Dannreuther.

Ornithoparcus, writing in 1516, describes "Tact" as "a certain motion made by the hand of the chief singer, according to the nature of the marks, which motion directs a song according to measure".<sup>1</sup> This proves that by the beginning of the 16th century the practice was universal, as also does a passage from Gahler's 'Dialogo' (1583), where he mentions that the ancient Greeks did not beat time "as is customary now". In Morley's 'Introduction' (1597) we find the following dialogue:

*Philomathes.* What is a stroke?

*Magister.* It is a successive motion of the hand, directing the quality of every note and rest in the song, with equal measure, according to the variety of signs and proportions.

With the decline of polyphonic music and of its rhythmic subtlety the office of time-beater gradually became less necessary, and as the idea of the conductor as interpreter was not yet born, the practice of directing music with the conducting-stick fell into disuse. How and when the change came about is doubtful<sup>2</sup>, but by 1738 it was customary to direct opera performances sitting at the harpsichord. This was at all events the case in Italy, and probably wherever else Italian opera was cultivated, though at the Paris Opéra Rousseau expressly says it was habitual to beat time audibly by striking the baton against the desk.<sup>3</sup> As regards Germany we have Gesner's famous description of Bach<sup>4</sup> to prove that he, at all events, was in the habit of directing music, while he himself played the organ.

According to Carl Junker's pamphlet of 1782 the harpsichord (*Flügel*) was still an integral part of the orchestra, though in one passage he certainly refers to the musical director as a "time-beater" (*Taktschläger*). However, by the beginning of the 19th century the practice of beating time seems to have been firmly established in Germany, and from that time the art of conducting grew in importance.<sup>5</sup> Mendelssohn, during his conductorship of the Gewandhaus concerts (1835-43) exercised a great influence over orchestral renderings, and founded the "Mendelssohn tradition" or the "elegant school" of conductors, as its enemies called it.<sup>6</sup> This was, in its turn, superseded by the modern school of conductors, which may be said to have been founded by Wagner. The pioneers of the new school were Hans von Bülow, Hans Richter and Hermann Levi.

<sup>1</sup> This quotation is from John Dowland's translation (1609); see also Hawkins's 'History of Music'.

<sup>2</sup> Lully's misuse of the baton in 1687 is reported to have been the immediate cause of his death (see LULLY). Colasse, Lully's pupil, held an appointment as "battreur de mesure" (see COLASSE).

<sup>3</sup> See Rousseau, 'Dictionnaire de la musique', s.v. 'Bâton', 'Battre la mesure' and 'Maître de Musique'.

<sup>4</sup> See Spitta, 'J. S. Bach' (Eng. trans., II, 259); also for a very good translation of Gesner's remarks see 'John Sebastian Bach' by Sedley Taylor.

<sup>5</sup> See BATON.

<sup>6</sup> See Wagner, 'Über das Dirigieren'.

Among their immediate successors were Artur Nikisch, Fritz Steinbach, Felix Mottl and Felix Weingartner.

The 20th century has witnessed the growth of the "virtuoso" conducting which has been already described and of specialization in conducting, one conductor making a special study of the classical masters, another of Brahms or Tchaikovsky. About 1880 Bulow made a tour round Germany with the famous Meiningen court orchestra, which had a great effect on orchestral playing all over the Continent. These journeys were carried on by his successor, Steinbach.

In France, as we have seen, the practice of conducting, once established, never entirely dropped out again; but orchestral playing was evidently at a very low ebb in the lifetime of Berlioz, as his memoirs testify. However, the conductor Habeneck achieved the distinction of being the subject of great praise from Wagner.<sup>7</sup> Berlioz's famous 'Chef d'orchestre' was published in 1848. In 1874 Colonne instituted the Concerts du Château and in 1881 Lamoureux formed his famous orchestra, which after his death was conducted by Chevillard. Lamoureux's conducting was noticeable for an extreme clearness and precision of detail which is almost unique in the history of orchestral playing.

#### HISTORY OF CONDUCTING IN ENGLAND.—

The following instances in the 18th century of conducting with a stick or roll are noteworthy.

In the English translation of Ragueneau, entitled 'A Comparison between the French and Italian Musick and Operas', published in London in 1709, the translator has a footnote (p. 42), which deserves quotation:

Some Years since the Master of the Musick in the Opera at Paris had an Elbow Chair and Desk plac'd on the Stage, where, with the Score in one Hand, and a Stick in the other, he beat Time on a Table put there for that purpose, so loud, that he made a greater Noise than the whole Band, on purpose to be heard by the Performer. By degrees they remov'd this Abuse from the Stage to the Musick Room, where the Composer beats the Time in the same manner, and as loud as ever. The same was observ'd in London six or seven years ago; but since the Italian Masters are come among us, and the Opera's have been introduced, they have put a stop to that ridiculous Custom, which was Founded more upon an ill Habit than any Necessity there was for it, as doing more harm than good, for the Opera's are better Performed now without it than any Piece of Musick was formerly, because the Eye was too much Distracted, being obliged to mind the beating of the Measure, and the Score at the same time; besides, it kept the Singer and the Player in too much Subjection, and Fear of Errors, by which means they were depriv'd of the Liberty so absolutely necessary to Musick, and which gives a Strength and Spirit to the Notes.

Samuel Wesley, in a lecture delivered in London in 1827, said:

I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued, at St. Paul's Cathedral at the musical performances for the Sons of the Clergy.

<sup>7</sup> *Ibid.*

The general practice of conducting was revived much later in England, however, than on the Continent. As late as 1820 the concerts of the Philharmonic Society were directed by the joint efforts of the first violin and a musician seated at the pianoforte, who struck a few notes if anything went amiss.

In 1855 the Philharmonic Orchestra was conducted for one season by Wagner, but he was not engaged again. Indeed, 'The Times' of 1860 goes out of its way to say that the season during which Wagner conducted was "one of the most disastrous on record".

Mention must be made of two conductors who had a great reputation in England in their lifetime. One was Jullien, who conducted orchestral concerts of the popular kind from 1842 to 1859. Julien was to some extent a charlatan, but he had genuine ability of a kind and in some ways foreshadowed the "virtuoso" conductor of later times; he also deserves commendation for helping to popularize much good orchestral music. Much more famous than Jullien was Michael Costa, who conducted in England from 1833 to 1884. Perhaps the exaggerated respect paid to Costa during his life caused too violent a reaction after his death. There can be no doubt that he was a very fine bandmaster, whatever may have been his shortcomings as an interpreter.

Between 1855 and 1860 two more or less permanent orchestras were founded in England, one by August Manns at the Crystal Palace, the other by Charles Hallé in Manchester. As a conductor Manns belonged to the school of those who seek to sink themselves in the work they are conducting.<sup>1</sup> What he did for the south of England, Hallé did for the north.

The first series of Richter concerts (London, 1879) is an important landmark in the history of conducting in England. Richter revolutionized English ideas of how classical music should be rendered and made Wagner intelligible to English audiences for the first time. The advent of Richter may be said to have killed the "Mendelssohn tradition" in England.

In 1893 a series of orchestral concerts was given, at which Mottl, Levi and others were specially engaged to conduct. The musical public awoke to the fact that a conductor can play on his orchestra just as a pianist can play on his instrument. The cult of the "virtuoso" conductor became as fashionable as that of the prima donna. It is very much to the credit of these conductors who were so "ignorantly worshipped" that they never let this fashionable flattery affect their musical ideals.

Another important event in the history of English conducting was the formation in 1897

of the Queen's Hall Orchestra, under the conductorship of Henry J. Wood. The great reputation of this orchestra, apart from the individual excellence of its members, is due to the training it received from its conductor, and while he taught his orchestra Wood taught himself, and may be reckoned as a first-rate conductor, not of one style alone, but of all.

Wood was the pioneer of a line of English conductors including Hamilton Harty, Adrian Boult, Eugene Goossens, John Barbirolli. Contemporary with Wood but working on different lines were Landon Ronald and Thomas Beecham; also Albert Coates, who formed his experiences in Germany and Russia. Conducting classes became established under Wood at the R.A.M. and Boult, later Malcolm Sargent and others, at the R.C.M. Conducting can, however, be learnt only at the conductor's desk. On the Continent there are many small posts at opera-houses and in concert-rooms through which a young man can gradually rise to the front rank and obtain an important post as *Kapellmeister*. In England such means of learning the art are fewer and appointments to be gained at the end are scarce.

R. V. W., rev.

There are exceptional cases, however, where permanent orchestras and permanent conductors work together to good purpose. The outstanding one is that of the Hallé Orchestra at Manchester, where, after Sir Hamilton Harty's retirement and death concerts were carried on somewhat casually, with the second world war creating additional difficulties, but where the appointment of Sir John Barbirolli in 1943 resulted in a reorganization that brought about a salutary revival of that organization's finest traditions. The Liverpool Philharmonic Orchestra pursued similar aims under Sir Malcolm Sargent and afterwards under Hugo Rignold, with not quite the same results of even quality, but with the advantage of the possession of a very fine modern concert-hall such as Manchester lacked for a time after the destruction of the Free Trade Hall during the war. But it was rebuilt, and reopened in 1951. The City of Birmingham Symphony Orchestra also works under a permanent conductor.

At Bournemouth Sir Dan Godfrey developed a small municipal seaside team into a full orchestra, whose later conductors were Richard Austin, Rudolf Schwarz and Charles Groves, and gradually carrying out improvements in performance and programming, by which indeed Bournemouth long served as a model to holiday places, not only in England but anywhere.

In London permanent conductorships are rarer than they used to be, with the exception of the B.B.C. Symphony Orchestra, which was

<sup>1</sup> The Crystal Palace Orchestra was disbanded in 1901.



for many years in the charge of Sir Adrian Boult, whose term of office expired in 1950, without his ceasing to accept engagements. His successor at the B.B.C. is Sir Malcolm Sargent. Other London orchestras have suffered from divided direction, so much so that in some cases they have adopted a policy of appointing one and the same conductor for at least a whole season at a time. Eduard van Beinum and Victor de Sabata, for instance, have recently appeared in this way with considerable success. Other eminent foreign conductors have visited London repeatedly after the 1939-45 war, including Bruno Walter, Kleiber, Klemperer, Munch, Furtwangler, Karajan, Cantelli, etc.

E. B.

**CONDUCTING IN AMERICA.**—The establishment within the last two generations of numerous first-rate orchestras in the principal towns of the U.S.A. has favoured the position of conductors in America, who at the present time are the most highly considered class and among the most highly paid of musicians in that country. As in England, a great part of the pioneer work was done by foreigners, but the larger opportunities of the States have enabled it to be done on a much larger scale, and the rapid increase in the number of orchestras still makes the importation of both conductors and players a practical necessity. Nevertheless, since the foundation in 1842 of the Philharmonic Society of New York, there has been time for the evolution of a native history in the art of conducting. In this two names stand out with special prominence: Thomas and Damrosch. Neither Theodore Thomas nor the Damrosch family, father and sons, were born in America, the former arrived in that country at the age of ten and Walter Damrosch was still younger when his father, Leopold Damrosch went there as conductor of the Mannergesangverein Arion. Both Thomas and the two younger Damrosches (Frank and Walter), therefore, are to be regarded as American conductors in the sense that their art was developed in the process of building up American institutions which they headed. Thomas founded (1890) the Chicago Symphony Orchestra, which bore his name for many years after his death. Walter Damrosch succeeded his father in conducting the New York Symphony Society which the latter had founded in 1878, and these with the New York Philharmonic, which both were instrumental in establishing, may be considered to be the basis of the wide development that followed.

The Boston Symphony Orchestra, no less important than these as a musical institution, is less significant from the point of view of American conducting, because ever since its establishment under Henschel in 1881 it has always engaged distinguished foreigners to conduct it through a term of years. A younger

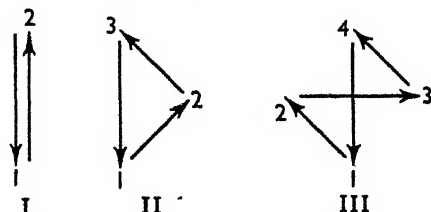
man than any of those mentioned above, who may be regarded as a native product in this connection, is Leopold Stokowski. Though Polish by descent and English by upbringing and general musical education, his practical experience as an orchestral conductor was gained in handling American orchestras, and it was he who brought the Philadelphia Orchestra to its present high standing. His art is the outcome of the unique opportunities which the American orchestras offer.<sup>1</sup>

H. C. C.

**TECHNIQUE.**—The technical equipment of the conductor, particularly the actual code of signals authorized by convention and tradition for his use, must now be described.

1. **The Beat.** A century and a half is a short period in the history of any artistic development, and so it is not surprising that the technique of silent conducting has not yet crystallized since it emerged from the art of directing from the keyboard, for there is still a wide divergence of method among the greatest conductors of the present day. It may well be thought that, as the object of all technique is achievement with a minimum of effort, so, in conducting, all movement should be as economical as possible; but this is not the practice of some of the leading conductors. There are, further, some who maintain that part of this work must be directed at the eyes of the audience; while others concentrate on the eyes of the players, and the ears only of the audience. Another point of divergence concerns methods of rehearsal, but this will be discussed later.

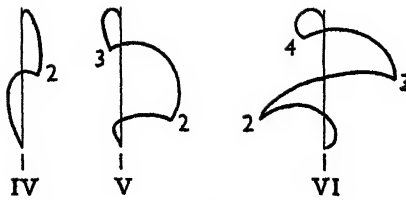
The actual movements of time-beating have been standardized, and there are few conductors who do not conform to the basic patterns for the simple beating of 2, 3 and 4 in a bar as outlined here:



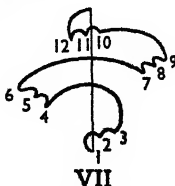
But though these arrows show the ultimate direction of the stick for each part of the bar, a literal interpretation of the diagrams would mean a lifeless and angular stick, with a dead stop on each beat which would deprive the music of any movement at all. They are accordingly interpreted in some such manner as this:

<sup>1</sup> For later developments in the U.S.A. and names of the outstanding conductors see under the headings of the chief American cities.





In the writer's memory there have been many different ways of carrying out these patterns. Hans Richter grasped a thick cork handle firmly with his whole hand. The wrist was loose and, backed up, if needed, by the elbow, was the joint mainly responsible for the imperious swing of the point of his stick. Arthur Nikisch, on the other hand, carried a lighter, longer and thinner stick, held by the fingers and thumb, with supple finger-joints propelling the stick in the most expressive way possible, only when necessary did wrist and elbow come in to support this movement. It was in both cases the point of the stick that focused our attention; with lesser men the wrist itself, and even the elbow, can sometimes be seen to be the focal point, with the stick aimlessly joining in as partner, or even attendant. It surely follows that conductors who cannot keep the life and soul of the music pouring out from the point of their stick (by means of easy flexibility of the joints behind it) would be well advised to try conducting with no stick at all. It can be claimed that the human hand is more expressive than a piece of wood even though a stick painted with white enamel is a far more arresting object of attention, and small unaccompanied choirs as well as instrumental combinations small enough to need little direction from the ensemble point of view can be conducted with great effect by slight movements of the hand alone. But it is clearly a matter of proportion that if, in a large hall, a beat say one foot wide and one foot high is necessary for a certain result, the conductor's arm will have much harder work covering this space with the hand alone than if a stick is being propelled through the same space by movement of the fingers and wrist. Again, the stick, held between loose and sensitive fingers, can, much more neatly than the hand alone, be made to show sub-divisions of the following kind:



Comparison of this diagram with Nos. III and VI above will show how the other com-

pound times can best be directed, including 5 in a bar, which can be either 2+3 or 3+2, and 7, which should always be based on 3 in a bar: 2+2+3 or 3+2+2.

Those interested in the orchestra will also have noticed how easily a conductor can waste his energy by dispersing it or misdirecting it where it cannot help anyone to do anything in particular. The best example of this is the habit of using both arms to make identical (or, more strictly, opposite) movements, where one hand alone could be directed at the group concerned with far more telling effect. It was said of Nikisch that his left hand was never seen to be reflecting his right. It was either adding a touch of expression above and beyond that shown by the stick or it was resting at his side.

He also had a wonderful power of drawing a *legato* from a choir or orchestra, and the technical aspect of this was a most eloquent use of a horizontal dragging movement of the stick which seemed powerful enough to pull a *sostenuto*, for example, from brass instruments almost to bursting-point. Conductors easily get into the habit of moving the stick up and down for every purpose; horizontal movements can be most usefully added to the vocabulary.

2. The Start. It is in the case of the starting beat, perhaps, that our methods are farthest from being standardized. Text-books vary a good deal, but the simplest and clearest method would appear to be to make the position taken up when calling for silence before the start identical with the point where the first sound is heard. The stick will have moved some way before coming back to this point, perhaps in a loop, or an up and down movement. It may also be helpful to indicate in some subtle way a preliminary upbeat, as it were, the last beat of an imaginary preceding bar, which will thus indicate the coming tempo to all who are playing in the first bar. A slight jerk as the stick starts its preliminary loop will show this well. A strong upbeat will often be helpful anywhere: for example, before a *sforzando*. Players and singers are naturally helped by preliminary warnings of this kind, but it is very easy to give these warnings a shade too late.

3. Interpretation. To turn now from the conductor's hand to his mind, it is sometimes forgotten that the main object of the interpreter of music should be to give his audience the impression, after the performance, that the music, which has been flowing past their perception, is now standing, as it were, congealed before them, so that they can contemplate it at leisure, like a picture or a building. To achieve this it is of great importance that the interpreter should himself gain this impression of every work before he studies it in detail.

He should put firmly in his view its key structure, the balance of its tunes, its emotional sequence, its dynamic shape, the pattern of its colours. This can be done by rapidly reading through the score — far faster than it could be performed — several times, until these pictures are clear. Only then comes the time for slow and detailed study. Many conductors and their work at this point by an elaborate marking of the score. An eminent English conductor has said that he prefers to spend his time learning the score rather than scribbling in it, a view that deserves cordial support; it is not, however, universally held. In any case, no conductor should ever meet his forces at rehearsal without a thorough knowledge, not only of the work in hand, but of exactly how he feels it should be realized in performance.

4. Rehearsal. The actual conduct of rehearsals still shows a wide divergence of method. At one extreme are those who read through the work once or even twice, hardly saying anything at first, just leaving the players "to fish it out for themselves", to use the eloquent phrase of a great Yorkshire choral conductor. In doing this with difficult modern works the present writer has repeatedly been astonished at the enormous improvement achieved by the orchestra through the individual musicianship of each player, and this has caused him to wonder whether conductors do not usually talk far too much at rehearsal. It is interesting to reflect that two of the quietest conductors in history, Weingartner and Nikisch, were both noted for speaking comparatively little at rehearsals. At the other extreme are those who, from the outset, stop every time anything happens that does not come up to the ideal they have set themselves. It is capable of proof that this method demands a great deal more rehearsal time than the other, but at any rate demonstrates to the players and singers that the conductor has a good ear and a very high standard, and it is presumed that this must be necessary in some orchestras in order to secure discipline. It may be that some of those practising this method would feel their position insecure without a constant demonstration of their skill in the detection of errors and their exacting standards of performance.

The conductor's mind has to be working in two directions at once. He has to inspire the players, and by sheer power of concentration he has to establish the mood and colour of the performance; on the other hand he must listen and determine where and how the playing differs from his ideal, and decide how to improve it. If he is using the play-through method he will find it not difficult to carry a list in his head of all the points to be studied

later. These two processes are not unlike the duties of guard and driver of a train. At rehearsal the conductor is mainly playing guard, while at performance he is in the driver's cab and only becomes the guard occasionally, notably if a subsequent performance is expected and further rehearsal possible.

It is usually to be seen that conductors who favour continual stoppages also insist, and keep on insisting, on a maximum of emotional and dynamic tension throughout every rehearsal. Everything is always up to concert pitch. On the other hand it is arguable, especially with forces of Nordic and Anglo-Saxon origin, that the players do not need driving to that extent, that the rehearsals are not concerts, but preparations for concerts, and that it is the conductor's business to see that there is a progressive rise from rehearsal to rehearsal (not unlike what is done in athletic training), and that the final rehearsal should still leave something to be added to achieve the final vitality of the performance.

5. Accompanying. It is perhaps in accompaniments that the conductor's technique is put to the greatest test. His soloist may be playing or singing in a way rather different from his own conception, and a neat stick can easily help to straighten an unsteady moment. It is not always easy to determine where the directing mind should be in work with a soloist. The conductor must obviously have ultimate control in opera or oratorio, though he may be willing to let soloists go their own way in arias, but in concertos it is perhaps reasonable for the conductor, who after all has his own way for the whole of the rest of the programme, to give way to a soloist who has probably given far more time to the study and practice of the work than the conductor has, and it is not without interest for a conductor to be ready to change his performance in detail (*e.g.* in things like the phrasing of a tune) to conform with the soloist.

6. Recitative. If accompanying is a special test of a conductor's technique, recitatives are the most difficult form of accompaniment. The singer is allowed absolute freedom, and it is the conductor's task to be ready with the next chord at the exact moment whether the singer decides to hold on to a tempting high note or not. It is only when the conductor knows every note and every word of the voice-part by heart that he can really enjoy this form of exercise and carry it out properly. There is a convention in Italian opera-houses, where the recitative is perfectly known to everyone concerned, that the conductor simply gives down beats for the chords and makes no effort to show the actual timing of the music. This can be done in Britain in a well-known oratorio, where, in most editions, the singer's part is shown in every orchestral part, but it

would seem wiser, in this land of few rehearsals, to make it easy for any novices in the orchestra and show, at least, each bar-line by a small down beat, without necessarily beating out every bar. The shape of the bar can be indicated and must be shown clearly if, as sometimes happens, a chord comes on the last beat of the bar. These, like most technical problems, solve themselves when the music itself is really known and understood.

A. C. B.

The more ideal aspects of the conductor's art may be classified under the following heads:



1. "Rubato" Conducting. A conductor must have the tempo clearly in his head, and he must be able to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo "Tempo rubato" is as necessary in orchestral music as in any other. This is a comparatively new idea: Mendelssohn, we are told by W. S. Rockstro, "held tempo rubato in abhorrence". It was Wagner who by his practice and his theory contended that "modifications of tempo" are necessary to a living rendering of orchestral music.<sup>1</sup>

The Mendelssohnian and the Wagnerian ideals are diametrically opposed to each other; but it does not follow that one master was right and the other wrong. We may be pretty sure that each went too far in his own direction: that Mendelssohn's conducting was too rigid and Wagner's too loose. Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubato should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals.

2. Latitude to Players. Next comes the question of what is known as "drill-sergeant" conducting. Should a conductor absolutely rule his players, or should he allow scope to individual judgment? In passages for full orchestra, or where there are difficult combinations of rhythms, etc., the conductor should probably be quite autocratic. But where one instrument stands out prominently the conductor should usually, for the moment, treat the work as a concerto, and accompany the soloist. For those conductors who esteem a full tone in the orchestra this is essential, even at the expense of clearness in the subordinate

parts. Those who heard the 'Tannhäuser' overture under Mottl will remember the noble sonority of the trombones at the first *fortissimo*. Mottl having once indicated the tempo, allowed the trombones to play as they pleased, and kept the whole orchestra waiting on them. The trombonists, released from cramping obedience to the conductor's stick, were able to give the passage with tremendous force without sacrificing beauty of tone. It was a splendid piece of orchestral impressionism, though not satisfactory to those who value clearness of detail. This licence to individuals must be subordinate to the conductor's conception of the work as a whole. A story of Nikisch rehearsing in London illustrates the proper balance to be maintained. Whenever an instrument had a solo he would sing the passage over to the player, saying, "That is my idea of it, now play it as you like".

3. Efficient Management of a Rehearsal. The conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognize at once what are the difficult parts of a composition, what will require much rehearsal and what little. Orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realize which mistakes may be passed over lightly as mere slips, which are radical and must be corrected. Economy of time is especially important where a conductor has to direct a "scratch" orchestra collected for the purpose with only one rehearsal to prepare for a long programme. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

4. Correcting and Annotating Orchestral Parts. It is a conductor's duty to see that the parts are correct and that any cuts or other special marks are duly indicated. Some conductors add special bowing and breathing marks to the orchestral parts to produce a more perfect unanimity of rendering, while others prefer to give their players more freedom. Together with this duty goes the responsibility of making certain alterations in the score of well-known works, such as Wagner's famous emendations in the choral Symphony, Richter's alteration of two trumpet passages in the Eroica Symphony, the changing of  to  in the bassoon part near the beginning of the 'Tannhäuser' overture, or the almost universal substitution of a bass clarinet for a bassoon in a certain passage in Tchaikovsky's sixth Symphony.

It would be out of place to discuss here how far such alterations are justifiable; they are mentioned only because it is a conductor's duty to know of them and to settle whether he will adhere to the original score or not.

<sup>1</sup> Wagner invented this "new style" of conducting during his conductorship at Dresden, 1843-49, and codified his ideas in the famous 'Über das Dirigieren' (1869).

5. General Conception. The more ideal qualities of a conductor include the power of grasping a composer's true meaning, that of impressing himself on the members of the orchestra and that indefinable power of giving life to music which belongs to all great players and conductors. The powers of interpretation in conductors have increased much in modern times; this is doubtless very largely due to the increased virtuosity of orchestral players, but it is chiefly because modern conductors have usually made a special study of the art of "playing on the orchestra". There were exceptionally fine conductors in the 18th century here and there (e.g. Stamitz at the head of his famous Mannheim orchestra and no doubt Haydn at Esterházy), but in general it is not unfair to say that up to the middle of the 19th century a fairly correct performance was all that a conductor expected of his players. Now correctness is the minimum from which he starts.

The modern art of orchestral interpretation exhibits itself in two main lines. There are those conductors whose aim is faithfully to represent the composer's intention, and those who mirror themselves in the work they are conducting. A conductor of the first type would wish his audience to say, not "this is wonderful", but "this is right". Most of his work is done at rehearsal; during the performance he is merely on the watch to see that his directions are carried out. The other type makes his mark by some new and personal light thrown on an old work. To watch such a conductor is like watching a great actor — every action is expressive and every nuance is guided by the inspiration of the moment. This "personal" method of conducting is liable to great abuses in the hands of an incompetent artist. Every pettifogging bandmaster must now have his "reading" of the great masterpieces. This "reading" usually consists of a strict disregard for the composer's intentions coupled with a gross exaggeration of nuance and a distortion of the true rhythm, which has the same relation to real rubato playing that barn-storming has to good tragic acting. Such a conductor as this last had much better confine himself to merely beating time; then, at all events, the audience will hear the notes and will be able to draw their own conclusions.

It is a moot point how far a conductor is really necessary to an orchestra. A string quartet never dreams of having a conductor, and even such a work as Schubert's Octet is usually played without one. Certainly a well-organized orchestra could perfectly well dispense with a mere time-beater in works which it knew well, and it would give a much better performance without the supererogatory gestures of an ignorant or inexperienced

conductor who knows much less about the work which is being played than the players themselves. An interesting experiment was made in the 1920s in Moscow of orchestral playing without a conductor; it is said with very good results. To achieve this it is necessary that every player should be a real artist, that the members of the orchestra should have played together long enough to have become one organism, that each player should have a knowledge of the work as a whole (not his own part only) and that rehearsals should be unlimited. The Moscow experiment seems to have come to an end, not because of any unsatisfactory results, but because its performances took far too long to prepare.

R. V. W.

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**CONDUCTOR'S PART.** A substitute for a full score, in which the parts are condensed into two staves, and the names of the various instruments are inscribed as they enter (Spohr's D minor Symphony was published in this shape only); or, which is more usual, a leading part such as the first violin, on a single staff, fully cued for the other instruments. Such parts are usually supplied with pieces or arrangements for very small orchestras in which the conductor plays either the first violin or a pianoforte part.

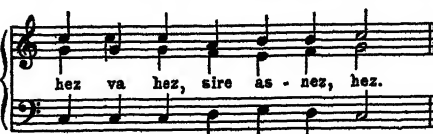
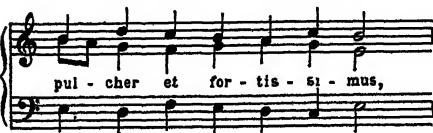
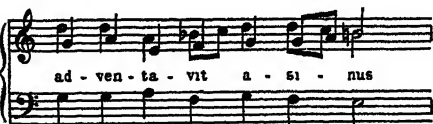
J. A. F.-M., adds.

**CONDUCTUS.** A medieval form of composition current in the later 12th, 13th and 14th centuries, clearly distinct from the Motet in being homophonic, not polyphonic, in style. Despite this difference the individual voice parts (two, three or very occasionally four in number) follow their own melodic progressions very often at the expense, as we should now think, of the choral harmony. The lowest voice, unlike that of the organum, motet and other medieval forms, was composed *ad hoc* instead of being borrowed from plainchant or from some popular song. "Qui vult facere conductum", says Franco (Goussemaker, 'Scriptores', I, 132), "primum cantum invenire debet pulchriorem quam potest, deinde uti debet illo ut de tenore faciendo discantum".

The conductus is described by contemporary theorists as falling into two classes, those with interludes and those without. The interludes are styled *caudas*, a word lineally connected with the modern coda. From this fact we deduce that instrumental accompaniment was envisaged, though there is also evidence to show that the interludes were vocalized on occasion. The large majority of conducti have these interludes, which often sound as if they were snatches of dance music introduced from the fiddlers' own stock.

The choral structure of the conductus makes it especially useful for examining the harmonic ideas of the period, and analysis reveals that while the third is the most popular interval the sixth is barely allowed at all.

The word "conductus" is occasionally found as a fourth declension noun, but far more often as second declension: the better plural is thus "conducti". Its origin is probably connected in some way with processions or ceremonies, and one of the finest early conducti on record—'Orientis partibus'—belongs to the Carnival of the Ass at Beauvais and Sens. This is quoted below, together with a very short excerpt from a *conductus cum cauda*, showing how the vocal passages lead on to the interludes:



'Conductus cum cauda'  
(extract from 'Trinac vocis tripudio') c. 1250



A. H.

BIBL.—ELLINWOOD, LEONARD C., 'The Conductus' (M.Q., Apr. 1941, p. 165).

GEERING, ARNOLD, 'Die Organa und mehrstimmigen Conductus in den Handschriften des deutschen Sprachgebietes vom 13. bis 16. Jahrhundert' (Bern, 1952).

HANDSCHIN, JACQUES, 'Conductus Specielegien' (A.M.W., 1952).

**CONFALONIERI, Giulio** (b. Milan, 23 May 1896).

Italian pianist, critic and composer. He studied under Pozzoli at Milan and took a diploma at the Bologna Conservatory in 1921, having the year before taken the B Litt. and B.Ph. at Milan University. He lived for a long time in London as pianist and teacher. Among his compositions the most important are the dramatic legend 'Rosaspina' in 3 acts, produced at the Teatro Donizetti, Bergamo, in 1939; the incidental music for Fletcher's 'The Faithful Shepherdess', written at the request of Sir Thomas Beecham, the musical comedy 'L'Habit neuf du régent', produced at the Théâtre du Casino, Cannes, in 1931; vocal and instrumental chamber music. He also produced editions of works by Cimarosa and Cherubini.

Confalonieri's recent activity has been exercised mainly in the direction of musical criticism and scholarship. Apart from numerous articles published in the Milan daily 'Il Tempo' and in various reviews, he published a substantial biography in 2 volumes of Cherubini (1948), in whose work he specializes as an expert and propagandist, 'Guida alla

musica', Vol. I (1950), a guide to Rossini's 'Cenerentola' and collections of various essays such as 'Bruciar le ali alla musica' (1946) and 'L'umana avventura della musica' (1950).

G. M. G.

**CONFIDENCES, LES** (Opera). See ISOUARD.

**CONFORTI, Giovanni Luca** (b. Miletto, c. 1560?, d. ?).

Italian singer. He was admitted into the papal choir on 4 Nov. 1591. His chief title to notice seems to have been the publication of a volume ('Passaggi sopra tutti i salmi') containing a series of vocal ornamentations of all kinds wherewith to overlay the Psalms in ordinary use in the church on Sundays and holidays throughout the year. Baini ascribes to him what he considers the restoration of the *trillo*.<sup>1</sup>

His 'Breve et facile maniera d' essercitarsi a far passaggi', published in Rome (1593 or 1603), have been republished in facsimile with translation by Johannes Wolf (Berlin, 1922).<sup>2</sup>

E. H. F., adds.

**CONFORTO, Niccolò** (b. Naples, 1727; d. ? Madrid, 1765).

Italian composer. He made his début at the Teatro dei Fiorentini, Naples, in the Carnival of 1746, with a comic opera, 'La finta vedova', and, after two similar works written for Naples and Rome in the following year, he set Metastasio's 'Antigono' for the San Carlo theatre, Naples, in 1750. This opera gained him a certain reputation; it procured him his appointment as court composer in Madrid and was given some years later (8 Mar. 1757) at the King's Theatre, London, where it ran for 11 nights. Conforto went to Madrid in 1751 and produced his setting of Metastasio's 'Festa cinese' (revised version) at Aranjuez on 30 May of that year, followed by 'Siroe' in 1752. He returned to Italy for a short time, as may be gathered from three new operas of his which appeared at Naples, Reggio and Rome in 1754-55, but in 1756 he settled in Spain for good and continued to provide the Spanish court with Italian serenatas and operas until 1765, mostly to librettos by Metastasio, among them the first setting of 'Nitteti' (Buen Retiro, 23 Sept. 1756).

More than his predecessors in Madrid (Antonio Duni, Corradini, Corselli, Mele, etc.) Conforto contributed to establishing firmly the taste for Italian opera in Spain, in collaboration with Farinelli, the famous *castrato* singer of former days, who was then the manager of the court theatres at Aranjuez and Buen Retiro. Many of his operas are still preserved at Naples, Vienna, Paris, Dresden and probably also in Madrid. Some favourite songs

<sup>1</sup> See BOVICELLI.

<sup>2</sup> See Z.M.W., Apr. 1923, p. 391.

<sup>3</sup> This was also set by Gluck three years later, under the title of 'Le cinesi'.



from 'Antigono' were published in London. In the B.M. there is a solo cantata, 'Il nido degli amori', while the R.C.M. has an otherwise unrecorded one-act opera, 'La forza del genio, ossia Il pastor guerriero' (performed at Aranjuez on 30 May 1758).

A. L.  
See also Mele (misattrib.).

**CONGA** (Dance). See FOLK MUSIC: MEXICAN.

**Congreve, William.** See Abell Arne (1, 'Judgment of Paris'). Arundell ('Love for Love', incid. m.). Auston (F, 'Way of the World', do.). Bowman (J, 'Double Dealer', song). Eccles (2, St. Cecilia Ode & 4 stage pieces). Finger (2 plays, act-tunes; 'Judgment of Paris', masque) Fisun (do do). Handel ('Semele', choral work). Hughes ('S', 'Love for Love', incid. m.). Hunt (Arabella, ode on) Incognita (Wellesz, opera). Judgment of Paris (masque) Purcell (4, 'Double Dealer' & 'Old Bachelor', incid. m.; 1 vocal duet, 2 songs) Purcell (5, 'Judgment of Paris', lib.). Sammartini (G., 'Judgment of Paris', masque). Semele (Handel) Wellesz ('Incognita', opera).

**CONINCK, Johannes de.** See REGIS, JEAN.

**CONINCK, Servaas de.** See KONING.

**Conrad, Joseph.** See Arundell ('Romance', broad-cast m.).

**CONRAD VON ZABERN** (b. Zabern, Alsace, ?; d. ?)

Alsatian 15th-century theologian and musical scholar. He was Mag. Theol., preacher at Heidelberg about 1470 and professor at the University, where he lectured on music. He wrote an essay on the use of the monochord, 'Incipit opusculum valde singulare', printed with the Bible types of Johannes Fust and Peter Schoffer (Mainz, c. 1473); and one, 'De modo bene cantandi choralem cantum . . .' printed by Schoffer (1474); another edition of this by Diel appeared in 1509.

E v d s.

**CONRADI, August** (b. Berlin, 27 June 1821; d. Berlin, 26 May 1873).

German organist and composer. He studied harmony and composition under Rungenhagen. In 1843 he was appointed organist of the Invalidenhaus at Berlin and produced a Symphony. In 1846 an opera, 'Rubezahl', was given in Berlin by amateurs, and it was produced in public at Stettin in 1847. In 1849 he was *Kapellmeister* at Stettin and conductor successively at the Konigstadt Theatre in Berlin (1851), at Dusseldorf, Cologne, and from 1856 again in Berlin at various theatres, such as Kroll's, the Wallner-theater and Victoriatheater. He composed three other operas and a ballet, five symphonies, overtures, string quartets, dance music for pianoforte and orchestra, and a quantity of songs. Liszt arranged his 'Zigeunerpolka' for pianoforte.

M c. c.

**CONRADI, Johann Georg** (b. ?; d. ?).

German 17th-century composer. He was conductor at Ansbach in 1683-86 and at the little Thuringian court of Römheld from 1687 to 1690 before he went to Hamburg to succeed Förtsch as composer to the opera-

house, in actual fact, if not formally by title. The Hamburg repertory of the years 1691-93 consisted almost entirely of nine operas by Conradi which are lost apart from some airs from 'Die schöne und getreue Ariadne' (1691), 'Die Verstorhung Jerusalems' (1692) and 'Der wunderbar vergnügte Pygmalion' (1693 or 1694). Two of his operas, 'Ariadne' and 'Gensericus', were revived at Hamburg in 1722, recast, the one by Keiser and the other by Telemann, and in this form the scores are extant. Of the lost ones 'Der königliche Prinz aus Polen, oder Das menschliche Leben wie ein Traum' (1693) deserves mention as one of the earliest operatic adaptations from Calderón, although the librettist, C. H. Postel, claims that his subject is derived from a Dutch source. Some motets and sacred cantatas by Conradi, two of them dating from his Ansbach period, have also been preserved. In 1694 he seems to have left Hamburg or to have died. Mattheson, it is true, speaks of him in 1740 as conductor at Oettingen, thereby starting confusion in most subsequent books of reference; for the Oettingen conductor is, on all title-pages and manuscripts, called Johann Melchior Conradi (or Counradi). Autograph scores of 3 serenatas and 4 cantatas by him, dating from 1713-1730, are in the Wolfenbüttel library.

A. L.

**CONRADIN, Hans** (b. Chur, 19 Apr. 1913).

Swiss musicologist. He studied at the University of Zurich and graduated Ph.D. with the dissertation 'Ist Musik heteronom oder autonom?' (Zurich, 1940). In 1946 he was appointed lecturer in musical aesthetics and musical psychology at Zurich University, his exercise being a work on the subject of 'Die Tonreihe als Bewusstseinserscheinung' (Zurich, 1948). Conradin's chief interest as a scholar is the nature of music regarded from a phenomenological standpoint as an expression of human consciousness.

K. v. F.

**CONRADUS, Cornelius** (b. Amersfoort, Holland, 1557; d. Lemgo, Lippe-Deimold, 1603)

Dutch organist, singer and composer. As a boy he was a chorister in the domestic chapel of the Count of Friesland at Emden, and a few years later he removed to Amsterdam, where in all probability he came under the influence of Sweelinck, though there is no evidence that he was ever a pupil of that master. In 1583, apparently, he was appointed organist at Emden, and in 1597 as court musician at Lemgo, in Lippe-Deimold, of Count Simon of Lippe. Here he won considerable favour as a teacher, many organists who later became prominent being his pupils. His principal duty was that of playing the organ in the ancient Gothic church of St. Nicholas at Lemgo every morning and evening. He was



also a composer of a number of four-part sacred songs written for use in that church.

H. A.

**Conrat, H.** See Brahms ('Zigeunerlieder' & other voc. 4lets).

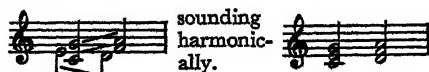
**Cons, Emma.** See Baylis (niece).

**Cons, Liebe.** See Baylis (daughter).

**CONSECRATION OF THE HOUSE, THE.** Beethoven's Op. 124. In 1822 Carl Friedrich Hensler, who had come into possession of the Josephstadt Theatre in Vienna, set about arranging a ceremony for the reopening in Oct. One of the stage pieces to be presented was a paraphrase by Meisl of Kotzebue's 'Die Ruinen von Athen' under the name of 'Die Weihe des Hauses' ('The Consecration of the House'). Besides the adaptation of Beethoven's existing music for 'The Ruins of Athens', this involved the writing of a new overture and a new chorus, which formed Op. 124.

W. M.

**CONSECUTIVE.** The term applied to intervals which recur between the same parts or voices, but more especially to consecutive fifths and octaves, for long condemned by theorists on aesthetic grounds. Parry explained the objection to consecutive octaves, when employed in music the part-writing of which is clearly defined, by saying that the effect of number in the parts variously moving is pointlessly and artistically reduced. This is due to the sense of identity which appears to us when the upper notes reinforce the most prominent harmonics of the lower. Consecutive fifths are in a somewhat different category. There is no identity here of reinforced harmonics; whatever reinforcement there is, is of the third harmonic of the lower notes but sounded an octave lower, and the similar motion of the progression only serves to make more pronounced the peculiar effect of bareness in quality, penetrative power and suggestion of definite tonality which the simultaneous sounding of two notes at the interval of a fifth creates. This effect was felt to be out of place in music of the classical type; it was too obtrusive and was apt to destroy the characteristic clarity and subtlety of part-writing and tonal scrupulousness. It was therefore a common practice to avoid such consecutives altogether. That the effect was directly due to the similar progression of parts rather than of sounds is shown by the following example where "consecutives" are avoided by the parts being made to cross:



Modern practice has definitely sought to make use of the effect produced by consecutive fifths and in various ways. At the opening of the third act of 'La Bohème' Puccini writes:

## CONSERVATOIRE DE MUSIQUE



ingeniously and aptly creating a cold, grey atmosphere. This is analogous to the "colouring" of a melody by accompanying it by itself at an interval of a fifth or fourth as Elgar has done in 'The Apostles':



Another device much used by Debussy and other French writers is to support harmonies, whether closely related or not, by the fundamental bass with the fifth added. Ravel's Sonata for pianoforte contains many delicate effects of this kind.

It is interesting to quote two much earlier uses of consecutive fifths. Wagner writes in 'Tristan und Isolde':



and Verdi in his Requiem:



In musical training the avoidance of consecutive fifths and octaves in part-writing still remains essential if a sure command over chord manipulation and contrapuntal freedom is to be obtained.

N. C. G.

**BIBL.**—SHERLAW, MATTHEW, 'Aesthetic—and Consecutive Fifths' (M. Rev., Vol. X, 1949, p. 89).

See also Corelli (mus. exc.). Hidden Fifths and Octaves.

**CONSEQUENT.** See ANTECEDENT AND CONSEQUENT.

**CONSERVATOIRE DE MUSIQUE.** A free school of music established in Paris by the Convention Nationale of 3 Aug. 1795. Its first suggestion was due to a horn player named Rodolphe, and the plan which he submitted to the minister Amelot in 1775 was carried into

effect on 3 Jan. 1784 by Baron Breteuil, of Louis XVI's household, acting on the advice of Gossec. This *École Royale de Chant*, under Gossec's direction, was opened on 1 Apr. 1784, in the *Hôtel des Menus-Plaisirs du Roi*, then used by the *Académie* for its rehearsals. It remained there as *Conservatoire* until the end of 1910; at the beginning of 1911 it was moved to 14 Rue de Madrid, formerly occupied by Jesuits as a College.

The first public concert was given on 18 Apr. 1786, and on the addition of a class for dramatic declamation in the following June it adopted the name of *École Royale de Chant et de Déclamation Lyrique*. The municipality engaged a band under Bernard Sarrette in 1790 and instituted on 9 June 1792 the *École Gratuite de Musique de la Garde Nationale Parisienne*, which did good service under Sarrette's skilful direction and finally took the name of *Institut National de Musique* on 8 Nov. 1793. But the independent existence of both these schools came to an end on the formation, by government, of the *Conservatoire de Musique* on 3 Aug. 1795, in which they were incorporated. Sarrette was shortly afterwards appointed president of the institution, and in 1797 his charge extended to 125 professors and 600 pupils of both sexes, as well as to the printing-office and warehouse established at 15 Faubourg Poissonnière, where the '*Méthodes du Conservatoire*', prepared under the supervision of Catel, Méhul, Rode, Kreutzer and other eminent professors, were published.

The organization of the *Conservatoire* was modified by Bonaparte in Mar. 1800, after which the staff stood as follows:

Director: Sarrette. Five Inspectors of Tuition: Gossec, Méhul, Lesueur, Cherubini and Monsigny. Thirty first-class Professors. Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gaviniès, Hugot, Kreutzer, Persus, Plantade, Rode, Rodolphe, Sallentin, etc. Forty second-class Professors: Adrien, Baillot, Boieldieu, Dornich, Eler, Jadin, etc.

The *Conservatoire* was again reorganized on 15 Oct. 1812 by the famous *Décret de Moscou*, under which eighteen pupils, nine of each sex, destined for the *Théâtre Français*, received an annual allowance of 1100 francs, on the same footing with the pensionnaires—eighteen vocal students, twelve male and six female. This *pensionnat* had been established in 1806, but the men alone lived at the *Conservatoire*. It was abolished in 1870.

On 28 Dec. 1814 Sarrette was abruptly dismissed from the post he had filled with so much zeal and talent, and though reinstated on 26 May 1815, he was compelled to retire finally on 17 Nov. following. The studies were interrupted for the time, and the school remained closed until Apr. 1816, when it reopened under its former title of *École Royale de Musique*, with Perne as Inspector-General. Cherubini succeeded him on 1 Apr. 1822 and remained

until 8 Feb. 1842, when he was replaced by Auber, who directed the *Conservatoire* until his death (12 May 1871). He was followed by Ambroise Thomas (1871-96); Théodore Dubois (1896-1905); Gabriel Fauré (1905-20); Henri Rabaud (1920-41); Claude Delvincourt (1941-54) and Marcel Dupré, the present director.

The budget originally amounted to 240,000 francs, but this in 1802 was reduced to 100,000, a fact indicative of the grave money difficulties with which Sarrette had to contend through all his years of office, in addition to the systematic opposition of both artists and authorities. By the publication of the '*Méthode du Conservatoire*', however, to which each professor gave his adherence, he succeeded in uniting the various parties of the educational department on a common basis. Among the scholars of the institution who assisted in this work were Ginguené, Lacépède and Prony. Under Sarrette the pupils were stimulated by public rehearsals; to him is also due the building of the old library, begun in 1801, and the inauguration of the theatre in the Rue Bergère, opened in 1812. In the same year he obtained an increase of 26,800 francs for the expenses of the *pensionnat*. The institution of the *Prix de Rome* in 1803, which secured to the holders the advantage of residing in Italy at the expense of Government, was his doing.

Under Perne's administration an *École Primaire de Chant* was formed on 23 Apr. 1817, in connection with the *Conservatoire*, and directed by Choron. The inspectorship of the *École de Musique* at Lille was given to Plantade. In 1810 it adopted the title of *Conservatoire Secondaire de Paris*, in which it was followed by the *École* at Douai, no longer in existence. The formation of special classes for lyrical declamation and the study of opera parts was also due to Perne.

Cherubini's strictness of rule and his profound knowledge made his direction very favourable to the progress of the *Conservatoire*. The men's *pensionnat* was reorganized under him, and the number of public practices, which all prize-holders were forced to attend, increased in 1823 from six to twelve. The *École de Musique* founded at Toulouse in 1820 was attached to the *Conservatoire* (1826), as that of Lille had previously been. He opened new instrumental classes, and gave much encouragement to the productions of the *Société des Concerts du Conservatoire*. By his means the library acquired the right to one of the two copies of every piece of music or book upon music which authors and composers are compelled to deposit with the Ministry of the Interior (29 Mar. 1834). In short, during his long administration he neglected no means of raising the tone of the studies of the Central *Conservatoire*, and extending its influence.

The following were among his principal coadjutors:

Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa (composition); Lamé, Lays, Garat, Plantade, Ponchard, Banderah, Bordogni, Faneçon, Laure Cinti-Damoreau (singing); instrumental classes—Benost (organ); Louis Adam and Zimmermann (pianoforte); Baillet, Kreutzer, Habeneck (violin); Baudiot, Norblin, Vasilin (cello); Guillou, Tulou (flute); Vegt (oboe); Lefèvre, Klosé (clarinet); Delcambre, Gebauer (bassoon); Dauprat, Méfied (horn); Dauverné (trumpet); Dieppo (trombone); Naderman, Prunier (harp); Adolphe Nourrit (opera); Michelot, Samson, Provost and Beauvallet (tragedy and comedy).

Among the professors appointed by Auber we may mention:

Adolphe Adam, Ambroise Thomas, Réber (composition); Elwart, Bazin (harmony); Battaille, Duprez Faure, Garcia, Réval, Masset (singing); Louise Farrenc, Henri Herz, Marmontel, Le Couppey (pianoforte); Alard, Girard, Massart, G. Dancla (violin); Franchomme and Chevillard (cello); Mlle Brohan, Regnier, Monrose, Bressant (comedy).

Classes for wind instruments:

Tulou, Dorus (flute); Verrout (oboe); Willent, Cokken (bassoon); Gallay, Méfied (horn); Forestier, Arban (cornet).

The beginnings under Auber's management were most brilliant, and he drew public attention to the Conservatoire by reviving the public rehearsals. The façade of the establishment in the Faubourg Poissonnière was rebuilt in 1845, and in 1864 the building was considerably enlarged, while those in the Rue du Conservatoire were inaugurated, including the hall and offices of the theatre, the museum and library.

But notwithstanding the growing importance of the Conservatoire under Auber's strict and impartial direction, the last years of his life were embittered by the revival of the office of Administrateur in the person of Lassabathie, a former Chef du Bureau des Théâtres, and the appointment of a commission in 1870 to reorganize the studies—a step in which some members foresaw the ruin of the school. Lassabathie published his 'Histoire du Conservatoire Impérial de Musique et de Déclamation' (Paris, 1860), a hasty selection of documents, but containing ample details as to the professional staff.

During the régime of Ambroise Thomas the office of Administrateur was suppressed; lectures on the general history of music were instituted; an orchestral class directed by Deldevez and compulsory vocal classes for reading at sight were founded, and the *solfège* teaching was completely reformed. Thomas endeavoured to improve the tuition in all its branches, to raise the salaries of the professors and increase the general budget. Among the musical professors under the directorship of Théodore Dubois may be mentioned:

Leneveu, Widor, Fauré (composition, counterpoint and fugue); Bourgault-Ducoudray (musical history); Rose Caron, Jean Lassalle, Warot, Dubulle (singing); G. Marty (vocal ensemble); Guilmant (organ and improvisation); Diémer, Philipp, Delaborde, Duvernoy, Marmontel (pianoforte), Lefort, Bertheier (violin); Taffanel (flute).

Under G. Fauré's leadership:

Widor, P. Vidal, Gédalge, Caussade (composition, counterpoint and fugue); M. Emmanuel (musical history); H. Büsser (vocal ensemble); E. Gigout (organ and improvisation); Paul Dukas, replaced by Vincent d'Indy (orchestral and conducting class); Diémer, Philipp, A. Cortot (pianoforte); Lefort, Remy, Nadaud (violin); Loeb (cello);

and under H. Rabaud's:

Dukas, Roger-Ducasse (composition); Philippe Gaubert (orchestration and conducting); Laloy (musical history); Croiza (singing); Capet (violin), Vieux (viola), Moÿse (flute).

There are about 90 teachers in all. A yearly 'Annuaire officiel du Conservatoire National de Musique et de Déclamation' gives the names of all the teachers and the general regulations of the establishment, as well as the list of branch schools of the Conservatoire and of the Écoles Nationales de Musique.

The Chief Council of Instruction is formed of the Minister of Public Instruction and Fine Arts, the Director of Fine Arts, the Director of the Conservatoire, the Chef du Bureau des Théâtres, the Secretary of the Conservatoire. They are assisted (for the musical section) by a body of 18 members, 10 of whom do not belong to the Conservatoire and 8 of whom are professors there; a similar arrangement exists for dramatic studies with, however, only 2 professors belonging to the school.

Under Delvincourt's directorship several new classes were opened (musical analysis, aesthetics) and the Orchestre des Cadets du Conservatoire was formed. Milhaud's appointment as a professor of composition undoubtedly meant that the academic spirit of the Conservatoire is somewhat softening. A pupils' committee is encouraged in organizing meetings (Cercle Culture du Conservatoire), where modern music of every description is performed and discussed. A monthly 'Bulletin' is edited by junior editors under the director's supervision and responsibility. Contacts and exchanges with foreign countries, especially Great Britain and the U.S.A., are increasing.

The Conservatoire provides free musical and dramatic instruction for upwards of 600 pupils and *auditeurs*, who, besides their regular studies, have the advantage of an extensive library and a museum of musical instruments.

The library has been moved into a building specially built for the purpose. It dates from the foundation of the school itself and is open to the public daily from 10 to 4. The first librarian, Eler, was followed by Langlé (1796-1807), the Abbé Roze (1807-20), Perne (1820-1822), Fétis (1827-31), Bottée de Toulmon (1831-50), Berlioz (as conservateur 1839-50, and as librarian 1852-69), Félicien David (1869-76), Weckerlin (1876-1909), J. Tiersot (1909-20), H. Expert (1920-33), J.-G. Prod'homme (from 1933).

The library contains over 22,000 scores, 850 instrumental "methods", 550 treatises on harmony, composition, fugue, etc. The *sofège*, plainsong and singing methods number 5000 volumes, there are over 3000 volumes of musical literature. The number of works is increased constantly by means of a special grant. It also possesses a considerable number of manuscripts and autographs, to which those of the Prix de Rome were added in 1871. This collection contains the autographs of all the prize cantatas since the foundation of the Prix de Rome in 1803. Among the other important collections are those of Eler, composed of works of the 16th and 17th centuries put into score; of Botté de Toulmon, comprising 85 volumes of manuscript copies of the masterpieces of the 14th, 15th and 16th centuries from Munich, Vienna and Rome, including all Palestrina's masses. In 1872 the library was further enriched by Schœlcher's collection, containing every edition of Handel's works and a vast array of Handel literature. Among the extremely rare works are:

'El Melopeo' by Cerone; treatises by Agricola, Luscinius, Praetorius, Mersenne; several editions of Gafur, 'Il Transilvano' by Diruta; original editions of most of the old clavichists; 'L'Orchésographie' of Thomot Arbeau; the 'Ballet Comique de la Reine', the 'Flores musice' of 1488; old missals and treatises on plainsong.<sup>1</sup>

The museum, inaugurated 1861, now in the same building as the library, is open to the public on Mondays and Thursdays from 1.30 to 4. At first it merely contained the 230 articles which the government had purchased from Clapisson (the first Conservateur) in 1861, and 123 musical instruments transferred from the Garde Meuble and other state institutions, or presented by private donors. On the appointment of Gustave Chouquet on 30 Sept. 1871 the number of objects did not exceed 380, but it now possesses about 2300 instruments and objects of art of the greatest interest. He was succeeded as Conservateur du Musée by Léon Pilhaut (d. 1 Jan. 1904), René Brancour and (1949) Georges Migot. A full historical catalogue was published by G. Chouquet (see Bibl.). The Museum was reorganized and reopened on 1 Oct. 1939, from which date it was open to the public on Thursdays only.

There are affiliated schools of music (Écoles succursales) at Dijon, Lille, Lyons, Nancy, etc. In 1871 Henri Réber succeeded Ambroise Thomas as inspector of these provincial schools; then came E. Reyer, with Lenepveu, Joncières, H. Maréchal, Canoby and Fauré as assistant inspectors. A later (1926) Inspector-General was Alfred Bruneau; others were the composers P. V. de La Nux and Paul Dukas. After them came Raoul Laparra, Max d'Ollone, André Bloch and Raymond Loucheur.

M. L. P., adds.

<sup>1</sup> See also LIBRARIES.

BIBL.—CHOUQUET, GUSTAVE, 'Le Musée du Conservatoire National de Musique' (Paris, 1875).  
CONSTANT, PIERRE, 'B Sarrette et les origines du Conservatoire' (Paris, 1895).  
PROD'HOMME, J.-G. & CRAUZAT, E. DE, 'Les Menus Plaisirs du Roi. L'École Royale et le Conservatoire de Musique' (Paris, 1929).

**CONSERVATORIO** (Ital., lit. Conservatory). In modern Italian terminology a school of music, the *conservatorio* was originally a charitable institution where illegitimate, deserted and orphaned children were kept (*conservati*) until they were old enough to fend for themselves. The notion that *conservatori* were schools at which the art and science of music was preserved from corruption<sup>2</sup> is erroneous. They were sometimes attached to hospitals or hostels (*ospedali*), as for instance in Venice to the Hospital for Incurables and the Beggars' Hostel. But these homes in some Italian towns made a point of teaching the children music in such a way that it could serve those with sufficient talent for a profession later on.

Of the Italian *conservatori* the most ancient were the four Neapolitan schools, Santa Maria di Loreto, Sant' Onofrio, De' Poveri di Gesù Cristo and Della Pietà de' Turchini.<sup>3</sup>

The *conservatori* of Venice were also four in number: L' Ospedale della Pietà, L' Ospedale dei Mendicanti, L' Ospedale degli Incurabili, L' Ospedaleto de' SS. Giovanni e Paolo

E. B.

**CONSERVATORY** (Fr. *Conservatoire*, Ital. *Conservatorio*, Ger. *Conservatorium* or *Konservatorium*). A special kind of institution offering musical education in all its branches, of which the Conservatoire de Paris may be regarded as the prototype.

Up to the end of the 18th century the study of music was reserved, on the one hand, for the rich who were able to afford private tuition and, on the other, to the talented poor who were trained in the choirs and chapels of the churches or princely courts. It was not until the middle classes in turn discovered a need for music and musical education on reaching social independence that special schools established themselves. The Paris Conservatoire was founded in 1793. Its name, however, was not new, but derived from the Italian *conservatorio* or *ospedale* (hospital), a type of orphanage or foundling-hospital whose musically gifted young inmates were literally "conserved" for the art of music and trained for musical service at church or court, including the court operas. The first of these *conservatori* was founded at Naples in the 16th century, and this example was soon followed by other Italian towns, such as Venice, Palermo, etc. But in Paris an entirely new spirit made itself felt. The intention was that

<sup>2</sup> C. M. Phillimore in previous editions of this Dictionary

<sup>3</sup> So called because of their blue uniform.

the Conservatoire should provide free or almost free tuition in music for all gifted pupils, without distinction of rank or social position. It was founded at the height of the "Terror" for the main purpose of educating artists for the concerts, military bands and theatres of the French Republic. Later this programme was found to be too narrow, and the policy of dictating the pupils' future artistic activities was abandoned.

Such was the position at the Paris Conservatoire when the democratic idea of musical education began to take root all over Europe. The Paris model was followed everywhere, though adapted to local conditions. In 1807 a Conservatory was founded at Milan by the French governor, Eugène de Beauharnais; in 1808 Naples followed this example. Next came Prague in 1811, Brussels in 1813, Florence in 1814, Vienna in 1817, London in 1822, The Hague in 1826, Liège in 1827, Ghent in 1833, Geneva in 1835, Leipzig in 1843, etc.

The German *Musikhochschulen*, founded about 1870 by Kretzschmar, may be regarded as a deviation from the Conservatory principle, dictated by the need of the higher and more scientific instruction characteristic of the second half of the 19th century. A. L. C.

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CORBET, A., Essay in 'Vlaams Jaarboek' (Antwerp, 1939).

GEVAERT, F., 'De l'enseignement public de l'art musical à l'époque moderne' (Ghent, 1876).

**CONSOLE.** The manuals, drawstops, pedals, and accessories of the organ, taken as a whole, and as distinct from the actual pipes and bellows.

**CONSONANCE.** See ACOUSTICS.

**CONSONANCE, STUMPF'S THEORY OF.** See ACOUSTICS.

**CONSORT.** An English 16th- and 17th-century term for a group of instruments playing concerted music, as well as for the music and for the performance. In a "whole" consort all the instruments (most commonly viols) belong to the same family. A "broken" consort consists of instruments of different kinds using different methods of producing sound. Morley, Rosseter and Leighton were three of the composers who wrote music between 1599 and 1614 for a broken consort of lute, pandora, cittern, treble and bass viols, and bass recorder—a curious combination which seems to have had a special vogue at this period. Praetorius speaks admiringly of its lovely tone-quality. Matthew Locke is one of the last to use the term. R. T. D.

BIBL.—DART, THURSTON, 'Morley's Consort Lessons of 1599' (Proc. Roy. Mus. Ass., 1947-48).

See also Chest of viols.

**CONSORT OF VIOLS.** The whole or unmixed consort of viols, like its nearest counterpart the string quartet of violins, is

one of the great media of chamber music. The viols were in use some hundreds of years before the violins, but they did not assume their classical form, nor were they developed as a complete chamber family, until the 16th century, by which time their younger collaterals the violins were already evolving from a distinct lineage in which the *lira da braccio* and the rebec were chiefly prominent.

During the 16th century the viols remained supreme as chamber strings, and mingled on equal terms with the violins in the fluctuating but picturesque "occasional" orchestras increasingly in evidence at banquets, festivities and theatrical entertainments. A large literature of serious chamber music for the consort of viols survives from this period, particularly of Italian, Spanish and English origin. Though derived from vocal counterpoint, and especially from the custom of transferring vocal works to the viols as an alternative method of performance, this chamber music began to acquire an instrumental character, less rapidly than the contemporary music for the lute, which imposes its own idiom, but nevertheless steadily. The English consorts of the early Tudor court are beautiful but not characteristically instrumental, resembling the melodious partongs of their period; while the subsequent English *In Nomines*, which only very exceptionally show instrumental traits, are based on a more ambitious vocal model (namely the polyphonic motet), suffer noticeably from the lack of words and tend to heaviness and monotony until the end of the century, when their style merged with that of the fantasy into one of the most successful instrumental idioms of the baroque age. Many of the Italian *ricercari* and fantasies of the 16th century have a livelier and more instrumental character; but the most striking examples are the Spanish ornamental variations, for the consort of viols, upon vocal madrigals and other works. These are illustrated, with instructions for improvising others of their kind, in Diego Ortiz's 'Tratado de glosas sobre cláusulas . . .' (Rome, 1553) and other publications, and the best of them are of the highest craftsmanship and inspiration.

During the 17th century the violins, hitherto generally regarded as more suited to dance music than to abstract chamber music, encroached steadily on territory once exclusive to the consort of viols. Much music of uneven merit and no great pretensions continued to be composed for viols in Germany, chiefly as suites of dance pieces in simple part-writing. But in England the first half of the 17th century produced by far the most important chamber works in the entire literature of the instrument: conservative and contrapuntal in

construction, but progressive and emotional in harmony.<sup>1</sup> These works cannot be played satisfactorily on violins, because their intricate polyphony and thick scoring requires the peculiar sharp clarity of the viols in order to achieve the proper effect.<sup>2</sup> There are also, however, still larger numbers of light dance movements, ayres and tuneful pieces of every kind, composed in the same school, which were played either on viols or on violins and, being transitional in idiom, succeed equally on either. It is important not to confuse these two branches of Stuart chamber music, either with each other or with a third branch composed for violins in an idiom specifically suited to that instrument.

The decline of the consort of viols from the early 17th century elsewhere and from the late 17th century in England resulted from the profound changes in musical style and purpose which characterized that revolutionary epoch. In broad terms, massive, dramatic and tempestuous effects are all more typical of the violins than of the viols; light, pellucid and transparent effects are more typical of the viols than of the violins. The viols cannot play so loudly or so emphatically; the violins cannot make a rich contrapuntal texture so clear. In expressiveness, finesse and tonal beauty the two families compare very closely. The choice is therefore dependent on the musical purpose in hand. The replacement of the consort of viols by the consort of violins during the 17th century was a musically correct decision. The return of the viols at the present day as the vehicle of their own magnificent chamber music, and it is to be hoped of new music yet to be composed, is equally necessary and correct.

During the early part of the 18th century the complete consort of viols fell into universal abeyance. Only in the French court school did the treble viol (together with the momentarily fashionable *pardessus* a fourth higher) hold its own. But the bass viol (*viola da gamba* generally so called, though the name applies strictly to all sizes) remained of importance in two functions. It was frequently preferred to the cello (particularly so in France, where the cello was strenuously opposed) as the string bass even with violins in chamber music, on account of its golden clarity of tone, which blends more evenly with the harpsichord and with one or two violins or wind instruments. And it continued to be valued as a solo instrument, for example by J. S. Bach, who also employed it as an *obbligato* part in his Passions and cantatas. It did not, however, survive the end of the 18th century.

The best contemporary description both for

the substance and the spirit of the consort of viols in its highest development is to be found in Mace's 'Musick's Monument' (1676, pp. 234 ff.) :

We had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ; Interpos'd (now and then) with some Pavns, Allmaines, Solemn, and Sweet Delightful Ayres, all which were (as it were) so many Pathetical Stories, Rhetorical, and Sublime Discourses, Subtil, and Accute Argumentations; so Suitable, and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind, that to set Them forth according to their True Praise, there are no Words Sufficient in Language, yet what I can best speak of Them, shall be only to say, That They have been to my self, (and many others) as Divine Raptures, Powerfully Captivating all our unruly Faculties, and Affections, (for the Time) and disposing us to Solidity, Gravity, and a Good Temper; making us capable of Heavenly, and Divine Influences. . . .

And These Things were Performed, upon so many Equal, and Truly-Sciz'd Viols, and so Exactly Strung, Tun'd, and Play'd upon, as no one Part was any Impediment to the Other [p. 237 "For we would never allow Any Performer to Over-top, or Out-cry another by Loud Play; but our Great Care was, to have All the Parts Equally Heard"], but still (as the Composition required) by Intervals, each Part Amplified, and Heightned the Other; The [chamber] Organ Evenly, Softly and Sweetly According to All.

Whereas now the Fashion has Cry'd These Things Down, and set up others in their Room; which I confess make a Greater Noise; but which of the Two is the Better Fashion, I leave to be Judg'd by the Judicious.

R. D.

Constable, Henry. See Benjamin (song). Moeran (song). Stanford (partsong).

Constant, Benjamin. See Montemezzi ('Heller', opera).

CONSTANTIN, Louis (b. ? , c. 1585; d. Paris, Oct. 1657).

French violinist and composer. He was "Roy des violons" and one of the best of the virtuosi of the early French school. Merseune mentions him with praise.<sup>3</sup> He was a composer and performer, and took part, while still a youth, in the music of Louis XIII. He succeeded his friend Richomme on 12 Dec. 1624 in the post of "Roy des violons", which gave him authority over the whole body of minstrels and players. He held this post until his death, after which it passed to Guillaume Dumanoir. One of his sons, Jean Constantin, was violinist-in-ordinary to the court of Louis XIV. Another Constantin, possibly his grandson, was an oboe player at the court in 1708.

M. F.

BIBL.—THOINAN, E., 'Louis Constantin, roi des violons' ('Chronique musicale', Vol. XI, Paris, 1876).

CONSTANTINESCU, Paul (b. Ploesti, 1909).

Rumanian composer. He studied in Bucharest and Vienna. Later on he became director of broadcasting in Bucharest. His works include an opera, 'The Stormy Night'; a ballet, 'The Wedding in the Far End of Moldavia'; a Liturgy in the Byzantine style; various choral works; a 'Sinfonietta', a Suite and 'Four Fables' for orchestra; a Sonata for violin and pianoforte; a Rumanian song cycle, etc.

E. B.

<sup>1</sup> See FANTASY, IN NOMINE & PAVAN

<sup>2</sup> See CHEST OF VIOLS.

<sup>3</sup> 'Harmonie universelle', IV, 101 (1636).



**CONSTRUCTION.** The writing of a piece of music according to an appreciable plan. The element of construction is most important in instrumental music, where there is no accessory interest to keep the mind engaged and no shape imposed on the music from the outside, by a poem or other kind of text. In all music connected with words the definiteness of construction must yield to the order of the language, and be dependent on what it expresses for the chief part of its effect; but in instrumental music it would be impossible for the mind to receive a satisfactory impression from a work which was purely continuous and had no such connection between its parts as should enable the hearer to refer from one part to another and thereby assist his attention. The only manner in which the sense of proportion and plan, so important in works of art, can be introduced into music is by repetition of parts which shall be distinctly recognized by the rhythm and order of succession of their notes, and are called the subjects. And the construction of a fine movement is like that of a grand building in which the main subjects are the great pillars upon which the whole edifice rests, and all the smaller details of ornamentation are not just an irregular medley of ill-assorted beauties, but being reintroduced here and there, either simply or disguised with graceful devices, give that unity and completeness to the general effect which the absence of plan can never produce.

As instrumental music grows older new plans of construction are frequently invented, especially in small lyrical pieces, which imitate more or less the character of songs or represent some fixed and definite idea or emotion, according to the supposed order or progress of which the piece is constructed. In small pieces for single instruments originality of plan is generally an advantage; but in large forms of instrumental composition it is desirable for the general plan to be to a certain extent familiar, though it is on the other hand undesirable that it should be very obvious. The former strains the attention too heavily, the latter engages it too slightly. An account of the plans most generally used for such large instrumental works as symphonies, concertos, overtures, sonatas, etc., will be found under their own headings, and from a more generalized point of view in a special article.<sup>1</sup>

G. H. H. P.

**CONSUELO** (Opera). See GORDIGIANI. RENDANO.

**CONTADINA IN CORTE, LA** (Opera). See SACCHINI.

**CONTADINE BIZARRE, LE** (Opera). See PICCINI.

**CONTANO** (Ital., they count). A direction sometimes found, rather superfluously, in

<sup>1</sup> See FORM.

separate vocal or instrumental parts of a work where the performers have a prolonged rest, warning them to count the silent bars to make sure of coming in again at the proper moment.

**CONTE CAMELLA, IL** (Opera). See GOLDONI.

**CONTEMPORARY MUSIC CENTRE.** See BRITISH MUSIC SOCIETY.

**CONTES D'HOFFMANN, LES** ('The Tales of Hoffmann'). Unfinished opera in 3 acts by Offenbach, with a prologue and an epilogue, completed and orchestrated by Guiraud. Libretto by Jules Barbier and Michel Carré, based on their play (1851) derived from stories by E. T. A. Hoffmann. Produced (posthumously) Paris, Opéra-Comique, 10 Feb. 1881. 1st perf. abroad, Vienna, Ringtheater<sup>2</sup> (trans. by J. Hopp), 7 Dec. 1881. 1st in U.S.A., New York (in French), 16 Oct. 1882. 1st in England, London, Adelphi Theatre (in German), 17 Apr. 1907.

**CONTESSA DE' NUMI, LA** (Opera). See METASTASIO.

**CONTESSINA, LA** (Opera). See GOLDONI.

**CONTI, Carlo** (b. Arpino, 9 Oct. 1796; d. Arpino, 10 July 1868).

Italian composer. He studied at Naples with Tritto, Zingarelli and Mayr, and had his first opera performed when still a pupil of the Collegio di San Sebastiano (1819). Ten more operas followed up to 1829, the most successful of which was 'L' Olimpia' (Naples, 1826), but Conti gave up writing for the stage at an early age and devoted himself to teaching. He became professor of counterpoint at the Naples Conservatory in 1846 and deputized for the blind Mercadante (who retained the title of director and outlived Conti) from 1862 until his death. Conti also wrote masses and other music for the church, cantatas and instrumental music.

A. L.

**CONTI, Francesco Bartolomeo** (b. Florence, 20 Jan. 1681; d. Vienna, 20 July 1731).

Italian theorbist and composer. He was court theorbist in Vienna, 1701-5, when he resigned; but he was reappointed theorbist in 1708, with the additional post in 1713 of court composer. From this time he devoted himself with marked success to the composition of operas, especially the higher kind of comic opera. His best work was the tragi-comic opera 'Don Chisciotte in Sierra Morena', based on Cervantes, which is a model of its kind for the clear delineation of each separate character. It was performed first at the Carnival of 1719 in Vienna and afterwards (1722) at Hamburg, in German (as were several others of his operas). His 'Clotilda' (Vienna, 1706) was produced in London

<sup>2</sup> The theatre was destroyed by fire during the second performance



(1709), and the songs were published by Walsh. Conti's cantatas and oratorios are solid and thoughtful.

Altogether he wrote about 40 works for the stage (operas, serenatas, intermezzi, etc.) and 9 oratorios, the scores of nearly all of which are still preserved in the Vienna libraries. The opera 'Ormida' produced by Handel in London 1730 is not by him but probably by Bartolommeo Cordans. C F. P., rev. A. L.

**CONTI, Gioacchino.** See GIZZIELLO.

**CONTI, Ignazio Maria** (b. ? Florence, 1699; d. Vienna, 28 Mar. 1759).

Italian composer, son of F. B. Conti. He presumably studied with his father and held an appointment as court theorist in Vienna from 1720 until his death. Between 1727 and 1739 8 operas and serenatas, and 7 oratorios of his were performed at the Austrian court; in addition he wrote many masses and other music for the church. Most of the scores are still extant, but unlike those of his father, his works never became known outside Vienna.

A. L.

**CONTINENTAL FINGERING.** The fingering of keyboard music with figures 1 to 5 for each hand, 1 standing for the thumb, a system that is no longer "continental" only, but has become universal. The term was used in Britain in the 19th century to differentiate this kind of fingering from the so-called "English fingering" (by no means English throughout the history of keyboard music, however), which provided for four fingers (marked 1-4) and a thumb (marked +). Much confusion was caused in English pianoforte teaching in the 19th century once continental editions of the standard classics had begun to capture the British market, and the temporary vogue of "English fingering" had to yield to the wider currency as well as to the obviously more practical and logical nature of the system used in all other countries.

E. B.

**Contini, Domenico Filippo.** See SCARLATTI (1, 2 libs.).

**CONTINUO** (Ital.), short for *basso continuo*, the Italian equivalent of Thorough-bass. See also Accompaniment (*passim*).

**CONTRA** (x). A prefix of which the musical meaning is "an octave below".

**CONTRA** (2). See ORGAN STOPS

**CONTRA-CLARONE.** See CLARINET.

**CONTRA-FAGOTTO.** See BASSOON.

**CONTRABASS CLARINET.** See CLARINET.

**CONTRABASS POSAUNE.** See TROMBONE.

**CONTRABASS TUBA.** See TUBA.

**CONTRABASSET-HORN.** See CLARINET.

**CONTRABASSO** (Ital.) The Double Bass. See also BASS (2).

**CONTRABASSOON.** See DOUBLE BASSOON.

**CONTRABASSOPHON.** See DOUBLE BASSOON

**CONTRAFACITUM.** See PARODY MASS.

**CONTRALTO or ALTO**<sup>1</sup> (*contra*, or counter to the alto part in choral writing). The term used to denote the lowest of the three principal varieties of women's voices, the others being soprano and mezzo-soprano. Although the compass of the contralto voice may sometimes have a range of two and a half octaves from e upwards, it is the peculiarly rich and weighty quality of the lower register which gives it its character.

Florio (1598) defines the term as applying to "a counter treble in musicke", i.e. a second voice set against (*contra*) a high (*alto*) one. The original meaning is thus a second high voice rather than, as now, a low woman's voice. But since second parts were usually given to either a high-pitched man's voice (formerly contralto or countertenor, now male alto) or a woman's low voice, the term "contralto" became current for the latter. This happened at least as early as the first half of the 18th century: Owen Swiney wrote in 1730 that "Mr. Handel desires to have a woman contralt". G., rev.

See also Mezzo-Soprano. Singing. Soprano.

**CONTRALTO BUGLE.** The soprano Saxhorn in B $\flat$ .

**CONTRAPUNTAL.** Strictly speaking, music which is written according to the rules of counterpoint is called "contrapuntal", but the term is generally used indiscriminately as interchangeable with "polyphonic".

E. B.

See also Counterpoint. Polyphony.

**CONTRARY MOTION.** The progression of parts in opposite directions, one or more ascending while the other or others descend, e.g.:



In contrapuntal music it was considered preferable to similar or oblique motion, and it always has a stronger and more vigorous character than either of these. Many conspicuous examples of its use in later music may be found, as for instance in the slow movement of Beethoven's Symphony in C minor:



<sup>1</sup> In English usage the female voice of the alto range is now generally called contralto and the corresponding male voice alto, but the qualification "male alto" is still very frequently made.

Passing-notes are allowed to progress continuously by contrary motion until they arrive at notes which form a part of some definite harmony (\*), e.g.:



from the first movement of Beethoven's Sonata in B $\flat$  major, Op. 106. C. H. H. P.

**CONTRATENOR.** See COUNTERTENOR.

**CONTREBASSE-À-ANCHE.** See DOUBLE BASSOON.

**CONTREBASSE GUERRIÈRE.** See CLARINET.

**CONTREDANSE** (Engl. *country dance*; Ger. *Contretanz*). A dance of English origin, the French name being clearly a corruption of the English one. It replaced in popular favour the branle, which was in great vogue in France during the 18th century until the reign of the quadrille. The 'Suites de danses de bals du roi' (Ballard, 1699) contain 17 "contredanses anglaises". It was also introduced into French stage music, e.g. in Dauvergne's 'Les Troqueurs' (1753) in the final ballet.

The music to the contredanse is of a lively character, it is written either in 2-4 or in 6-8 time, and consists uniformly of eight-bar phrases, each of which is usually repeated. The name is a corruption of the English "country dance", one of several French words of English origin (e.g. *redingote*, *bouledogue*, *boulevardin*, *molesquine*, etc.). Beethoven wrote 12 contredanses for orchestra, from one of which he developed the finale of his "Eroica" Symphony. Mozart also wrote a number. A series of 5 or 6 contredanses forms a Quadrille.

E. P. & M. L. P.

Raoul Auger Feuillet, a dancing-master of Paris, was the author of an ingenious system by which dance steps could be noted down in diagrams showing the position and movement of the feet corresponding to each bar of the music. Something of the sort had been previously attempted by Charles Lous Beauchamp (1696-1705), but Feuillet carries out the idea with a degree of elaboration which tends to defeat itself owing to the bewildering complexity of the diagrams which result. His book was first published in 1701 and is entitled 'Chorégraphie, ou L'Art de décrire la danse par caractères, figures et signes démonstratifs'. It was translated into English by John Weaver in 1706 with the title 'Orchesography, or The Art of dancing by characters and demonstrations' (published by J. Walsh). Gallini, who

wrote on the art of dancing in 1772, speaks of *chorégraphie* as "an inextricable puzzle or maze of lines and characters, hardly possible for the imagination to seize or for the memory to retain", and concludes that diagrams such as those of Feuillet can be intelligible only to dancing-masters, who are just the persons who have no need of them.

Feuillet published several collections of dances in this curious notation, and notably a 'Recueil de contredanses mises en chorégraphie' (1706), which is of the highest value as establishing the English origin of the French *contredanse*. Such well-known English tunes as 'Greensleeves' and 'Christchurch Bells' appear here as 'Les Manches vertes' and 'Le Carillon d'Oxford' (see Mus. T., Feb. 1901).

J. F. R. S.

See also Country Dance. Quadrille.

**CONTRERAS, Salvador** (b. Cuernavaca, 10 Nov. 1912).

Mexican violinist and composer. He studied composition with Chávez and violin with Revueltas; he is a member of the violin section of the Orquesta Sinfónica de México. In 1935, with Ayala, Moncayo and Galindo, he formed a "Grupo de los Cuatro", dedicated to propaganda for new Mexican music. Contreras has written several works for chamber music in a neo-classical vein, using material of native inspiration. His choral work 'Corridos' was performed by the Orquesta Sinfónica de México on 16 Aug. 1940. N. S.

**CONTUMACCI.** See COTUMACCI.

**CONUS.** See KONIUS.

**CONVERSE, Frederick (Shepherd)** (b. Newton, Mass., 5 Jan. 1871; d. Westwood, Mass., 8 June 1940).

American composer. He was educated in the public schools of his native town and began to study the pianoforte under local teachers. His father intended him to make a commercial career, but his musical inclinations prevailed. He entered Harvard University in 1889 and took the musical courses under John Knowles Paine. He graduated in 1893 with highest honours in music, and at this time his first work, a Sonata for violin and pianoforte, was performed.

Converse, after graduation, endeavoured to carry out his father's ideas, but a few months in an office proved that this was not his province. Having determined to become a professional musician, he pursued his studies under Carl Baermann, an eminent Boston pianist, and in composition with George Chadwick. Subsequently he went to Europe and studied in the Royal School of Music in Munich, from which he graduated in 1898 with honours in composition. His first Symphony was produced at that time.

On returning to America Converse settled

again at Boston, where he taught harmony in the New England Conservatory, 1899-1901. Then, till 1904, he was instructor in composition in Harvard University and in 1904-7 assistant professor of music there. In 1907 he resigned in order to devote himself entirely to composition. Converse's earliest works showed the influence of his orthodox Munich training, but with his 'Festival of Pan' he made his departure toward the modern romantic style. Walt Whitman's poetry liberated him from formal traditions, and his 'Mystic Trumpeter', regarded by most American commentators as his best composition, disclosed his eager search for imaginative delineation and dramatic expression. Converse was a composer of independent methods and large technical skill.

On 18 Mar. 1910 the Metropolitan Opera in New York produced 'The Pipe of Desire', which had already appeared at Boston, but was the first American work to be performed in the New York opera-house. In 1933 Converse became an honorary Doc. Mus. of Boston University and in 1936 he was elected a member of the National Institute of Arts and Letters.

The following is a list of his principal works<sup>1</sup>.

## OPERAS

- 'The Pipe of Desire' (libretto by George Edward Barton), prod. Boston, 31 Jan 1906
- 'The Sacrifice' (lib. by composer & John Albert Macy), prod. Boston, 3 Mar 1911.
- 'Beauty and the Beast' (lib. by Percy Mackaye)
- 'The Immigrants' (lib. by Mackaye).

## INCIDENTAL MUSIC

- Music for Percy Mackaye's play 'Jeanne d'Arc' (1906)

## FILM MUSIC

- 'Puritan Passions' (after Percy Mackaye's 'The Scarecrow') (c 1923-24).

## CHORAL WORKS

- Psalm for male voices, brass & orch. (1906).<sup>2</sup>
- 'Job', dramatic poem for solo voices, chorus & orch (1907).<sup>3</sup>
- 'Masque of St. Louis' (1914).
- 'The Peace Pipe', cantata (Longfellow).
- 'The Flight of the Eagle', cantata.
- 'The Answer of the Stars', song for soprano, chorus & orch

Several other cantatas, ballads, &c., for mixed, men's or women's chorus.

## ORCHESTRAL WORKS

- Overture 'Youth' (1897).
- Symphony No. 1, D mi. (1898).
- Festival March (1900).
- 'The Festival of Pan' (1900).
- 'Endymion's Narrative', tone-poem after Keats (1903)
- 'Euphrosyne', overture (1903).
- 'The Mystic Trumpeter', orch. fantasy after Walt Whitman (1905).
- 'Ormazd', symph. poem (1912).
- 'Ave atque vale', tone-poem (1917).
- Symphony No. 2, G mi. (1920).
- Symphony No. 3, E mi (1922).

<sup>1</sup> There are a vast number of smaller compositions (many in MS) not listed here.

<sup>2</sup> Written for the dedication of the new buildings of Harvard Medical School.

<sup>3</sup> Written for the 50th anniversary of the Worcester (Mass.) Festival.

- 'Song of the Sea', tone-poem (1924).
- 'Flüvier Ten Million', 'a joyous epic' (c 1927).
- 'Elegiac Poem' (1928).
- Suite 'California' (1928).
- Suite 'American Sketches' (1934-35).
- Symphony No. 4, F ma.
- Symphony No. 5, F mi (1941).

## SOLO INSTRUMENTS AND ORCHESTRA

- 'Night' and 'Day', 2 poems for pf after Whitman (1905).
- Vn. Concerto, Op. 13.
- Fantasy for pf. (1922).
- Concertino for pf (1932).
- Rhapsody for clar., Op. 105.

## VOICE AND ORCHESTRA

- 'La Belle Dame sans merci' (Keats) for baritone (1903).
- 'Hagar in the Waste', for mezzo-soprano.
- 'Prophecy' for soprano (1932).

## CHAMBER MUSIC

- String Quartet No. 1, E mi, Op. 17 (1902).
- String Quartet No. 2, A mi, Op. 18 (1904).
- Trio for vn., cello & pf, E mi.
- Septet for vn., viola, cello, clar., bassoon, horn & pf.
- Prelude and Intermezzo for brass sextet.
- 2 Lyric Pieces for brass quintet.
- Also sonatas for vn. & pf., cello & pf., pf. solo, pf. pieces, songs, &c.

W. J. H., adds.

**CONVERSI, Girolamo** (b. Correggio, ?; d. ?).

Italian 16th-century composer. He was in the service of Cardinal Granvella, Viceroy of Naples, about 1584, and is known as the author of the following works: 'Canzoni a 5 voci', Venice, G. Scotto, 1572; reprinted by the same publisher in 1573, 1575, 1578, 1580, 1585 and 1589; 'Madrigali, a 6 voci, lib. 1', Venice, 1584; *ibid.* in 4to. Converse is familiar to English amateurs through his fine madrigal, 'When all alone my pretty love was playing', published in 'Musica Transalpina' in 1588.

See also Canzone.

**CONVITATO DI PIETRA, IL** (Opera).

See RIGHINI.

**CONVITO, IL** (Opera). See CIMAROSA.

Convò, Giulio. See Scarlatti (5, 2 libs.).

**COOGAN, Philip**. See COGAN.

**COOK, Edgar (Tom)** (b. Worcester, 18 Mar. 1880; d. Chipstead, Surrey, 5 Mar. 1953).

English organist, teacher and composer. Educated at the Royal Grammar School of Worcester, his musical training was that of the cathedral organ-loft, which in his case (he was assistant organist of Worcester for many years) meant experience of the Three Choirs Festival as well as of cathedral music proper. In 1908 he was appointed organist of Southwark Cathedral in London in succession to Madeley Richardson. There he utilized this experience in instituting a series of Saturday afternoon performances, with mixed choir and orchestra, of oratorios and kindred works. These have been widely appreciated and in some cases the novelties of the Three Choirs Festival have been given their first London performances in Southwark Cathedral.

Cook was a member of the teaching-staff of the R.C.M., where for many years he has had charge of the choir-training-class. His valuable little book, 'The Use of Plainsong', is published by the Plainsong and Mediaeval Music Society. He composed some church music and was active in all movements for the furtherance of church music. In 1934 he was created Mus. Doc. Cantuar in acknowledgment of these services.

H. C. G.

**COOK, Thomas Aynsley** (b. London, July 1831 or 1836; d. Liverpool, 16 Feb. 1894).

English bass singer. His father was an engraver in London, living in Cornhill. As a boy he had a fine soprano voice, which was trained by Edward Hopkins of the Temple. Developing into a powerful bass, he went to Germany and studied under Staudigl and other good teachers for five years, and sang at several Bavarian theatres. He made his début in England at the Theatre Royal, Manchester, in 1856, and was successful in leading bass parts of operas by Meyerbeer, Weber, Benedict, Balfe and Wallace, which he sang with the National English Opera headed by Lucy Escott. For three years he then toured with that prima donna in the U.S.A., and on his return he sang with the Pyne and Harrison company, besides appearing once with Grisi at Liverpool as Oroveso in 'Norma'.

In the 1870s Cook made a name for himself in London in the *opéras-bouffes* of Offenbach ('Grande Duchesse' and 'Barbe-Bleue'), besides supporting Santley at the Gaiety in Herold's 'Zampa', Auber's 'Fra Diavolo' and Lortzing's 'Peter the Shipwright'. His Devilshoof in 'The Bohemian Girl' was by that time famous, and he made the part his own.

Cook's connection with the Carl Rosa Opera began in Sept. 1874, at the Liverpool Amphitheatre, after a tour in America with the Parepa-Rosa Company; and, except for one short break, it lasted twenty years. During that period he sang an extensive round of parts and earned remarkable popularity in most of them. On the occasion of a "command" performance (1892) at Balmoral Castle (at which he sang as the Sergeant in 'The Daughter of the Regiment') he was reminded by Queen Victoria that she had heard him sing in Balfe's 'Satanella' at Covent Garden in the 1850s. He last appeared in public at Liverpool in Feb. 1894, only a few days before his death. He had a powerful voice of agreeable quality, his singing and acting being marked by abundant energy and spirit, coupled with a keen sense of humour.

Cook's daughter, Annie, who sang for some years with the Carl Rosa Company, became the wife of the conductor Eugène Goossens (second of that name) and the mother of Eugene

Goossens, jun., the composer and conductor, the oboist Leon Goossens and the harpists Marie and Sidonie Goossens.

H. K.

**COOKE, Arnold (Atkinson)** (b. Gomersal nr. Leeds, 4 Nov. 1906)

English composer. He was educated at Repton, Cambridge (1925-29), where he took the B.A., and under Hindemith at the High School for Music in Berlin (1929-32). After finishing his studies he became Director of Music at the Festival Theatre, Cambridge, and was appointed professor of harmony and composition at the Royal Manchester College of Music in 1933, remaining there for five years. In 1934 his Concert Overture No. 1 won third prize in the 'Daily Telegraph' competition. During the second world war (1941-45) he served in the Royal Navy, and in 1947 he was made professor of harmony and composition at the T.C.M. in London. He took his Mus.D. degree at Cambridge in 1948. In the following year his Symphony No. 1, in B♭ major (composed in 1947), was broadcast, and his pianoforte Quartet was performed at the Cambridge Festival, for which it was commissioned. A Concerto for string orchestra was broadcast on 5 June 1951. His oboe Quartet was given at a concert of the London Contemporary Music Centre. At present (1954) he is working on an opera, 'Mary Barton', based on a novel by Mrs. Gaskell.

Cooke's studies with Hindemith and in Germany generally had a marked influence on his style in composition, but national traits are by no means completely submerged. The following works have been published: string Quartet No. 1 (1933), Sonata for violin and pianoforte (1938), Sonata for viola and pianoforte (1937), Sonata for two pianofortes (1937), 'Alla Marcia' for clarinet and pianoforte (1947), Rondo in B♭ major for horn and pianoforte (1950), 'Bedtime', songs (1939).

Unpublished works not mentioned above include a cantata, 'Holderneth' (1934), Concert Overture No. 2 (1946), 'Passacaglia, Scherzo and Finale' for string orchestra (1931), Concerto in D major for strings (1948), pianoforte Concerto (1940), string Quartet No. 2 (1947), Quartet for flute and strings (1936), string Trio (1950), violin Sonata No. 2 (1950), cello Sonata (1941), pianoforte Sonata (1938) and various other vocal and chamber works.

C. M. (iii).

BIBL.—CLAPHAM, JOHN, 'Arnold Cooke's Symphony' (M. Rev., Vol. XI, 1950, p. 118).

**COOKE, Benjamin (i)** (b. ?; d. ?).

English 18th-century music seller and publisher. He was at "the Golden Harp", New Street, Covent Garden, London, in 1726-43. He was the father of Benjamin Cooke, the composer, who was born at New Street in

1734. Cooke senior published a considerable number of vocal and instrumental works, some obviously unofficial editions pirated from the works of other publishers, in keeping with the practice of the time, others under licence as authoritative first editions. His publications were mostly in a heavy bold style, but some were engraved in a lighter style by Thomas Cross. After Cooke's death or retirement some of his plates were acquired by John Johnson, who reissued copies from them. Cooke's publications included: Thomas Roseingrave's 'XII Solos for a German Flute, with a Through Base for the Harpsichord' (1727); Corelli's 'Sonatas', Opp. 1-5 (1728, etc.), and 'Concertos', Op. 6 (1732); Handel's 'VI Sonates', Op. 2 (c. 1733); 'Favourite Songs in the Opera of Operas, or Tom Thumb' (1733); Charles Avison's 'Six Celebrated Sonata's in Three Parts' (1736), and 'Six Concertos' (1740); John Humphries's 'XII Concertos', Op. 2 (1737) and Op. 3 (1741), J. F. Ramsh's 'Eight Solos for a German Flute with a thorough Bass' (1737); 'Twenty-four Country Dances for the year 1738'; 'Caledonian Country Dances' (c. 1738); 'The Complete Country Dancing Master', 3 vols. (c. 1738); A. Scarlatti's 'VI Concertos in Seven Parts' (1740); D. Scarlatti's 'XLII Suites', 2 vols. (1740); overtures to operas by Handel and others, songs from various operas and works by F. Barsanti, S. Lanzetti, W. Defesch, etc. w. c. s

**COOKE, Benjamin** (ii) (b. London, 1734; d. London, 14 Sept. 1793).

English organist and composer, son of the preceding. In his ninth year he was placed under the instruction of Pepusch and made such rapid progress that in three years' time he was able to act as deputy for John Robinson, organist of Westminster Abbey. In 1752 he was appointed successor to Pepusch as conductor at the Academy of Ancient Music. In Sept. 1757, on the resignation of Bernard Gates, he obtained the appointment of master of the choristers of Westminster Abbey, and on 27 Jan. 1758 that of lay vicar there. On 1 July 1762, on the death of Robinson, Cooke was appointed organist of the Abbey. In 1775 he took the degree of Doctor of Music at Cambridge and in 1782 was admitted to the same degree at Oxford. In the latter year he was elected organist of St. Martin's-in-the-Fields. He was an assistant director at the Handel Commemoration in 1784. In 1789 he resigned the conductorship of the Academy of Ancient Music to Arnold. He is buried in the west cloister of Westminster Abbey, where a mural tablet, with a fine canon by double augmentation<sup>1</sup> records his skill and worth.

Cooke's compositions, which are voluminous, are for the church, concert-room and chamber. For the theatre he produced nothing except an ode for Dr. Delap's tragedy 'The Captives' (1786). His church music comprises the fine Service in G major written for the reopening of the Abbey organ after the addition by Avery of the pedal organ, and one composed in 1787 at the request of Lord Heathfield for the use of the garrison at Gibraltar; two anthems composed in 1748 and 1749 for the Founder's Day at the Charter House; an anthem with orchestral accompaniment for the funeral of William, Duke of Cumberland, 1764; another of the same description, for the installation of the Bishop of Osnaburg, afterwards Duke of York, as Knight of the Bath, 1772; and fourteen others, besides several chants and psalms and hymn tunes.

For the Academy of Ancient Music Cooke added choruses and accompaniments to Pergolesi's 'Stabat Mater' (1759) and to Galliard's 'Morning Hymn' (printed 1772), and composed an Ode for Christmas Day (1763), 'The Syrens' Song to Ulysses', Collins's 'Ode on the Passions' (printed 1784), an Ode on Handel (1785), Ode on the Genius of Chatterton (1786) and Ode on the King's Recovery (1789). But the compositions by which he is best known are his numerous and beautiful glees, canons, etc. For seven of these (five glees, a canon and a catch) the Catch Club awarded him prizes. Cooke published in his lifetime a collection of his glees, and a second collection appeared in 1795 under the care of his son Robert. Twenty-nine glees and eleven rounds, catches and canons by Cooke are printed in Warren's collections. His instrumental compositions consist of organ pieces, concertos for orchestra, marches and harpsichord lessons.

W. H. H.

His setting of Collins's 'Ode on the Passions' is unusual among compositions of the period, both for its setting and for its orchestration. When William Hayes set the same poem he treated it as most composers of the time would have done and turned out a string of recitatives and arias. This was not Cooke's procedure; he was more concerned with the total impression, and there are only two solo numbers that contemporaries would recognize as arias, most of the writing being of the style then described as *arioso*. Moreover, one of the more extended solo pieces, the song for Hope, requires a second soloist to echo the first on the repeat, and the bass singers of the chorus sing as though "at a distance". Beside the usual orchestra this song calls for a solo violin, harpsichord and cello. For the song of Melancholy Cooke mutes the violins, divides the violas and adds parts for an organ

<sup>1</sup> Quoted in music type in the article on AUGMENTATION.

and a solo cello. The greatest display of orchestral virtuosity comes in the song for Joy, which besides the normal orchestra of strings and oboes calls for harp, triangle (surely its earliest appearance in a score), carillons and *tubae pæres*; these last were supposedly the double flutes of classical Greece and, according to Burney, had been remade by a Mr. Sharpe. R. G.

*See also* Augmentation (canon).

**COOKE, Henry** (b. ? Lichfield, c. 1616; d. Hampton Court, 13 July 1672).

English bass singer, choir trainer and composer. He was probably a son of "John Cooke, a basse from Lichfield", who was sworn "pisteler" of the Chapel Royal in London in 1623 and died in 1625. He was brought up as a boy chorister in the Chapel Royal and took up arms for his royal master at the outbreak of the Civil War. We find him as a lieutenant in Colonel George Goring's regiment, which formed part of the Duke of Northumberland's army on the retreat from Newcastle into Yorkshire. Before the end of the war he was promoted to a captaincy, and he was afterwards generally known as "Captain Cooke". During the Commonwealth he is said to have made a living by teaching music, and it seems probable that he went to Italy and studied the language and voice production. At the Restoration he was appointed bass in the Chapel Royal and Master of the Children. It was not a cheerful prospect for a musician, for there were only five old members, no books, no surplices to wear, and the order of service so entirely forgotten that no two organists played it alike. Cooke set to work with the utmost energy: he strengthened the boys' voices with cornets and then reinstated the old pressgang warrant, which enabled him to take from any cathedral or country choir any boy he considered suitable. He had an unerring judgment, for among the earliest batches of children he chose Turner, Wise, Blow, Tudway and Humfrey. Purcell was not chosen by him but joined the choir because his father and uncle already belonged to it.

Cooke's military discipline was soon apparent. The gentlemen were told that they must be "properly surpliced, punctual and diligent, and must quit all interest in other quires". The instrumentalists were bid "to wait in their turnes", and rehearsals were held regularly on Saturdays. Cooke's boys became famous. They had "extraordinary skill", they could read "anything at sight" (Pepys), could sing well in Italian, and six of them composed anthems regularly, so that, as Tudway tells us, "every month they produced something fresh". They were taught Latin and to play the violin, organ, lute and harpsichord. All this was accomplished in less than three years and stamps Cooke as a great choir

trainer. With the consent of the king, who perhaps suggested the idea from his French experiences, Cooke introduced instrumental music into the church service and "double sackbuts and courtals" into choir processions, so that all might distinctly hear and keep together in time and tune. He frequently sang the solos in the anthems himself, and Pepys and Evelyn — no mean judges — both bear testimony to his extraordinary abilities as a vocalist.

Cooke joined Davenant in the 'Siege of Rhodes', composed music for some of the acts, took the part of Solymán and made such an impression on Mrs. Edward Coleman (who acted with him) that nine years later she was able to give an excellent representation of Cooke's performance to Pepys. In addition to this dramatic work Cooke wrote a hymn for the Installation of Knights of the Garter, coronation music, some 30 anthems, songs and part songs. He had, Pepys says, a "strange mastery in making extraordinary surprising closes", though his part-writing is ungrammatical. His anthems were effective and pleasing, as we see by many entries in Pepys's diary. In 1662 he became assistant to the Corporation of Musicians, afterwards Deputy-Marshal, and finally Marshal in succession to Lanier in 1670, but in 1672 he resigned office "by reason of sickness". He left London in 1669 for Hampton Court, where he died, and was buried in the east cloister of Westminster Abbey on 17 July 1672.

As Cooke was in excellent voice in 1664 he is not likely then to have been more than from forty-five to fifty years of age, and therefore about fifty-six when he died. At the time of his death the Crown owed him more than £500 for wages, etc., and about half this sum was paid to his widow. A summary of his will is in Lafontaine's 'The King's Musick', with a list of his compositions. J. A. F.-M.

BML. — BRIDGE, J. C., article in *Mus. Ant.*, Jan. 1911.

*See also* Chapel Royal. Coleman (1, collab. in 'Siege of Rhodes'). Lawes (2, do.)

**COOKE, Nathaniel** (b. Bosham nr. Chichester, 6 Apr. 1773; d. Bosham, 5 Apr. 1827).

English organist and composer. He was a nephew of Matthew Cooke, organist of the London church of St. George, Bloomsbury, from whom he received the chief part of his musical education. He became organist of the parish church of Brighton, for the use of the choir of which he published a collection of psalm and hymn tunes, including some of his own composition, which long continued in favour. He also published some small pieces for the pianoforte. W. H. H.

**COOKE, Robert** (b. London [Westminster], 1768; d. London, 13 Aug. 1814).

English organist and composer. He was the

son and pupil of Benjamin Cooke and succeeded his father, on his death in 1793, as organist of the London church of St Martin's-in-the-Fields. On the death of Arnold, in 1802, he was appointed organist and master of the choristers of Westminster Abbey. While of unsound mind he ended his life by drowning himself in the Thames. He was buried in the west cloister of Westminster Abbey.

Robert Cooke composed an Evening Service in C major, an anthem, 'An Ode to Friendship' and several songs and glees. Three of the glees obtained prizes at the Catch Club. A collection of eight of them was published by the author in 1805.

W. H. H.

**COOKE, Thomas Simpson (Tom Cooke)** (b. Dublin, 1782: d. London, 26 Feb. 1848).

Irish singer, instrumentalist and composer. He studied under his father, Bartlett Cooke, a famous oboe player at the Smock Alley theatre in Dublin, and made such rapid progress as to perform a violin concerto in public at the age of only seven. He received instruction in composition from Giordani. At the early age of fifteen he was appointed leader of the orchestra at the Crow Street theatre, Dublin, in which situation he continued for several years. For this theatre he composed an overture to Dimond's 'The Hunter of the Alps' in 1805 and two comic operas, 'The Five Lovers' (1806) and 'The First Attempt, or The Whim of the Moment' (1807). At the same time he kept a music shop from 1806 to 1812. On one of his benefit nights he announced himself to sing the tenor part of the Seraskier in Storace's opera 'The Siege of Belgrade', an experiment which proved quite successful.

This led to Cooke's removal to London, where he made his first appearance, in the same character, at the English Opera House (Lyceum) on 13 July 1813. On 14 Sept. 1815 he appeared as Don Carlos in 'The Duenna' at Drury Lane Theatre, where he continued as a principal tenor singer for nearly twenty years. During this period, on one of his benefit nights, he exhibited the versatility of his talents by performing in succession on the violin, flute, oboe, clarinet, bassoon, horn, cello, double bass and pianoforte. In 1821 he was called "director of the music at Drury Lane Theatre". About 1823 he undertook, alternately with his duty as tenor singer, the duty of leader of the band.

In 1828-30 Cooke was one of the musical managers of Vauxhall Gardens. Some years later he was engaged, at Drury Lane and Covent Garden, as director of the music and conductor. He was a member of the Philharmonic Society, and occasionally led the orchestra or conducted the concerts. For several years he held the post of principal

tenor singer at the chapel of the Bavarian Embassy, a post he relinquished in 1838. In 1846 he succeeded John Loder as leader at the Concert of Antient Music. He died at his house in Great Portland Street, and was buried in Kensal Green cemetery.

As a singing-master Cooke had a deserved reputation, and several of his pupils achieved distinction; among them Miss M. Tree, Mrs. Austin, Miss Povey, Miss Rainforth, the Misses A. and M. Williams, and Sims Reeves. He wrote a treatise on singing, which was much esteemed.

Cooke's principal dramatic pieces were:

- 'Frederick the Great' (1814)
- 'The King's Proxy' (1815).
- 'The Count of Anjou' (1816)
- 'A Tale of Other Times' (with Bochsa) (1822).
- 'The Wager, or The Midnight Hour' (1825).
- 'Oberon, or The Charmed Horn' (1826).
- 'Malvina' (1826).
- 'The Boy of Santillane' (1827).
- 'Isidore de Menda' (from Storace) (1828).
- 'The Brigand' (1829)
- 'Peter the Great' (1829)
- 'The Dragon's Gift' (1830)
- 'The Ice Witch' (1831)
- 'Hyder Ali' (1831)
- 'St. Patrick's Eve' (1832)
- 'King Arthur and the Knights of the Round Table' (1834)

'Oberon', produced the same year as Weber's opera came out at Covent Garden, was clearly an attempt either to rival or to parody that work. 'The Brigand' contained a song, "Gentle Zitella", which became extremely popular.

To the list of Cooke's original stage pieces, which as shown above is by no means complete, must be added his musical additions to some of the Shakespeare revivals of the period ('A Midsummer Night's Dream', 1816; 'Coriolanus', 1821; 'The Tempest', 1821; 'The Taming of the Shrew', 1828) and his adaptations of foreign opera, which conformed to the fashion in vogue in his time: he omitted much of what the composer wrote and supplied in its place compositions of his own. In this way he treated Weber's 'Abu Hassan', Boieldieu's 'Dame blanche', Auber's 'Muette de Portici', 'Gustave III' and 'Lestocq', Hérold's 'Pré aux clercs', Rossini's 'Maometto', Marliani's 'Bravo' and Halévy's 'Juive'. For the revival of Handel's 'Acis and Galatea' in 1842 he added a prologue. His last work for the stage was, in the same year, music for Planché's comedy 'The Follies of a Night'.

Cooke published 'Six Glees for three and four voices' in 1844, besides many singly. Among his glees which gained prizes were: 'Hail! bounteous Nature' (1829); 'Come, spirits of air' (1830); 'Let us drain the nectared bowl' (1830); 'Thou beauteous spark of heavenly birth' (1832); 'O fair are thy flowerets' (1836); 'Strike the lyre' (Manchester, 1832). He likewise obtained a



prize for his catch 'Let's have a catch and not a glee' in 1832.

His eldest son, Henry Angelo Michael (commonly known as Grattan) Cooke (*b.* Dublin, 1809; *d.* Harting, Sussex, 12 Sept. 1889), was educated in London at the R.A.M. in 1822-28 and for many years held the post of principal oboe in all the best orchestras. He was also bandmaster of the second regiment of Life Guards in 1849-56.

W. H. H., adds.

See also Abu Hasan (Weber). Attwood (collab. in 'David Rizzio'). Bishop (H., collab.).

**COOLIDGE, Elizabeth Sprague** (born **Sprague**) (*b.* Chicago, 20 Oct. 1864; *d.* Cambridge, Mass., 4 Nov. 1953).

American patroness of music. She was married at Chicago on 12 Nov. 1891 to Frederic Shurtleff Coolidge. In 1925 she created the Elizabeth Sprague Coolidge Foundation in the Library of Congress by placing in trust a large sum, the income of which is paid to the Library of Congress, Washington, D.C. The trust is intended, among other things, to enable the Music Division of the Library: (1) to conduct periodic music festivals; (2) to give concerts; (3) to offer and award a prize or prizes for any original composition or compositions performed in public for the first time at any festival or concert given under the auspices of the Library; (4) to further the purposes of musicology through the music division of the Library.

Mrs. Coolidge presented the Library with an auditorium at a cost of over \$90,000, exclusive of the organ, which is also her gift. The Berkshire Festivals of Chamber Music, held under her patronage at Pittsfield, Mass., were begun in the autumn of 1918 and transplanted from the Berkshire Hills to Washington. Mrs. Coolidge's numerous benefactions also included contributions towards the gift of a music building to Yale University — primarily the gift of her mother, Nancy Ann Sprague — and the establishment of a tuberculosis hospital and a school for crippled children at Pittsfield, etc. In 1932 she instituted the Elizabeth Sprague Coolidge Medal "for eminent services to chamber music", which is awarded annually to one or more recipients. She was herself "a sensitive and competent pianist, an experienced ensemble player. She has tried her hand at musical composition. Her judgment is sharp. Her inherited talents and her acquired culture account for the artist in her."

For her contributions to education Mrs. Coolidge received the hon. degree of M.A. from Yale University, Smith College and Mills College, and the degrees of Doctor of Letters from Mt. Holyoke College, Doctor of Music from Pomona College and Doctor of Laws

from the University of California. She brought to America many European composers and performers, and contributed towards cultural activity in Europe also, in recognition of which fact she received decorations from several foreign governments as well as the Medal of Citizenship from the city of Frankfurt o/M. and the Cobbett Medal from the Worshipful Company of Musicians in London.

G. R.

See also Libraries, Washington.

**Coolidge, President.** See Bantock ('America' for chorus).

**COOPER, Emil** (*b.* Kherson, 1877).

Russian conductor, (?) of English descent. He received his first lessons from his father, a musician, later attending the Odessa Conservatory, where he studied violin and composition. Proceeding to Vienna he became a pupil of Joseph Hellmesberger (violin) and Fuchs (composition). On his return to Russia he completed his musical education under the guidance of Taneyev and Nikisch. At the age of twenty he received an engagement to conduct at the Kiev Municipal Opera. At Zimin's theatre in Moscow he conducted the first performance given there of Wagner's 'Meistersinger' and the world première of Rimsky-Korsakov's 'Golden Cockerel'. In 1909 Diaghilev engaged him to take charge of his Russian seasons of opera and ballet in Paris, where he conducted 'Boris Godunov', 'Khovanshchina' and 'Ivan the Terrible'. A year later he was engaged as conductor of the Russian Imperial Opera and gave first Moscow performances of the 'Ring', as well as three operas by Rimsky-Korsakov, and was responsible for a revival of Tchaikovsky's 'Mazeppa' and other of his operatic works, also of 'Boris', 'Khovanshchina' and 'Prince Igor'.

Responding in 1910 to a proposal from the Moscow branch of the Imperial Russian Musical Society, Cooper occupied its rostrum until the 1917 Revolution — introducing the principal works of Scriabin and symphonic examples by Rakhmaninov, Medtner, Miaskovsky and others. At the jubilee celebration of the Moscow Imperial Society he conducted works by Taneyev, Rakhmaninov and Scriabin in the presence of the three composers. In 1914 came the second Drury Lane season in London, at which 'The Golden Cockerel' was performed as a ballet under him. Following the Revolution he was invited by Glazunov to take over the conductorship at the Maryinsky Theatre in Petrograd and the professorship of conducting at the Conservatory, and in 1920 he was in full charge of the Philharmonic Society and the former Imperial Choir, then affiliated thereto.

After a visit to the Berlin Philharmonic Society in 1922 Cooper left Russia to reside

for a time in Paris. In 1924 he embarked on a tour of South America. Returning to Europe in 1925 he was appointed musical director of the Riga Opera, a post he occupied for three years, visiting Paris in 1926 to conduct a concert performance of Rimsky-Korsakov's 'Kitezh'. For the first appearance of Shalapi in Berlin Cooper was engaged to conduct 'Boris', 'Faust' and Massenet's 'Don Quixote'. Then came his appointment at the Chicago Civic Opera, during which period (1929-32) he made extensive tours of the U.S.A. with such operas as 'Pelléas', 'Carmen', 'Samson and Delilah', 'Fidelio' and Wagnerian works. Between 1932 and 1936 he visited Paris, Bordeaux and Milan, and he settled at Monte Carlo until the second world war, when he once again left Europe for the U.S.A., resuming the conductorship of the Chicago Civic Opera and taking part in a New York performance of Mussorgsky's unfinished 'The Fair at Sorochintsy'.

From 1944 to 1950 Cooper conducted numerous works at the New York Metropolitan Opera, including a first performance there of Mussorgsky's 'Khovanshchina' and Britten's 'Peter Grimes'. He holds the post of musical director of the Montreal Opera Guild, where he has given several first performances, including that of Menotti's 'The Consul' and Prokofiev's 'Love of Three Oranges'. He has appeared as guest conductor with the London Symphony Orchestra and in Rome, Barcelona, Warsaw, Helsingfors, Amsterdam and The Hague. He holds the rank of Chevalier of the French Legion of Honour.

M. M.-N.

**COOPER, George** (b. London, 7 July 1820; d. London, 2 Oct. 1876).

English organist. He was born at Lambeth as a son of the assistant organist of St. Paul's Cathedral. From the age of eleven he often took the service there for his father, and at the Festivals of the Sons of the Clergy it was the delight of Attwood — then chief organist — to make him extemporize. On one such occasion Mendelssohn is said to have noticed and praised him. At thirteen and a half he was made organist at St. Benet, Paul's Wharf. On Attwood's death in 1838 he became assistant organist at St. Paul's, his father having resigned, and he had already been since 1836 organist at St. Ann and St. Agnes. On his father's death in 1843 he succeeded him at St. Sepulchre Church, Holborn, and he became organist and singing-master at Christ's Hospital as well. On the death of J. B. Sale in 1856 he was appointed organist of the Chapel Royal.

J. A. F.-M.

**COOPER, Gerald M. (Melbourne)** (b. London, 13 Sept. 1892; d. London, 17 Nov. 1947).

English musicologist, author and editor.

He began his career mainly as an amateur singer and actor, but was well schooled in various branches of music and had a great gift of supplementing his knowledge profitably by assiduous private study. He wrote many articles in musical journals, mainly on old English music, and organized at his own expense interesting if not profitable series of old and modern music, and of classical chamber music in London between the years 1922 and 1930 and again from 1942 onwards. He was honorary Secretary of the Purcell Society and himself edited a popular performing edition of extracts from the collected edition of Purcell's works. In 1929-32 he was also honorary Secretary of the Royal Philharmonic Society. On the death of Edwin Evans he succeeded him as chairman of the London Contemporary Music Section (the British section of the I.S.C.M.). After his own death his valuable music library was left to Edward J. Dent, who however presented the greater part of it to the Central Music Library, housed in the Westminster Public Library in Buckingham Palace Road, London.

E. B.

**COOPER, John.** See COPERARIO.

**COOPER, Martin (Du Pré)** (b. Winchester, 17 Jan. 1910).

English critic and author. He was educated at Winchester College and at Oxford, where he took the B.A. in 1931. In 1932-34 he studied music with Egon Wellesz in Vienna, and on his return he was appointed assistant editor of the 'Royal Geographical Society Journal' (1935-36) and music critic to 'The London Mercury' (1935-38). In 1946 he became critic to 'The Daily Herald', but in addition to daily journalism he has contributed more solid criticism to 'The Spectator' since 1947. In 1950 he left 'The Daily Herald' and joined 'The Daily Telegraph', of which he became chief music critic on the death of Richard Capell in 1954. In 1953 he succeeded William McNaught as editor of 'The Musical Times'.

The first musical books produced by Martin Cooper were 'Gluck' (London, 1935) and 'Bizet' (London, 1938). In 1949 he contributed a book on 'Opéra-Comique' to the 'World of Music' series. His literary work is based on wide musical knowledge and supported by his comprehensive linguistic gifts, which include acquaintance with Russian. Later works include 'French Music since 1870' (London, 1951), on which subject he also lectured to the Royal Musical Association in 1948, 'Profils de musiciens anglais' (Paris, 1950), written for the British Council, and a chapter on Schumann's songs in the 'Schumann' symposium of the 'Music of the Masters' series (London, 1952).

E. B.

**COOPER, Richard** (b. ?; d. ?, 20 Jan. 1764).

Scottish music engraver. He was the first to engrave music in Scotland, his earliest work being the small oblong volume of music which Allan Ramsay issued about 1725 as a companion to his 'Tea-Table Miscellany'. This work is now so scarce that it is doubtful if more than the one perfect copy (now in the B.M.) exists. Its title is:

Music for Allan Ramsay's Collection of Scots Songs, set by Alexander Stuart . . . engraved by R. Cooper

Other early Scottish collections engraved by Cooper are: Adam Craig's, 1730; Oswald's 'Minuets', advertised in 1734; M'Gibbon's 'Six Sonatas', 1740; and his 'Collections of Scots Tunes', three books, 1742, 1746 and 1755. Besides music engraving Cooper did other work, including the fine portrait of Allan Ramsay prefixed to an edition of his 'Poems' in 1728. The 'Scots Magazine' records the death of Cooper.

F. K.

**COOPER (Cowper), Robert** (b. ?; d. ?).

English 15th-16th-century composer. He was Mus.B. of Cambridge and took his degree of Mus.D. in 1502.<sup>1</sup> He is probably identical with the vicar-choral of Lincoln who received his appointment on 15 Aug. 1494 and disappears from the lists in 1506. In 1516 he received 2 benefices from the Archbishop of Canterbury. Some of his songs are preserved in manuscript collections. He was praised by Morley in his 'Plaine and Easie Introduction' (1597). His song 'Alone' was republished by the Plainsong Society.

W. H. H.

**COOPERSMITH, J. M. (Jacob Maurice)**

(b. New York, 20 Nov. 1903).

American musicologist. He took the B.Sc. degree at New York University in 1929 and the M.A. at Columbia University in 1930. In that year he won the Leopold Schepp Foundation Scholarship to Harvard University and a travelling scholarship in 1931-32, when he obtained the Ph.D. and became a Charles Edward Ditson Fellow at Harvard for a year. In 1933 he won the Juilliard Foundation Grant and then spent several years as director of the music libraries of various broadcasting companies in the U.S.A. He was appointed a guest professor at Texas University in 1947, and in 1948-49 became Professor of Music and conductor of the University Symphony Orchestra at the University of Oklahoma. He has been Senior Music Cataloguer at the Library of Congress in Washington since 1949 and was a chairman of the American Musicological Society and the Music Library Association, besides being a member of the editorial board of the 'Journal of the American Society' and a member of the American Musicological Society. The Dominican Republic awarded him the Order of Juan Pablo Duarte in 1944, in recognition of his work on that country's

<sup>1</sup> Brown and Stratton give 1504

music. He has written a number of musical reviews for periodicals both in America and England, besides various programme notes. As a specialist in Handel research he has made a reputation far beyond the U.S.A., but has been rather misleading in one small detail by not accepting the English form of the name which Handel himself adopted after his naturalization.

Coopersmith's articles and editions include the following:

- 'An Iconography of Georg Friedrich Händel' (M. & L., 1932).
- 'Handelian Lacunae: A Project' (M.Q., 1935).
- 'An Unpublished Drawing of Georg Friedrich Händel' (M. & L., 1935).
- 'The Libretto of Handel's "Jupiter in Argos"' (M. & L., 1936).
- 'Some Adventures in Händel Research' (Amer. Mus. Soc., 1938).
- 'Four Unpublished Letters of Georg Friedrich Händel' (New York, 1943).
- 'Concert of Unpublished Music by Georg Friedrich Händel: Programme Notes' (Ibid., 1944).
- 'Music and Musicians of the Dominican Republic. A Survey' (M.Q., 1945).
- 'A Critical Edition of the Vocal Score of "Messiah"' (New York, 1947).
- 'The First Gesamtausgabe: Dr. Arnold's Edition of Handel's Works' (Washington, 1947).
- 'The Messiah as Händel Wrote It' (Mus. Courier, 1947).
- 'Music and Musicians of the Dominican Republic' (Washington, 1949).
- Sonata in D major for two clarinets and corno di caccia, by G. F. Handel, ed. (New York, 1950).

M. K. W.

**COPENHAGEN.** From time immemorial the Danish capital has been the centre of musical life in Denmark. It remains so notwithstanding the marked advance in the musical life of certain Danish provincial towns, such as Aarhus, the largest town in Jutland, which possesses its own City Orchestra. The more important musical institutions of Copenhagen are the following:

**ROYAL OPERA AND OPERA ORCHESTRA.**—From the middle of the 18th century foreign opera companies were invited to perform regularly in Copenhagen. The introduction of Italian (and French) opera in Denmark was the signal for the composition of operas and vaudevilles with Danish librettos, the music being partly by foreign composers, partly purely Danish. The works of J. P. Hartmann (strongly influenced by Gluck), J. P. A. Schulz (influenced by German song) and F. L. E. Kunzen (influenced by Mozart, whose works he was the first to produce in Copenhagen) are typical. The great foreign operas obtained comparatively early productions in Copenhagen.

A legitimate national Danish opera came into existence in the 19th century (C. E. F. Weyse, F. Kuhlau, Niels W. Gade, J. P. E. Hartmann, P. Heise, Lange-Müller) in connection with the popular and romantic movements of the period. Also in this period the foreign works obtained comparatively early productions in Copenhagen (Weber, Rossini

and his school, the French *opéra-comique*, Donizetti, Bellini, Verdi, the Wagnerian school); later on also the chief works of the more modern movements, especially in Italy, France and Germany (Bizet, Gounod, Thomas, Mascagni, Leoncavallo, Puccini, d'Albert, R. Strauss and many others). It can therefore be said that the Copenhagen Opera has always been and still is the pioneer of Danish musical life with regard to European opera.

Det kgl. Kapel (Opera Orchestra), founded in the 16th century, was originally an institution of court musicians, without any association with the Opera. At the operatic performances of that time the court musicians were "on loan" for theatre service. From 1770 relations between the court music and the Opera (under Sarti) were strengthened. The orchestra was reconstructed by J. C. Naumann, and in 1841 it was resolved to combine the orchestra and the theatre into a joint institution. Besides the famous directors already mentioned may be named Claus Schall, Franz Glaser, S. H. Paulli, N. W. Gade, Johan Svendsen, F. Rung, Carl Nielsen, Georg Høeberg.

The most distinctive feature of the Royal Theatre is the fact that it forms one home for drama, opera and ballet. This means that the stage has every requirement for the presentation of even the most complicated works of a musical character. The fact that all three different branches of art are found on one stage has been an impulse to create great national festival plays whose characteristic is an equal participation of all three branches of art in the production, and the fact that a full orchestra is always available has also stimulated the use of incidental music to plays.

**ORCHESTRAS.**—The two principal orchestras of Copenhagen are Det kgl. Kapel (*see above*) which, since the 1890s, has given independent concerts each season (these concerts originally started on the initiative of Johan Svendsen), and the Radio Symphony Orchestra (Statsradiofonien), organized during the season of 1928–29. Each orchestra has its own permanent conductor, but the latter often engages foreign conductors. Fritz Busch and Nikolay Malko have conducted the Radio Orchestra for long periods (Thursday concerts). This orchestra has also performed under various Danish conductors at these concerts (Georg Høeberg, Ebbe Hamerik and others). It appeared at the Edinburgh Festival of 1950 under Fritz Busch and Erik Tuxen. Both orchestras, as well as Københavns Koncertforening (Copenhagen Concert Society, founded 1937; director, Emil Reesen), make a special point of performing the great works of classical and modern symphonic music.

Det unge Tønekunstmærskabs Orkester (Orchestra of the Society of Young Musicians,

founded 1931) devotes itself particularly to modern music and is, moreover, ready to take on all kinds of musical tasks (especially with its chamber orchestra). During the summer season the Tivoli Concert Hall Orchestra (directors, Thomas Jensen and Christian Felumb) is of importance. Among amateur orchestras the Academic Orchestra (founded 1899) deserves mention.

All the orchestras here mentioned assume the functions assigned in earlier times to the various musical societies, Musikforeningen, Dansk Koncertforening, Koncertforeningen og Palækoncerterne (directors, Joachim Andersen and F. Schnedler-Petersen), which are now dissolved.

**CHORAL SOCIETIES.**—The choral societies of Copenhagen during the 18th century and the singers of the court theatre occasionally gave important choral compositions, but the richest period of choral performance came in the 19th century, with the foundation of Musikforeningen (Society of Music, 1896–1936). Its directors, H. Rung, F. J. Glaser, N. W. Gade, Emil Hartmann, F. Neruda, Carl Nielsen, presented choral works, not only by the great romanticists (Mendelssohn and Schumann), but by Danish composers such as Gade and Hartmann, and also of the baroque period (Handel, Bach and Gluck). The Cæciliaforeningen (1851–1934; directors, Henrik Rung, Frederik Rung, P. S. Rung-Keller, Mogens Weldike) devoted itself to more ancient music (Palestrina and his contemporaries), both secular and ecclesiastical. The work done for the extension of the knowledge of European and national choral literature by the two "classical" societies of Copenhagen is continued in our day by Palestrinakoret (Palestrina Choir, 1922–35; director, M. Weldike), by the chorus of the Royal Danish Opera (especially the Easter concerts), Dansk Mensuralkantor (founded 1918, director, Julius Foss), the chorus of the Danish Broadcasting Company, the Madrigal Choir of the Danish Broadcasting Company (1937, M. Weldike), and Københavns Dreng- og Mandskor (Copenhagen Choir of Boys and Men, founded in 1924; director, M. Weldike). The last-mentioned choir is of special interest, being a kind of singing-school where the boys are taught the ordinary school subjects and practise their singing. The school is supported by the municipality of Copenhagen.

Among the male choirs must be mentioned Studentersangforeningen (Students' Choral Union, founded in 1839; directors, J. P. E. Hartmann, P. Heise, O. Malling, S. Levysøhn, Roger Henriksen, Johan Hye-Knudsen), which, from its early years, contributed much to encourage male-voice singing in Denmark; Bel Canto (founded in 1906; directors, Vilhelm Poulsen, Anders Rachlev, Agersnap),

and a number of vocal clubs consisting of workmen and artisans. A number of choirs from other parts of Denmark have combined with some of the above-mentioned choirs into comprehensive associations (Dansk Sangerforbund, Dansk Korforening) which arrange annual choral festivals.

**CHAMBER MUSIC.**—Whereas chamber music had formerly been performed only at private *soirées* and at concerts held by various societies, a more systematic cultivation of chamber music was inaugurated by the foundation of the chamber-music society Kammermusikforeningen (1868; Franz Neruda), which is still in existence. The society arranges weekly chamber-music concerts during the concert season. Numerous well-known Danish musicians there continue the efforts of former colleagues for the extension of knowledge of chamber music. Whereas in older times a national tendency characterized these concerts, the great European masterpieces—Beethoven in particular—gradually found their way into their programmes. Chamber music is performed by various societies of a more private character, and by many Danish chamber-music teams which hold annual public concerts: the Breuning-Bache Quartet, the Louis-Jensen Quartet, the Carlo-Andersen Quartet, the Rafn Quartet, Blæserkvintetten (Wind Instrument Quintet), the Ingerslev Trio and many others. Numerous foreign chamber-music teams visit Copenhagen each winter.

**EDUCATION.**—The Royal Danish Conservatory of Music was founded in 1864 (an earlier conservatory [Siboni] existed in 1827–42) and owes its existence to the endowment of a wealthy Copenhagen citizen, P. W. Moldenhawer. Its first directors were J. P. E. Hartmann, N. W. Gade, the composers, and S. H. Paulli; among the later directors have been Otto Malling, Anton Svendsen and Carl Nielsen; the present director is Rudolf Simonsen. Some of the most eminent musicians of Denmark have been members of the staff. The teaching comprises all the subjects which appertain to an up-to-date public music school. In addition the training for the special profession of music-teaching is attended to by Musikpædagogisk Forening (Society for the Teaching of Music). Since 1924 some teachers of music (singing, pianoforte, theory, history of music) take their degrees at the University of Copenhagen and are then qualified to teach in the secondary schools of Denmark, where the subject of music is carried through all classes to the final Studentexamen (Students' Examination). The Royal Opera supports a special opera school for the training of opera singers. A modern movement, the Popular Music Schools, has developed since 1931, having for its aim to educate and instruct the population at large in

the subject of music. There are, in addition, a few private conservatories and numerous private teachers of music.

**LIBRARIES AND COLLECTIONS.**—See **LIBRARIES & INSTRUMENTS, COLLECTIONS OF.**

**ORGANIZATIONS.**—The active musicians of Copenhagen and their colleagues all over Denmark are combined in a number of organizations: in Dansk Musikerforbund (League of Danish Musicians), founded in 1911, counting about 5000 members, a subdivision of which is now Københavns Musiker- og Orkesterforening (the Copenhagen Association of Musicians and Orchestras), founded in 1874; Dansk Tonekunstnerforening (Association of Danish Musicians), founded in 1903, about 500 members, and Dansk Komponistforening (Association of Danish Composers), founded in 1913, about 50 members.

Danish church musicians have two organizations: Dansk Kirkemusikerforening (Association of Danish Church Musicians), founded in 1885, about 550 members, and Dansk Organist- og Kantorforbund (League of Danish Organists and Cantors), founded in 1905, about 250 members.

The organization which comprises the majority of Danish teachers of music is Musikpædagogisk Forening, founded in 1898, about 280 members. Solo artists have two organizations: Dansk Solistforbund (League of Danish Soloists), founded in 1918, about 300 members, and Solistforeningen (Association of Danish Soloists), founded 1921, about 150 members. From each of these bodies a representative is elected to Musikraadet (Music Council), which is the highest authority of Danish musical life and advisory to the State on all questions concerning music. The director of the Royal Conservatory of Music and the Professor of Music in the University of Copenhagen are also members of the Council. Economic interests (royalties) are in the hands of a special institution named Koda.

E. A.

**BIBL.**—FRIS, NIELS, 'Det kongelige kapel' (Copenhagen, 1948).

**COPER, Robert.** See **COOPER.**

**COPERARIO (Coprario), John**<sup>1</sup> (real name **Cooper**) (b. ?, c. 1575; d. London, 1626).

English viola da gambist, lutenist and composer.<sup>2</sup> His reputation appears to date from a journey to Italy made before or about 1604. There he italianized not only his surname but his style; and on his return to England he became the leader of that development of the English fantasy for viols which resulted

<sup>1</sup> Although he was anxious to italianize his name, he never appears to have called himself Giovanni.

<sup>2</sup> The list of "Authors whose authorities he either cited or used in this book" given by Morley at the end of his 'Plaine and Easie Introduction' includes a Dr. Cooper not to be mistaken for this composer, Dr. Robert Cowper being probably intended.

in its unchallenged supremacy during the 17th century. Coperario's influence on the English chamber music for viols may be compared with that of Morley on the English madrigal. Its first consequence was a lightness of touch not previously characteristic of the native *In Nomines* and other works for viols. Coperario's own fantasies for viols are masterpieces of counterpoint, conspicuously pure and unimpassioned, whose beauty is polyphonic rather than harmonic, but rises to splendid heights in a few such examples as the five-part fantasy entitled '*Chi puo mirarvi*'. Some of Coperario's part-writing is markedly instrumental, the last-named fantasy being a case in point; some has a comparatively vocal outline. His work is transitional in all these respects. Not until the succeeding generation did the English fantasy for viols achieve its widest range in technique and emotion, to evoke the observation recorded retrospectively as late as 1728 by Roger North in his '*Memoires of Musick*'<sup>1</sup> that "in vocall, the Italians, and in the instrumentall musick, the English excelled".

Christopher Simpson ('*Compendium*', 1665, etc.), Playford (later eds. of '*Introduction*'), Mace ('*Musick's Monument*', 1676) and North himself (1728) are among the witnesses to Coperario's continued reputation throughout the evolution of the fantasy and until its eclipse by later forms. Very numerous manuscript collections of his music will be found catalogued in the B.M., the Bodleian Library, Oxford, and the Library of Christ Church, Oxford. In this last library there are preserved partbooks containing music by Coperario which is especially entitled "for Viols", and is perhaps the earliest English music at present known to be so specified, though these instruments are already mentioned as optional alternatives in Holborne's printed collection of 1599 and in Dowland's '*Lachrymae*' of 1605. The style is, however, no different from that of contemporary dance music of the same date, except in falling a very little higher in pitch.

Coperario was musical tutor to the children of James I, and Charles I is recorded<sup>2</sup> as particularly attached to "those incomparable Phantasies of Mr. Coperario to the Organ". (Most viol fantasies were regarded as suitably accompanied on the chamber organ, and for many by Coperario and his contemporaries and successors *ad libitum* organ parts exist in manuscript.) Coperario was also teacher to the famous brothers Henry and William Lawes, of whom the latter became one of the two or three greatest masters of chamber music for the viols, combining a harmonic boldness unique in his school with a contra-

puntal mastery for which he was clearly indebted to Coperario's teaching. That this was both systematic and highly intelligent may be gathered from a manuscript treatise preserved in the Huntington Library, California, under the title: '*Giovanni Coprario. Rules how to Compose*', an exceptionally clear and practical exposition of its subject as understood by a progressive composer, less interested in the past than his great contemporary Morley.

Coperario appears (as lutenist and composer) to have been a member of the King's music for a few years before 1626, when he was succeeded by Alphonso Ferrabosco the younger as Composer of Music to the King; a fitting succession, since it was this Ferrabosco who took up the development of the English fantasy for viols where Coperario left it.

In 1606 Coperario published:

*Funeral Teares for the Death of the Right Honorable the Earle of Devonshire*: figured in seven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may be added, if any shall affect more fullnesse of parts. The seventh is made in forme of a Dialogue and cannot be sung without two voyces.

He composed the music to 'The Masque of the Inner Temple and Graye's Inn', performed at Whitehall on 20 Feb. 1613. The same year he published '*Songs of Mourning bewailing the untimely death of Prince Henry*'.<sup>3</sup> He contributed three of the songs to the masque performed at Whitehall on St. Stephen's Night 1613, and supplied much of the music in 'The Masque of Flowers' presented in the same place on Twelfth Night in the following year, both masques being given in honour of the marriage of the Earl of Somerset and Lady Frances Howard. A song, 'Come ashore, come merry mates', is included in J. Stafford Smith's '*Musica Antiqua*' (1812). Two galliards for lute are among the Harleian MSS 7578, and some masque-tunes of his (including one for the Gray's Inn Masque referred to above) are in Add. MSS 10,444. Works by Coperario are included in the Amsterdam collection of 1648: '*XX Koninklijke Fantasien op 3 Violen*'. Coperario also wrote some church music and contributed two anthems ('I'll lay me down' [a 4] and 'O Lord, how do my woes increase') to Sir William Leighton's '*Tears or Lamentacions of a Sorrowfull Soule*' (1614). The second of these was also included in the '*Tristitia Remedium*' of Thomas Myriell, 1616 (B.M. Add. MSS 29,372-7).

W. H. H., adds. J. M. (ii) & R. D.

BIBL.—COPERARIO, JOHN, '*Rules How to Compose*' facsimile ed by Manfred Bukofzer (Los Angeles, 1952).

See also Wilson [J.], ? collab. in '*Masque of Flowers*'.

<sup>1</sup> Ed. Rimbault, 1846, p. 74.

<sup>2</sup> Playford, '*Introduction*', later eds.

<sup>3</sup> See CAMPBELL.



**COPLAND, Aaron** (b. Brooklyn, N.Y., 14 Nov. 1900).

American composer. His musical education began at an early age with pianoforte lessons from his sister. He then studied the instrument with V. Wittgenstein and Clarence Adler, and after his graduation from high school in 1918 he studied harmony and counterpoint with Rubin Goldmark for four years. He then spent three months at the Fontainebleau School of Music and worked for three years with Nadia Boulanger in Paris. He was awarded a Guggenheim Memorial Fellowship in 1925-27 and in 1930 won the R.C.A. Victor Company's award of \$5000 for his 'Dance Symphony'. Of recent years he has been recognized as the leading spirit in contemporary American music, and has worked energetically to get the music of his contemporaries and colleagues widely performed. The series of concerts he organized between 1928 and 1931 jointly with Roger Sessions was his first effort in this direction; since then he has become Executive Secretary of the American Composers' Alliance, first director of the American Festival of Contemporary Music at Yaddo, N.Y., and an active member of the League of Composers and of the American section of the I.S.C.M. He has also been lecturer in music at the New School for Social Research in New York, and at Harvard, and has lectured extensively in Latin America. He has written articles, mostly on contemporary music, for 'Modern Music', 'The Musical Quarterly', 'The American Mercury', 'The American Scholar', 'The New Republic' and other papers. A series of lectures has been published in book form under the title of 'What to Listen for in Music'; he has also written a book on 'Our New Music'.

In his own creative work Copland may be said to use two styles, which are however intimately related. One is highly concentrated and epigrammatic; the other — that which he employs mainly in "functional" music for ballet, cinema or radio — is more relaxed and expansive, and can thus appeal to a wider audience. But there is no fundamental disparity between the two styles; the same sensibility adapts the technique to the purpose in hand.

Copland's early music, such as the pianoforte Concerto and 'Dance Symphony', is perhaps the most convincing attempt by any serious composer to adapt the techniques of jazz to his own use. But the direct influence of jazz did not survive for long in his work. It was useful to him mainly because it suggested means of achieving a characteristic jauntiness and agility of rhythm, subtly related to the inflections of American speech (cf. his school opera, 'The Second Hurricane'). Thus in

his mature work the rhythmic complexities are inseparably related to his development of a highly individual type of melodic line, which makes a conspicuous use of ascending fourths, sevenths and ninths and of certain pentatonic figurations; and to a bare and austere harmony based largely on dissonant relations between diatonic triads (especially an ambiguity between the major and minor). Formally, Copland usually works not by a process of lyrical growth, but by the "objective" organization of lyrical motives and rhythmic patterns. The texture of his music is tenuous and its sonority always transparently clear; from this point of view there is some resemblance between his work and the late music of Stravinsky, though his idiom is very personal and has exerted a considerable influence on many younger American composers.

In his more popular works for ballet, radio and film, or in such a piece as 'El Salón México', Copland uses the same technique of lyrical and rhythmic pattern-making, but adopts a rather more continuous melodic style and a less dissonant and elliptical type of harmony. In these works he makes some use of the idioms of rural American regional or folk music; the end of the ballet 'Appalachian Spring', for instance, has a Puritan nobility that almost reminds one of the later work of Vaughan Williams. Nonetheless, Copland's music does not cease to be primarily the music of an industrial society; it is no accident that his music for the films 'Of Mice and Men' and 'Our Town' is not only perhaps the most distinguished music that has been written to accompany a film, but a highly intelligent answer to a functional problem.

In Copland's most recent "absolute" works there are indications that the human tenderness of the ballets and film music is being absorbed into the incisive metallic precision of the earlier manner, from this point of view it is instructive to compare the piano Sonata and the violin and piano Sonata with the piano Variations of 1928. The most remarkable and developed example of this tendency is to be found in the third Symphony of 1946.

W. H. M.

BIEL—BAUER, MARION, 'Aaron Copland', in 'The Book of Modern Composers' (New York, 1942).  
BERGER, ARTHUR V., 'The Music of Aaron Copland' (M.Q., XXXI, 1945, p. 420).  
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## CATALOGUE OF WORKS

### BALLETS

'Grogh' (1925).  
'Hear Ye! Hear Ye!' (1934).  
'Billy the Kid' (1938). Produced New York, 24 May 1939.  
'Rodeo' (1942). Produced New York, 16 Oct. 1942.  
'Appalachian Spring' (1944). Produced Washington, D.C., 30 Oct. 1944.



INCIDENTAL MUSIC

- 'Miracle at Verdun', by Hans Chlumberg (1931).
- 'Quiet City', by Irwin Shaw (1939).
- 'The Five Kings', by Orson Welles, after Shakespeare (1939).

OTHER STAGE WORKS

- 'The Second Hurricane', School Opera (1937).
- 'From Sorcery to Science', Puppet Show (1939).

FILM MUSIC

- 'The City', documentary (1939).
- 'Of Mice and Men' (1939).
- 'Our Town' (1940).
- 'North Star' (1943).
- 'The Cunningham Story', documentary (1945).
- 'The Red Pony' (1948).
- 'The Heiress', after Henry James (1949).

CHORAL WORKS

- 4 Motets for mixed chorus unaccomp. (1921).
- 2 Chorus for women's voices (1925).
- 'What do we plant?', junior high chorus (1935).
- 'Lark' for baritone and mixed chorus unaccomp (1938).
- 'Las Agachadas' ('Shake-Down Song') for mixed chorus unaccomp (1942).
- 'In the Beginning' for mixed chorus unaccomp. (1947)

ORCHESTRAL WORKS

- 'Music for the Theatre' for small orch (1925).
- 'Dance Symphony' (1925).
- Symphony No. 1 (1928).
- 'Symphonic Ode' (1929).
- 'Short Symphony' (No. 2) (1933).
- 'Statements' (1934).
- 'El Salón México' (1936).
- 'Music for Radio', 'Saga of the Prairie' (1937).
- 'An Outdoor Overture' (1938).
- 'John Henry' for small orch. (1940).
- 'Music for Movies' for small orch (1942).
- 'Fanfare for the Common Man' for brass & perc. (1942).
- 'Letter from Home' (1944).
- 'Jubilee Variation' (on a theme by Goossens), contributed to a collective work (1944).
- Symphony No. 3 (1946)

SOLO INSTRUMENTS AND ORCHESTRA

- Symphony for organ (1924).
- Concerto for pf. (1926).
- 'Quiet City' for trumpet, English horn & stgs (1940).
- Clar. Concerto with stgs & harp (1948).

SPEAKER AND ORCHESTRA

- 'Lincoln Portrait' (1942).
- 'Preamble' (U.N. Charter) (1949).

CHAMBER MUSIC

- 'As it fell upon a day' for soprano, flute & clar. (1923)
- 2 Pieces for stg. 4tet (1928).
- 'Vitebsk' for vn., cello & pf. (1929).
- 'Elegies' for vn. & viola (1932).
- Sextet for clar., stg. 4tet & pf. (1937).
- Quartet for vn., viola, cello & pf. (1930)

VIOLIN AND PIANOFORTE

- 2 Pieces (1926).
- Sonata (1943).

PIANOFORTE SOLO

- 'Scherzo humoristique: The Cat and the Mouse' (1920).
- Passacaglia (1922).
- 'Two Blues' (1926).
- Variations (1930).
- 2 Children's Pieces (1936).
- Sonata (1941).
- 'Four Piano Blues' (1948)

TWO PIANOFORTES

- 'Danzon Cubano' (1942).

ORGAN MUSIC

- 'Episode' (1941).

SONGS

- 'Old Poem' (Chinese, trans. Arthur Waley) (1920).
- 'Pastorale' (Arabic, trans. Powys) (1921).
- 'Song' (E. E. Cummings) (1927).
- 'Vocalise' (wordless) (1928).
- 12 Poems by Emily Dickinson (1950).
- See also Film Music. Thomson (V., mus. portrait of C).

Coppard, A. E. (Alfred Edgar). See Swann (13 songs).

Coppée, François. See Bourgaud-Ducoudray (French trans. of Breton songs). Delibes ('Oiseaux', choruses). Duparc (H., 'Vague et la cloche', song). Gounod (3 songs). Hubay ('Cremonai hegedus', opera). Maclean ('Liebesgeige', opera). Moody (F., 'Crescent and Cross', opera by M. Alpin). Paladilhe ('Passant', lib.). Pierné (song). Svendsen (J., 'Passant', incid. m.). Widor ('Korrigan', scen., 'Maître Ambros', lib.; 'Jacobites', incid. m.).

COPPOLA, Pier Antonio (b. Castrogiovanni, Sicily, 11 Dec 1793; d. Catania, 13 Nov. 1877).

Italian composer. He was the son of a musician and studied at the Real Collegio di Musica at Naples. His first opera, 'Il figlio del bandito' (1816), was well received and his 'La pazzia per amore' (Rome, 14 Feb. 1835) was performed in many European towns, and, as an *opéra-comique* with the title of 'Eva', in Paris (9 Dec. 1839) and also in London. In 1835 he composed 'Gli Illinesi', one of his best works, given at Turin on 26 Dec. This was followed by 'Enrichetta di Baienfeld' (Vienna, 29 June 1836) and 'La bella Celeste degli Spadari' (Milan, 1837). At the Royal Theatre in Lisbon he produced 'Giovanna Ima' (11 Oct. 1840) and 'Inês de Castro' (1841). In 1843 he returned to Italy, and composed four more operas, which were less successful than his earlier works, and he finally returned to his post at Lisbon. Coppola might have taken a higher place had he not come into competition with Rossini and more especially with Donizetti. Some masses, litanies and other church compositions are to be found in the libraries at Naples.

M. C. G.

BIBL.—CAVELLARO, ROSARIO, 'Elogio storico-biografico di Pier Antonio Coppola' (Palermo, 1857). COPPOLA, U. P., 'Pier Antonio Coppola' (1899).

COPPOLA, Piero (b. Milan, 11 Oct. 1888).

Italian conductor and composer. He was a son of two well-known Italian singers, studied pianoforte and composition at the Milan Conservatory, and concluded his studies in 1909. He then devoted himself to conducting and composition. He appeared as conductor in Paris and Christiania. At Florence and Brussels he directed the first productions of Puccini's 'Fanciulla del West'. His compositions include, besides short pieces for pianoforte and violin, two operas, 'Sirmione' and 'Nitritia', the last of which obtained a prize at the McCormick competition of 1914.

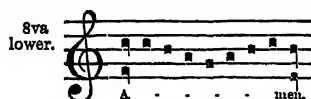
F. B.

COPRARIO. See COPERARIO.

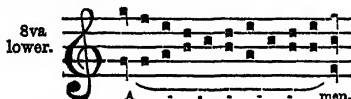
<sup>1</sup> Not the same libretto as that of Paisiello's 'Nina' (1789), but founded on it.

**COPTIC CHURCH MUSIC.** See EASTERN CHURCH MUSIC.

**COPULA.** A species of descant, generally employed at the close of *organum purum* on the penultimate note of the unmeasured plainsong tenor. Franco defines it as "velox discantus ad invicem copulatus" (Coussemaker, 'Scriptores', I, 133a), to which, at a later date (1351), the author of the 'Quatuor Principalia' adds: "Sicuti est brevis partita sive fracta in semibrevis, et semibrevis in minimis, quae copulari sive computari debent ad unam perfectionem" (*ibid.*, IV, 295b). The following example is given by Franco:



and this, in three parts, by Walter of Odington (*ibid.*, I, 248a):



The term was not confined to this practice of embellishing the *finis punctorum*, but was applied to any sort of flowery descant on one or more notes: "Copula, id est floritura" (*ibid.*, IV, 278a), "Copula est id ubicumque sit multitudine punctorum", "quae multum valet ad discantum, quia discantus nunquam perfecte scitur nisi mediante copula" (*ibid.*, I, 114a).

Theodoric de Campo (*ibid.*, III, 189a) uses *copula* as a synonym for *ligatura*, i.e. a group of notes bound together in one figure; and Johannes de Garlandia in one passage (*ibid.*, I, 116b) tells us that the hocket was sometimes called *copula*; but no other writer supports either of these usages of the word.

J. F. R. S.

**COPYRIGHT (BRITISH).<sup>1</sup>** The law of copyright throughout the British Empire is now regulated by the Copyright Act, 1911, or, in the self-governing Dominions, by local Acts of an identical or similar nature. This Act deals with literary, dramatic and artistic as well as musical copyright and provides a uniform code for the protection of invention in the domain of art as distinct from that of science.

One of the special features of modern British copyright law, in contradistinction to English law before 1911 and to the present law in the U.S.A., is that no formality is required to secure copyright protection. There is no necessity to print a "copyright reserved" or

similar notice upon published works and no form of registration is required. It is true that a copy of every book, including every sheet of music separately published, must be sent to the British Museum and, if demanded, to the Libraries of Oxford, Cambridge, Edinburgh and Aberystwyth, but the sanction for failure to comply with these provisions is a fine, not loss of copyright protection.

**THE WORK PROTECTED.**—Protection is given to every original musical work. There is no definition of "musical work" in the Act of 1911, though in the Musical (Summary Proceedings) Copyright Act, 1902, an Act which still remains in force for the purpose of imposing penalties for the street hawking of infringing copies of music, "musical work" is defined as meaning "any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced". There is, however, no reason to suppose that, for the purpose of the Act of 1911, the work must be graphically produced in order to secure copyright protection; for example, if a composer had a performance of his composition recorded it is thought that the work would certainly be protected although no graphic representation were made. On the other hand, it is thought that some form of permanent record must be necessary for copyright protection and that, if a composer played over an air which he had just thought of, he would have no cause of action if some listener wrote it down and published it; this point, however, has never been decided.

The requirement of "originality" means only that independent skill and labour shall be employed in the preparation of the work in which copyright is claimed; it does not mean that the work shall be of artistic originality. There can be copyright therefore in the selection and arrangement of existing works and a separate copyright may subsist in the pianoforte score of an opera as distinct from the full score and in a work made up by the use of old airs and tunes, themselves out of copyright.

**OWNERSHIP.**—With the exceptions mentioned below, the composer is the first owner of the copyright in a musical work. The author or composer is the person who puts the work into the permanent form in which it is capable of being protected. Thus a person who suggests an idea without working it out into practical form is not an author; neither, of course, is a mere amanuensis. Between these extremes arise cases in which two or more persons have each contributed to the final form to a substantial extent; in these circumstances a case of joint authorship arises. It must be appreciated, however, that joint authorship arises only where the contribution of each is not

<sup>1</sup> It would go too far to deal with foreign copyright laws in an English publication; but it may be said in a general way that they do not greatly differ in their essentials from the British law. In the U.S.A. and certain South American countries, however, registration or other formalities are required.

distinct from the contribution of the other. Where the contributions are distinct, there are separate copyright works with separate owners. Difficult considerations of this kind arise in the case of songs or musical plays; usually the lyrics and the music are separate works, the copyright in which is vested in separate authors; but cases happen where the author and composer respectively make suggestions resulting in alterations of the other's contribution, and it may be that in such cases a combined work of joint authorship arises; it will be seen that this may be of importance in relation to the term of copyright in the work.

The only exception to the initial vesting of copyright in the composer is where he has made the work in the course of his employment under a contract of service; in that case the copyright vests at once in the employer in the absence of agreement to the contrary. It is apprehended however that music can rarely be composed under a contract of service, since such a contract involves such immediate control over the labours of the servant by the employer that it is not readily applicable to the preparation of a work of art. Probably such vesting in an employer only takes place therefore in the case of routine work such as selections or arrangements. Attempts are frequently made to secure such vesting of composers' music by a form of contract purporting to treat the composer as under a contract of service, but it is doubted whether these are effective.

**ASSIGNMENT AND LICENCE.**—An assignment of copyright must be in writing signed by the owner or his agent and must purport to vest in the grantee the whole or some distinct part (either as to area or extent) of the copyright in the work; such an assignment vests the right assigned fully in the assignee, enabling him to deal with such right as he pleases and to protect such right against infringement.

An assignment may be limited as to area, *i.e.* the right to perform in some parts only of the copyright area, as to time, *i.e.* for a term of years or for a term determinable upon the happening of some event or the failure of some condition, or as to the nature of the right, *i.e.* the performing right can be assigned without the right to print or vice versa. An assignment, however, cannot effectively be made for a period longer than the expiration of twenty-five years from the death of the author; on the expiration of this period the copyright will revert in the author's personal representatives for the residue of the term of copyright notwithstanding any agreement by the author to the contrary.

A licence confers a more limited interest than does an assignment. A licensee cannot, in general, enforce the copyright against third parties, or exercise the right given to him

except strictly in accordance with the terms of the licence. Such terms may frequently prevent him from performing the work with alterations or additions, from passing over his right to others, or, in the case of a licence to print, from printing more than a limited number of editions. But questions often arise whether a particular form of words constitutes an assignment or a licence. Clearly, unless the sole and exclusive right to publish or perform is granted, the grant is by way of licence only, but if the right granted is expressed to be "by way of licence only" or if the right is expressed to determine in certain conditions and no express words of grant occur, even an exclusive right may be construed as by way of licence only. It is generally more beneficial to authors or composers that in any arrangement with publishers it is made clear that a licence only is intended.

Apart from a licence in writing such as is referred to above, a licence may take the form of a mere consent to publish or perform and such a consent may be verbal or may be implied from conduct. For example, if work is sent to a newspaper or periodical, a licence to publish would be implied on the terms of payment of the usual fee, and no intervening communication with the author would be considered necessary.

There is a provision in the Copyright Act 1911 under which any work which has once been published may be republished by anyone after the expiration of twenty-five years from the death of the author on payment of a royalty at the rate of ten per cent. on the price of publication. Regulations exist as to the form of notices to be given before this compulsory licence is exercised and for securing payment of royalties by means of adhesive labels to be attached to published copies.

There is also a provision entitling the Judicial Committee of the Privy Council in the public interest to grant a licence to publish or perform a work after the death of the author.

**TERM OF COPYRIGHT.**—The normal term of copyright in a musical work is the life of the author and fifty years after his death. If, however, the work has not been published or performed in public during the life of the composer, copyright endures until publication or performance in public and for fifty years thereafter. It should be observed, however, that if words associated with music do not constitute a dramatic work, the term of fifty years in the case of the words does not begin to run until publication, and the singing of the words in public would not constitute publication.

In the case of a work of joint authorship the copyright subsists until fifty years after the death of the author who dies first or

until the death of the author who dies last (whichever of these events last happens).

The copyright in Government publications, *i.e.* works prepared or published by or under the direction or control of a Government Department, lasts for fifty years from publication, but the copyright in Government publications is not generally enforced unless a notice of reservation of copyright is printed on the publication.

The copyright in gramophone records and in similar contrivances, which vests in the owner of the plate from which the contrivance was directly or indirectly derived, subsists for fifty years from the making of the original plate.

**INFRINGEMENT.**—Musical copyright may be infringed by reproduction in material form, *i.e.* copying of printed or manuscript music, by performance in public and by the making of records or other contrivances whereby the music may be mechanically reproduced.

In relation to all modes of infringement difficult questions arise where the alleged infringement is not an exact reproduction and in reference to the amount which has to be taken to constitute an infringement. There is no doubt that an infringer cannot escape liability merely by making minor variations. On the other hand, particularly in a case where the claimant's work is itself derived from old sources, the existence of variations may throw doubt in whether there has been copying at all. If two composers independently make use of old tunes and produce a similar result neither can be held liable to the other. But it has been said that musical infringement should be judged by the ear. If the second work sounds to the ear substantially similar to the former, there will be a presumption of infringement though the actual notes as written down may differ.

As to what is "substantial", it has been held that this should not be judged by length but by importance; the taking of even eight bars of music may constitute an infringement if they embody the essential part of a melody.

In connection with published music it should be noted that the importing, sale or other distribution of infringing copies does not constitute an infringement unless the person so dealing with the work can be proved to have known that he was dealing with infringing copies. In this respect he is in a better position than a direct copier who will be liable, however innocent; thus a printer of infringing material cannot escape liability by pleading ignorance. A person who deals innocently with infringing material may, however, be made liable on the ground that such material, if made or imported in infringement of copyright, is deemed the property of the copyright owner; consequently the sale of the material

may render him liable, not for infringement, but on the ground of an unlawful dealing with the goods of the copyright owner.

**PERFORMANCE IN PUBLIC.**—There have been a number of legal decisions in recent years upon the question of what constitutes infringement by public performance. No very clear principle emerges from these decisions, but it is clear that no performance which is not confined to a small and domestic circle will escape liability. Thus performances at clubs and associations even, though confined to members, will be deemed in public if any member of the public or of a class of the public can be admitted to membership. The fact that the performers are not paid is immaterial, and if the performance is in a public place such as an hotel lounge, it will be treated as a public performance though few members of the public are in fact present. A performance confined to workers in a factory has been held a public performance, also a performance at a women's institute. Where the music is actually played in a private room but is intended to be heard on adjoining public premises it seems fairly clear that this is a public performance.

There is, curiously, no conclusive legal decision in England that broadcasting constitutes an infringement by performance in public, though it has long been assumed that this is the case. It has, however, been held that anyone who switches on a receiving set in a public place commits a separate infringement which is not excused by any licence granted to the B.B.C.

**MECHANICAL RIGHTS.**—The making of any record or other contrivance, which includes, of course, the sound-track of a talking film, whereby music can be mechanically reproduced constitutes an infringement unless licensed. This right is, of course, of great value to composers and though comprised in the generic term "copyright" is quite distinct from the "graphic" right, or right to print and publish, and the performing right, and is usually separately dealt with.

There are, however, limits on the free enjoyment of mechanical rights in that, once a licence to record has been given, any other person can record the work on the payment of prescribed royalties. This licence, however, does not authorize alterations in or omissions from the work save such as have been previously authorized and, since it only provides for a licence on payment of royalties upon copies sold to the public, it is not applicable to persons desiring to record for purposes of films or otherwise not involving the sale of copies. The prescribed royalty is at the rate of 6½ per cent. on the ordinary retail selling price of the record, with a minimum of three farthings for each separate musical work recorded and,

in default of agreement, payment is secured by the purchase from the copyright owner of adhesive stamps to be affixed to every record sold. There are provisions for previous notice to the copyright owner and for advertisement in cases in which the copyright owner cannot be found.

A separate copyright subsists in every recorded work and such copyright can be infringed by a public performance of the record notwithstanding that the performer may have a licence from the copyright owner. Persons playing gramophone records in public places thus have to obtain licences from two separate sources.

**ENFORCEMENT OF THE RIGHT.**—Infringement of copyright is a civil wrong which entitles the copyright owner to recover damages from the infringer. Such damages are calculated on the basis of the loss caused to the copyright owner. If the infringement consists in the reproduction and sale of copies of sheet music, the loss will be measured by the loss suffered by the copyright owner in not being able to make equivalent sales. If the infringement consists of public performance, the loss will be measured by the fees which the copyright owner will have lost; this, however, does not necessarily mean the amount usually charged by way of licence, since a licence would not necessarily have been granted to the infringer.

An alternative remedy to damages is an account of profits, namely the amount actually made by the infringer as the result of his infringement. This may be either more or less than what would be recoverable on the basis of damage, but the remedies are alternative and not cumulative.

In the case of infringements by reproduction and sale of copies of sheet music or of gramophone records damages may be recoverable on the basis of conversion. As has been seen, an infringing copy is treated as the property of the copyright owner, and any dealing with such a copy is an actionable wrong. Damages in this case are based on the value of the work, not on profit, so that the amount recoverable may be substantially higher than on an account.

In addition to damages the copyright owner who succeeds in an action for infringement is, in general, entitled to an injunction, that is to say, an order prohibiting the repetition of the infringement, the breach of which is punishable by imprisonment. An injunction can be obtained before any actual infringement has occurred on clear evidence of an intention to infringe. In a case in which the threatened infringement or a repetition of it is likely to cause serious damage, the copyright owner may obtain an interlocutory injunction before trial of the action.

In addition to the above remedies an order

can be obtained for the delivery up of infringing copies and of plates or other material used in their production.

**SUMMARY REMEDIES.**—Apart from the civil offence, the manufacture, sale, distribution and importation of infringing copies of a work is an offence, if done knowingly, punishable by fine or, in the case of repeated offences, by imprisonment. It is also an offence for any person knowingly to have in his possession any plate for the purpose of making infringing copies and knowingly and for his private profit to cause any work to be performed in public without the consent of the copyright owner. It seems fairly clear, though it has never been decided, that an infringing gramophone record is an infringing copy for the purposes of the above provisions.

There are also provisions under which a constable is authorized to take into custody without warrant any person who in any street or public place sells or has in his possession for sale pirated copies of any musical work specified in a general authority addressed to the Chief of Police by the copyright owner. Furthermore a Court of Summary Jurisdiction may grant a search warrant to search for and seize pirated copies. In this set of provisions it has been held that pirated copies refer only to sheet music and do not include records.

A further recourse open to the copyright owner in the case of the importation of infringing copies is by giving notice to the Commissioners of Customs. Such notice has to be in a specific form and accompanied by a statutory declaration; if accepted, the Customs authorities will seize imported copies and forfeit them.

**PERFORMERS.**—Though it is not directly related to copyright, it may be observed that performers of musical works are protected from having records made of their performances without their consent. It is an offence punishable by fine knowingly to make any record of a musical performance without the consent in writing of the performer and to sell any record so made. The Court may order the destruction of records or contrivances which infringe this provision.

**OLD WORKS.**—The Copyright Act 1911 came into operation in the United Kingdom on 1 July 1912. In the case of works which were in existence before that date it is necessary to ascertain whether they enjoyed, at that date, copyright protection under the pre-existing law. If they did, then they became entitled to copyright under the Act of 1911 and the term of copyright subsists as above stated, but if they had fallen into the public domain on that date, they do not enjoy copyright under the Act of 1911 even though, under the provisions of that Act, copyright would have subsisted for a longer period. The term of copyright in a

published musical work before 1911 was the life of the author and seven years from his death or forty-two years from publication, whichever was the longer. It is still possible, therefore, in the case of an author who died in 1903 or a few years earlier, for a work to have been long out of copyright, although, if the life and fifty years' term had applied, copyright would still subsist; in such cases the date of first publication may be of great importance. The position with regard to unpublished music would seem to have been that copyright was preserved until publication even after the author's death, so that such works will enjoy copyright under the 1911 Act in all cases.

Where copyright was assigned before 1911, the copyright under the 1911 Act vested in the assignee, including therein the new rights created by the Act, *i.e.* the right to prevent the work from being recorded. But, at the end of the term of copyright under the old law, the copyright reverts to the author or his representatives. In such a case the assignee has two options. He can call upon the author or his representatives to make a fresh assignment for the remainder of the term for a consideration to be settled by arbitration in default of agreement. Alternatively he can continue without assignment to reproduce or perform the work in like manner as theretofore subject to payment of royalties if demanded by the author within three years after the date of reversion.

A further point about the copyright in older works is that under the Copyright Act 1882 performing rights in a musical work were lost unless expressly reserved on the title-page of every published copy. Rights thus lost are not revived by the Act of 1911. On the other hand, though registration was needed before 1911 to protect the copyright in published music, lack of registration does not invalidate the acquisition in respect of such works of copyright under the Act of 1911.

**DOMINION WORKS.**—Copyright is conferred in the United Kingdom upon works first published in any part of the British Empire (including protectorates and mandated territories such as Cyprus and various African and other protectorates). It is also conferred upon the unpublished works of authors who, at the date of the making of the work, were subjects of or resident in these areas. Conversely copyright protection in these countries is conferred in respect of works first published in England or being the unpublished works of British subjects or residents. It is to be observed, however, that copyright as now subsisting is conferred in certain of the self-governing Dominions by Acts which came into force later than 1911 (South Africa, 1916, and Canada, 1921) so that what has been said above with regard to the copyright in pre-Act

works takes effect at different dates in different Dominions.

**FOREIGN WORKS.**—Works first published outside the British Empire and unpublished works whose authors are not British subjects or residents do not enjoy copyright within the Empire except as now to be mentioned. It is first, however, desirable to point out what is meant by "publication" and "residence". A work is published when copies are issued to the public; it is not necessary that the work shall be printed, edited or dealt with in Great Britain otherwise than by being made available to meet such demand as may exist. Performance in public is not publication. A work is first published in Britain if it is published there not more than fourteen days after publication in any other part of the world. (There has been an extension of this period in the case of works published in the U.S.A. during the second world war.) A person who is domiciled in Britain is deemed to be resident there, and if a person has taken a considerable period to complete a work it is sufficient that he shall have been a British subject or resident during a substantial part of that period.

Copyright protection in Britain has been extended to works first published in countries which are members of the Berne (or Rome) Convention and to the unpublished works of subjects or residents in such countries. The countries in question are substantially, all European countries (other than the U.S.S.R.) and their colonies and dependencies, Brazil, Japan and Siam. They thus do not include the U.S.S.R., the U.S.A., China and most of South America, and works first published in these areas are in the public domain in the British Empire. In the case of unpublished works, however, copyright is conferred upon those whose authors are citizens of or residents in the U.S.A., reciprocal protection being given in the U.S.A. to the unpublished works of British authors and composers. No copyright is conferred in the British Empire upon works of authors who are subjects or citizens of other non-Convention countries and were not resident in the British Empire or a Convention country during a substantial part of the time during which the works were being written or composed.

F. E. S. J.

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SHAFTER, ALFRED M., 'Musical Copyright' (Chicago, 1932).

WHITE, F. MEADOWS, 'A Concise View of the Law of Copyright as affecting Composers of Music' (Proc. Mus. Ass., Vol. VII, 1881).

**COQ D'OR, LE** (Rimsky-Korsakov). See GOLDEN COCKEREL, THE.

**COQUARD, Arthur** (*b.* Paris, 26 May 1846; *d.* Noirmoutier, 20 Aug. 1910).

French critic and composer. He came of a family of Burgundian origin. Simultaneously

with his legal studies in Paris he began in 1865 to work at harmony with César Franck, but in the following year and for five years afterwards circumstances obliged him to discontinue his musical studies. Having taken the degree of D jur. in 1870 he accepted the post of secretary to a member of the Senate; but, supported by the encouragement of Franck, he devoted himself once more to composition and in 1876 produced a ballad for baritone and orchestra, 'Le Chant des épées'. After a second interval of musical inactivity, lasting till 1881, numerous works were written, most of which were lyric or dramatic scenes for voice and orchestra, such as 'Cassandra', 'Héro et Léandre' (1881), 'Christophe Colomb', 'Andromaque'; symphonic works on Ossian, etc., a sacred trilogy, 'Jeanne d'Arc', and choruses to Racine's 'Esther', H. de Bornier's 'Agamemnon' and Longhaye's 'Helvetia'. His works for the stage include:

- 'L'Épée du roi' (2 acts, Angers, 1884).
- 'Le Mari d'un jour' (3 acts, Opéra-Comique, 1886).
- 'La Jacquerie' (4 acts, Monte Carlo, 1895), completed from a fragment left by Edouard Lalo.
- 'Jahel' (4 acts, Lyons, 1900).
- 'La Troupe Jolicoeur' (3 acts and prologue, Opéra-Comique, 30 May 1902).

Coquard, as music critic to 'Le Monde', published there an excellent sketch of Franck. He received from the Académie des Beaux-Arts the Prix Bordin for his book 'De la musique en France depuis Rameau'. In 1892 he was appointed lecturer at the national institution for the blind. Coquard's music is distinguished by clearness, charm and dramatic aptness. G. F.

See also Lalo (E., completion of 'Jacquerie').

**COR ANGLAIS** (1). See OBOE. (PLATE 46, Vol. VI, p. 160, No. 3.)

**COR ANGLAIS** (2). See ORGAN STOPS.

**COR-DE-NUIT**. See ORGAN STOPS.

**COR-OBOE**. See ORGAN STOPS.

**CORA** (Opera). See MÉHUL.

**CORADINI, Francesco**. See CORRADINI.

**CORANT** (Engl., obs.) } See COURANTE.

**CORANTO** (Ital.) }

**CORBET, August (Louis Marcel)** (b. Antwerp, 7 Mar. 1907).

Belgian critic and musicologist. He took a doctor's degree in the history of the arts and archaeology at Ghent University and began his career as a critic on the staff of more than one Antwerp newspaper and in Paul Gilson's 'Revue Musicale Belge'. In 1935 he became assistant secretary and in 1938 secretary to the Royal Flemish Conservatory at Antwerp, where he also lectured on the history of civilization. In 1936 he attended a summer meeting at Cambridge University, at which the Professor of Music, Edward J. Dent, lectured on Tudor music, and consulted several English libraries on the subject of

16th-century English stage music. In 1938 he founded, with the pianist and conductor Jef Alpaerts, the Collegium Musicum Antverpiense, a society for the cultivation of old music, and in 1939 the 'Vlaamsch Jaarboek voor Muziekgeschiedenis', which in 1946 became amalgamated with the 'Revue Belge de Musicologie — Belgisch Tijdschrift voor Muziekwetenschap', the official organ of the Société Belge de Musicologie — Belgische Vereniging voor Muziekwetenschap, of the Flemish section of which Corbet has been the secretary since its inception. In the same year (1946) he was appointed adviser to the Antwerp Mozart Vereniging. In 1947 he joined the staff of the general secretariat of the Belgian Ministry of Education in Brussels, where he worked for the newly organized service of artistic propaganda; in 1951 he was promoted to the post of Scientific Attaché in that Ministry's Department of Fine Arts; in 1953 he resumed the post of secretary to the Antwerp Conservatory.

Corbet's publications are the following:

- 'Het Muziekdrama in de XVIe en XVIIe eeuw in Italië' (Antwerp, 1936)
- 'De Hervorming van het Muziekonderwijs' (Leuven, 1940).
- 'Flor Alpaerts' (Antwerp, 1941).
- 'Het Koninklijk Vlaamsch Conservatorium' (Antwerp, 1941)
- 'Peter Benoit' (Antwerp, 1944).<sup>1</sup>
- Articles in M & L, 'Vlaamsch Jaarboek voor Muziekgeschiedenis', 'Revue Belge de Musicologie', 'Nieuw Vlaams Tijdschrift', &c
- Translations into Dutch of the operas 'Le Chemineau' (Leroux-Richépin) and 'Romeo und Julia' (Sutermeister-Shakespeare); Bach's Cantatas 49, 51 and 189, 2 secular cantatas, 'Trauer-Ode', 'Easter Oratorio, &c.; J. C. F. Bach's 'Die Amerikanerin' and Reichardt's 'Johanna Sebus' (Goethe).

E. B.

See also Antwerp.

**CORBETT, Francisque** (real name **Francesco Corbetti** or **Corbetta**) (b. Pavia, c. 1620; d. Paris, Mar. 1681).

Italian (anglicized) guitar player. After travelling in Italy, Spain and Germany, he settled for a time at the court of the Duke of Mantua, who sent him in 1656 to Louis XIV. He stayed for a few years in the French court, and then went to England, where Charles II appointed him to an office in the queen's household, with a large salary, and provided him with a wife. He was in Paris again in 1669, and once more in London in 1674, when he was heard by Evelyn.<sup>2</sup> He was the outstanding guitarist of his time and his best pupils were de Vabray, de Visé and Médard, who wrote a curious epitaph on him.

M C C.

**CORBETT, William** (b. ?; d. ? London, 7 Mar. 1748).

English violinist and composer. He com-

<sup>1</sup> This book was awarded a prize by the Koninklijke Vlaamse Academie (1940) and by the Provinciebestuur van Antwerpen (1947). It was published under the former society's auspices.

<sup>2</sup> See Evelyn's Diary, 2 Dec. 1674.



posed for the Lincoln's Inn Fields Theatre, 1700-3, undertaking its direction in 1705-11. He was also leader of the band at the Opera House in the Haymarket on its first opening in 1705. On the production of Handel's 'Rinaldo' in 1711 a new set of instrumentalists was introduced into the opera orchestra, and Corbett, quitting his position in the queen's band, went to Italy and resided in Rome. He returned to London early in 1713 and gave concerts at Hickford's Room on 8 Mar. of that year and 28 Apr. 1714. He was appointed to the royal band of music, where his name appears from 1716 to 1747. But for some part of this time he travelled in Italy, making occasional visits to Venice, Milan, Florence, Cremona, Bologna, Naples, etc., amassing during the time a large library of music and a most valuable collection of Italian violins, etc. Those acquainted with his circumstances were at a loss to account for his ability to make these purchases except on the supposition that he was a government spy, employed to watch the movements of the Pretender. He returned to England in 1740, and seems to have resumed his position in the royal band. He died at an advanced age.

By his will Corbett bequeathed his collection of instruments to Gresham College, providing also for the stipend of a person to show them and for their care. The college authorities, however, rejected the gift on the ground that there was no room in the college for it, and the instruments were consequently sold by auction "at the Great Room over against Beaufort Buildings, in the Strand, formerly the Hoop Tavern" on 9 Mar. 1751. Corbett's collection of music was also sold by auction at his house in Silver Street, Golden Square.

Before leaving England Corbett published several sets of sonatas for violins, flutes, oboes, etc., and some concertos for orchestra. He wrote music for 'Henry IV' (probably Betterton's adaptation from Shakespeare, 1699; Corbett's music was published as "play'd all the time of the Public Act in Oxford"), for the Earl of Orrery's 'As you find it' and for Burnaby's 'Love Betray'd, or The Agreeable Disappointment', both produced at Lincoln's Inn Fields in 1703. He also wrote the music, or at least the greater part of it<sup>1</sup>, for Lord Lansdowne's dramatic poem 'The British Enchanters, or No Magick like Love', first produced at the Haymarket Theatre on 21 Feb. 1706. About 1729 he published 'Concertos, or Universal Bizzarries composed on all the new Gustos in his travels through Italy', containing 36 concertos in two books, the first in four parts, the second in seven, professing to exhibit the different styles of various countries and cities.

W. H. H., adds. A. L.

<sup>1</sup> One song was set by John Eccles.

### CORBIAC, Pierre de (b. ?, d. ?).

French 13th-century troubadour. He was the uncle of Belenoi and wrote a song to the Virgin Mary.

Corbière, Tristan. See Baudrier (3 songs). Escher (3 songs)

### CORDANS<sup>2</sup>, Bartolommeo (b. Venice, c. 1700; d. Udine, 14 May 1757).

Italian composer. In his youth he was a member of the Franciscan order, but later he was released by a papal dispensation. His earliest work was an oratorio, 'San Romualdo', performed at Venice in 1727, and five operas of his were given there between 1728-1731. To this number Quadrio adds three intermezzi of 1734. Shortly after this, on 14 June 1735, Cordans became *maestro di cappella* at Udine Cathedral, and he there composed a large amount of church music, including masses, psalms, etc. A selection of 10 pieces was published by Musica Sacra of Milan, among them a much-admired Requiem. Sonatas by Cordans are preserved in the library of the Musikfreunde in Vienna.

Of Cordans's operatic music nothing seems to be extant, unless an anonymous opera, 'Ormusda', produced in London on 4 Apr. 1730, is due wholly or partly to him (as Chrysander suggested). Handel heard this on its original production at Venice in 1728, and it is quite likely that he brought the score back to London. The London version, arranged by Handel for the King's Theatre, is in the B.M. (Add. MS 31,551), and although it bears a note by Schoelcher that it is the work of "Conti", and is catalogued accordingly, Chrysander's assumption seems preferable, since neither Francesco Bartolommeo nor Ignazio Maria Conti is known to have written an opera of that title.

A. L.

### CORDAT, Natalis. See CAROL, p. 86.

**CORDATURA** (Ital.). The notes to which the strings of the viol, lute or violin family, etc., are tuned, e.g. C, G, d, a of the cello, g, d', a' e'' of the violin, and so on. Any change made temporarily in such a normal tuning is called *scordatura*.

Cordey, Charlotte. See Benoit (opera)

### CORDEIRO DA SILVA, João (b. ?; d. Lisbon, c. 1790).

Portuguese composer. He is said to have studied music at Naples. On 21 Nov. 1756 he became a member of the St. Cecilia brotherhood at Lisbon and from 1763 onwards held the post of organist of the royal chapel at Ajuda and of court composer to King Joseph. He was also music teacher to the king's daughters. Cordeiro da Silva wrote the music for some twelve dramatic works performed in Lisbon between 1764 and 1789, all to Italian words, the first of which was a setting of Goldoni's 'L' Arcadia in Brenta'. Most of his scores

<sup>2</sup> Not Cordanus, as some references have it.

have been preserved at the Lisbon National Library, including that of an oratorio, 'Salome madre de sette martiri Maccabei' (1783).

A. L.

**CORDER, Frederick** (b. London, 26 Jan. 1852, d. London, 21 Aug. 1932).

English conductor, composer, author and teacher. He showed from infancy a strong aptitude for music, which he was, however, not allowed to indulge, being made to go into business at the age of eighteen. From his first situation he was unexpectedly released by the pecuniary embarrassments of his employers, and he then persuaded his parents to let him enter the R.A.M., where his talent for original composition was quickly recognized. He remained there only a year and a half, for, on being elected to the Mendelssohn Scholarship, he was sent to Cologne, where he studied hard for four years under Ferdinand Hiller. Shortly after his return to England he was appointed conductor at the Brighton Aquarium, where by his talents and energy he raised the musical entertainments from the very low level at which he found them and brought the orchestra to a better condition of efficiency.

Corder's gifts and culture were wide and varied. During the years when music proved unremunerative he supported himself mainly by literary work, in much of which he had the co-operation and help of his accomplished wife, Henrietta Louisa (born Walford). To this period belong those translations of the 'Rung' and other works by Wagner (signed H. and F. Corder) which were published in the editions of Schott and thus became accepted as the official English versions. Several of his orchestral works were performed at the Crystal Palace, the Philharmonic concerts and elsewhere. His romantic opera 'Nordisa', written to his own libretto for the Carl Rosa Company, was produced on 26 Jan. 1887 at the Royal Court Theatre, Liverpool, with success. It was afterwards performed in several provincial towns and was brought out in London, at Drury Lane Theatre, on 4 May 1887.

After the death of Carl Rosa the chances of English opera became so faint that Corder found himself forced to devote himself to teaching. He accepted a post in 1888 as professor of composition at the R.A.M., of which he became curator in 1889. He trained many of the English composers of the next generation, such as Bantock, Bax and Holbrooke, and made important literary contributions to musical education, including 'The Orchestra and How to Write for it' (1895) and 'Modern Composition' (1909). He also wrote the words for many of his own vocal compositions and provided librettos for certain of his contemporaries. For the centenary of the R.A.M. (1922) he compiled a short history

of that institution, which he had served devotedly through a long career. Shortly after that event he retired from the curatorship.

Corder's principal published compositions include:

'The Bridal of Triermain', cantata (Wolverhampton Festival, 1886).

'The Sword of Argantyr', cantata (Leeds Festival, 1889).

'Prospero', overture (1885).

Elegy for 24 violins and organ (R.A.M., 1908).

Many songs, part songs both for mixed & women's voices, recitations to music.

F. A. M., adds.

See also Thomas (A. G., 'Golden Web', lib.).

**CORDER, Paul** (b. London, 14 Dec. 1879; d. London, 6 Aug. 1942)

English composer, son of the preceding. He studied composition under his father at the R.A.M. in London and subsequently joined its staff. His Gaelic fantasy, 'Morar', for orchestra was produced by the Patrons Fund in 1908, but it, together with many other orchestral works, has remained unpublished. He was favourably known, however, by his several works for the pianoforte.

F. A. M., adds.

See also Bax (ded.).

**CORDIER, Baude** (b. Rheims, c. 1400; d. ?).

French composer. He was one of the first representatives of the French art song, the outcome of the Italian *ars nova* of the 14th century. He describes his style as showing already that characteristic grace and quaintness of the French combined with the early arts of canon. Some of his songs are preserved in the libraries of Chantilly and Oxford.

E. v. d. s.

**CORDIER, Jacques** (b. Lorraine, c. 1580; d. ?).

French dancer and violinist, known as Bocan, Bocham, Bocquain or Bocquam. He seems to have appeared first as dancing-master and choreographer in England about 1610-11, for the production of court masques. He was considered the wonder of his time, not only for his dancing, but for his playing on the violin. "He was unable to read music" or to note it, but Mersenne admired his talent and "his gift for modulating the tones of the violin". In 1621 he married Radegonde Chefdeville in Paris, being then entitled *Maître à danser de la Reine* and inhabiting the Louvre. The following year he is known to have been dancing-master to "Madame Henriette" (Henrietta Maria). He went with her to England and returned to Paris probably when the Civil War broke out. His name stands on the list of the deceased French queen's officers in 1667, and his son Gabriel became rever-sioner of his charge. "His tomb at Saint-Germain l'Auxerrois was restored in 1843."<sup>1</sup> He was dancing-master to the aforesaid queens and to those of Spain, Poland and Denmark.

<sup>1</sup> Fétis.

Cordier's influence on French instrumental music was considerable. "Chancy's 'Tablature de mandore' contains a graceful branle of his."

M. L. P.

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REYHER, P., 'Les Masques anglais' (Paris, 1909).

**CORELLI, Arcangelo** (b. Fusignano, Imola, 17 Feb. 1653; d. Rome, 8 Jan. 1713).

Italian violinist and composer. The genealogy of his family has been traced back by Piancastelli to the middle of the 15th century and proves him to have been of gentle birth. His grandfather, Ippolito, was *patrizio di Faenza*. His father's name was Arcangelo (1593–1653) and his mother's maiden name had been Santa Raffini. He was a younger son in a family four members of which (beside Arcangelo) are known to us by name. Two brothers, Ippolito and Giacinto, were ennobled, and the descendants of the latter have been traced down to the present day. Arcangelo was himself ennobled posthumously by a German elector.

Crescimbeni, who had seen and known Corelli, and Padre Martini are the chief authorities for the early Bolognese period of Corelli's career. He began his musical education at Faenza and was thirteen years old when he went thence to Bologna to receive his first lessons on the violin. He was there for four years (1666–70) before he entered the Accademia Filarmonica. His two known teachers, Giovanni Benvenuti and Leonardo Bragnoli, had both been pupils of Ercole Gaibara, a famous violinist. Those who too readily accepted the name of Bassani as teacher overlooked the fact that when Corelli entered the Accademia this supposed master of his, who was four years his junior, was only in his fourteenth year.<sup>1</sup>

There are stories of early travels in Germany and to Paris, but they get considerably whittled down by the facts of chronology. Fincherle has no difficulty in disposing of the supposed Paris visit of 1672 and the account of Lully's reputed jealousy of him. Cametti discovered the name of Arcangelo Corelli as third of four violinists serving the Church of St. Louis of France in Rome in 1675. The German journeys, which are said to have included a stay for some time at Munich in the service of the Elector of Bavaria, if they ever took place, must have been subsequent to 1675. Chrysander states that between 1680 and 1685 he spent some time with Farinelli at Hanover. If that is correct, the Farinelli in question must have been Jean Baptiste, the *Kapellmeister*.

Some time in or before 1685 Corelli was certainly settled in Rome again, where he published his first work, a set of twelve sonatas.

<sup>1</sup> Fincherle (see Bibl.)

He soon made a great reputation as performer and composer, and became a favourite in the highest circles of Roman society. Cardinal Pietro Ottoboni, an enthusiastic lover of the arts in general and of music in particular, was his great friend and patron. Corelli lived in the cardinal's palace with certain intermissions (see below) up to the day of his death, conducting the concerts, which took place every Monday and were considered the most important and interesting events in Roman musical life. He also lived on terms of intimate friendship with some of the most eminent painters of the time, Cignani, Maratti and others, with whose assistance he formed a collection of valuable pictures. Of this collection he left one picture to his patron, Cardinal Ottoboni (to be chosen by him) and one, a Brueghel, to Cardinal Colonna. His violins he left to his colleague, Matteo Fornari. His brothers were his residuary legatees.

Corelli appears to have been of the most amiable disposition, unless provoked beyond endurance, and a model of truly artistic modesty. He was very simple and unpretentious in all his habits. Handel, though esteeming him highly, used to say of him: "He likes nothing better than seeing pictures without paying for it, and saving money". He dressed almost shabbily and would on no account hire a carriage, but always went on foot. Hawkins, in his 'History of Music', gives an account of his meeting with Handel in Rome. Handel conducted some of his own cantatas, which were written in a more complicated style than the music with which Corelli and the other Italian musicians of that period were familiar. Handel tried in vain to explain to Corelli, who was leading the band, how a certain passage ought to be played, and at last, losing his temper, snatched the violin from Corelli's hands and played it himself, whereupon Corelli remarked in the politest manner: "Ma, caro Sassone, questa musica è nello stile francese, di ch' io non m' intendo" ("But, my dear Saxon, this music is in the French style, of which I have no experience"). It was the overture to 'Il trionfo del tempo', which Handel, probably with special regard to Corelli, had written in the style of his *concerti grossi* with two solo violins. It is a fiery impetuous piece, truly Handelian in character, and it is not difficult to understand how Corelli in his quiet elegant manner failed to attack with sufficient vigour those thundering passages. That Corelli, who in his own compositions never goes beyond the third position, might have been puzzled by a passage in this overture which involves the notes *e'''* to *a'''* is also possible, though it is hardly likely to have caused the scene described above.

The amiability of Corelli's disposition seems to have been considerably ruffled on one

occasion. The legitimacy or otherwise of a passage involving consecutive fifths in the third Sonata of his Op. 2 (1685), which was being performed at the house of the composer Giovanni Paolo Colonna, had aroused some controversy, and one Matteo Zani wrote to Corelli, with the approval of Colonna, asking for his explanation of the passage, which is as follows :



Corelli's impatient reply (quoted by Pincherle) was below his usual standard of courtesy, and it began a battle of words which pursued the unoffending Colonna till his death in 1695. Corelli's answer had, in fact, stated the justification of the passage according to the rules of the time, which is that the fifths are not direct since the rests in the bass part are implied suspensions. Gaspari's later comment included the following reading of the bass part :



*N.B.*—The semicircle over the  $\frac{1}{2}$  denotes that the 6 is not included.

Corelli's fame was not limited to Rome or even Italy. From all countries young talents came to benefit by his instruction, and his compositions were published in Amsterdam, Antwerp, Paris and London as well as in Italy. Among his numerous pupils the most eminent were Geminiani, Locatelli, Somis, Anet and Castrucci.

Illustrious foreigners visiting Rome hardly ever failed to pay homage to Corelli. When Queen Christina of Sweden went to live there, he conducted in her palace the performances of an orchestra of 150 musicians. The King of Naples repeatedly tried to induce him to settle in his capital and made him most favourable offers, which were, however, all declined by Corelli, who was not willing to give up his happy position in Rome, where he was universally loved and esteemed.

In 1689 and 1690 he was at the court of

Modena. It was not till about 1708 that he visited Naples, which town, with Alessandro Scarlatti as its leading musician and an excellent opera orchestra, was at that period by far the most important musical centre of Italy, except for church music. Corelli was most anxious to ensure complete success at Naples, and, in order to be sure of effective accompaniment, he took with him two violinists and a cello player. But he soon saw that this precaution had been superfluous. At the first rehearsal Scarlatti's band went through the introductory *tutti* of one of Corelli's concertos without a mistake, whereupon Corelli admiringly exclaimed : "Si suona a Napoli !" ("They can play at Naples !"). The king, however, did not appreciate his playing and, pronouncing his *adagio* tedious, left the concert-room before Corelli had finished. But this was not all. Soon afterwards Corelli was leading the performance of a composition by Scarlatti, when, in a passage that probably was not well written for the violin, he made a very conspicuous mistake, while Petrillo, the Neapolitan leader, who was familiar with the passage in question, executed it correctly. Then came a piece in the key of C minor. Corelli, already disconcerted, led it off in C major. "Ricominciamo !" said Scarlatti, with his usual politeness, and poor Corelli started once more in major, so that Scarlatti was at last obliged to point out his mistake. Corelli felt this incident as a great humiliation and left Naples immediately.

Returned to Rome he found that a new violinist, Valentini, had won the general applause and admiration of the public, and considering himself slighted and superseded, took the new situation so much to heart that his health began to fail. In 1712 he published his last work, dedicated to his admirer John William, Prince Palatine of the Rhine, and died in the following year. He was buried in a princely style in the Pantheon, not far from Raphael's tomb, and Cardinal Ottoboni erected a marble monument over his grave, the inscription on which bears testimony of the high esteem and admiration in which Corelli was held. For many years a solemn musical service was held on the anniversary of his death, when some of the great master's compositions were performed, conducted by one of his pupils.<sup>1</sup>

**POSITION IN HISTORY.**—Corelli has a double claim to a prominent place in the history of musical art—as a great violinist who laid a firm foundation for all future development of technique and of a pure style of playing, and as a composer who materially advanced the progress of composition. Still, there can be no doubt that above all he was a great violin player and that all he wrote grew out of the

<sup>1</sup> See VIOLIN PLAYING.

very nature of his instrument; and as the violin is not only a solo instrument but at the same time the leading orchestral one, we owe to Corelli the typical treatment of it in two important branches of composition. In his chamber sonatas and *concerti grossi* (Opp. 1, 2, 3, 4 and 6) he must be considered the founder of the style of orchestral writing on which the future development in this direction is based, while in the sonatas (Op. 5) which have merely an accompanying thorough-bass he gives a model for the solo sonata and thereby for all writing for the violin as a solo instrument.

All his works are characterized by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing-power of the violin. The quick movements are not on the whole of equal merit with the slow ones, at least in point of originality of thought and variety of character, but if they appear to our modern feeling somewhat dry, they are so only if played with insufficient understanding of the 17th-century violin style.

Corelli's gavottes, sarabandes and other pieces with the form and rhythm of dances do not materially differ from similar productions of his immediate predecessors and contemporaries, although, like everything that he wrote, they are distinguished by great earnestness and dignity of style, and are especially well adapted to the instrument. He was not so much an innovator as a reformer: he did not introduce new or striking effects; it cannot even be denied that his technique was a limited one — he never goes beyond the third position — but, by rigidly excluding everything that appeared to him contrary to the nature of the instrument, and by adopting and using in the best possible way everything in the existing technique which he considered conformable to the nature of the violin, he not only hindered a threatened development in the wrong direction, but also gave to this branch of the art a sound and solid basis, which his successors could and did build upon successfully.

The following are the titles of the original editions of his works:

- 'XII Suonate a tre, due violini e violoncello, col basso per l'organo', Op. 1 (Rome, 1681).
- 'XII Suonate da camera a tre, due violini, violoncello e violone o cembalo', Op. 2 (Rome, 1685).
- 'XII Suonate a tre, due violini e arciliuto col basso per l'organo', Op. 3 (Modena, 1689).
- 'XII Suonate da camera a tre, due violini e violone o cembalo', Op. 4 (Bologna, 1694).
- 'XII Suonate a violino e violone o cembalo', Op. 5 (Rome, 1700). The same arranged by Geminiani as *concerti grossi*.
- 'Concerti grossi con duoi violini e violoncello di concertino obligati, e duoi altri violini, viola, e basso di concerto grosso ad arbitrio che si potranno radoppiare', Op. 6 (Rome, 1714; posthumous).

A number of spurious works were published under Corelli's name; but it has probably been unjustifiably considered that none is genuine

except the six sets listed above. F. T. Arnold drew attention to a Sonata in the Liceo Musicale at Bologna which he regarded as "almost certainly genuine". The title of the work in which it occurs is as follows:

Sonate a violino e violoncello di vari autori  
Sonata I Arcangelo Corelli, Sonata II Giuseppe Torelli, Sonata III Antonio Montanari, Sonata IV Giacomo Perdiere, Sonata V Carlo Mazolini, Sonata VI Giuseppe Jachini, Sonata VII Clemente Rozzi.

The names of Corelli and Torelli have been a frequent source of confusion, but are here clearly distinguished. The Sonata attributed to Corelli also appears in a manuscript in Vienna. The authenticity of another publication, dated 1692 and described as "opera quarta", but having nothing in common with the Bologna Op. 4 of 1694, was disproved by F. T. Arnold in his Musical Association paper (see Bibl.).

The question of the authenticity of the ornamentations of certain of Corelli's adagios published in the Amsterdam editions and copied by Walsh has been debated. Andreas Moser called them in question (Z.M.W., I, 287), but they were defended by Schering (J.M.G., VII, 366). The case is fully discussed by Pincherle ('Feuilles d'histoire du violon'), who also draws attention to a volume in the possession of Alfred Cortot, described as solos of Corelli "graced" by Dubourg, in which the ornamentation is extended to sonatas 7-11, including quick movements. The question of the customary elaboration of slow movements in the violin playing of the 17th and 18th centuries is dealt with elsewhere.<sup>1</sup>

Many modern editions of Corelli's works exist, but the best and most authoritative is that of Joachim and Chrysander, published originally as one of the 'Denkmäler der Tonkunst' and afterwards issued in Augener's edition in 2 volumes. The Barenreiter Verlag of Cassel published a complete edition of the 'Sonate a tre', Opp. 1-4 P. D. & H. C. C.

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See also Accompaniment, p. 28. Bach, list, p. 319. Couperin (4, 'Apothéose de C.', list, Chamber Music). Folia (theme for his vars.). Rakhmaninov (Vars. on theme, pf.). Shuttleworth (early interest in England). Sonata, pp. 892-94. Strunk (meeting).

**CORELLI PLAYERS, THE.** A chamber-music team founded in London by Wilfrid J. Pook in the autumn of 1951 for the purpose of

<sup>1</sup> See ORNAMENTATION

studying and playing instrumental music of the "baroque" era. While the chief aim is to explore the immense repertory of the period, much attention is devoted to the true stylistic interpretation of this music in performance. Its first public concerts included little-known music by Ricciotti, Steffani, Leclair and Telemann.

E. B.

**CORFE.** English family of organists.

(1) **Joseph Corfe** (b. Salisbury, 25 Dec. 1740; d. Salisbury, 29 July 1820). He was one of the choristers at Salisbury Cathedral under John Stephens, organist and master of the boys. In 1783 he was appointed a Gentleman of the Chapel Royal, and he sang in the Handel Commemoration in the following year. In 1792 he succeeded Robert Parry as organist and master of the choristers of Salisbury Cathedral, which offices he held until 1804.

Corfe composed and published a volume of church music, consisting of a service and eleven anthems, etc.; three sets of glees, of twelve each; a treatise on singing; a treatise on thorough-bass, a work still held in esteem; besides editing a selection of sacred music made by James Harris, and other works.

(2) **Arthur Thomas Corfe** (b. Salisbury, 9 Apr 1773; d. Salisbury, 28 Jan. 1863), son of the preceding. In 1783 he was sent to London as a chorister of Westminster Abbey under Cooke. He subsequently studied the pianoforte under Clementi. In 1804, on the resignation of his father, he was appointed organist and master of the children of Salisbury Cathedral. He organized a successful festival at Salisbury on 19-22 Aug. 1828.

A. T. Corfe produced and published a service and some anthems, several pianoforte pieces and 'The Principles of Harmony and Thorough-Bass'. He was buried in the cloisters of Salisbury Cathedral, where a tablet was erected to him by his thirteen surviving children.

(3) **John Davis Corfe** (b. Salisbury, 1804; d. Bristol, 23 Jan. 1876), son of the preceding. He was organist of Bristol Cathedral from 1825 until his death.

(4) **Charles William Corfe** (b. Salisbury, 13 July 1814; d. Oxford, 16 Dec. 1883), brother of the preceding. He was organist of Christ Church, Oxford, from 1846 and took the D.Mus. there in 1852.

W. H. H.

**CORFINI, Jacopo** (b. ? Padua, ?; d. Lucca, 1591).

Italian organist and composer. He studied under Jacques Brumel and was appointed organist at Lucca Cathedral on 2 Feb. 1557. He composed *concerti da chiesa* for 5-16 voices, 3 books of madrigals, 2 books of motets, etc.

E. v. d. s.

**Corio, Giosèffo Gorino.** See Gluck ('Ippolito', lib.).

**CORIOIAN.** Beethoven's overture, Op. 62, better called 'Coriolanus' in English, on condition that it is not taken to have any connection with Shakespeare's tragedy. 'Coriolan' was a German tragedy by Beethoven's friend Heinrich von Collin, which was first performed in Vienna in 1802 and became an established piece in the theatrical repertory there. In 1807 Beethoven was asked to provide music for performance before the rise of the curtain, and this overture was the result. It is not recorded that the overture was ever played at a performance of the drama. Its regular form places it in the category of the classical overture; but its themes and atmosphere are so much in character with the chief personages and the tone of the tragedy that the work may pass as the first orchestral tone-poem.

W. M.

**CORIOLANO** (Opera). See CAVALLI. NICCOLINI.

**CORKINE, William** (b. ?; d. ?).

English 16th-17th-century composer and (?) lutenist. The nature of his work makes it very probable that he played the lute, an instrument which, on account of its special notation in tablature, would hardly be written for by those unable to play it. He published in 1610:

Ayres to Sing and Play to the Lute and Basse Violl With Pavins, Galliards, Almains and Corantos for the Lyra Violl

And in 1612:

The Second Booke of Ayres, some to sing and play to the Base Violl alone, others to be sung to the Lute and Base Violl, with new Corantos, Pavins, Almains, as also divers new Descants upon old Grounds, set to the Lyra Violl.

In some partbooks at Christ Church, Oxford, there is an anthem for 5 voices, 'Praise the Lord', by him; the bass part is missing.

W. H. H.

**CORMIER, Cyprian (Cipriano)** (b. Venice, 1750; d. Warsaw, 1789).

Italian violinist and composer. He went to Poland in 1771, settling at Gdańsk. Two years later he became a member of the band at the court of Prince Sapieha. Later he moved to Warsaw, where he died. He wrote many concertos for violin.

C. R. H.

**Cormon, Eugène.** See Auber (2 operas). Bizet ('Pêcheurs de perles', lib.) Grisar ('Chien au jardinier', lib.). Maillart (lib.) Pêcheurs de perles (Bizet, lib.).

**CORMORNE.** See ORGAN STOPS.

**CORNACCHIOLI, Giacinto** (b. Ascoli, ?; d. ? Rome, ?).

Italian composer, who is known only by the printed score of an early opera, 'Diana schernita', performed privately at the house of Count Hohenrechberg in Rome during the Carnival of 1629. The score was published later in the same year by Robletti of Rome, in a small edition of which very few copies, one of them in the B.M., are still extant. The words



are by Giovanni Francesco Parisani, also of Ascoli, founded upon a story in Ovid's 'Metamorphoses'. Cornacchioli dedicated the score — which as one of the earliest existing operas should certainly warrant close examination — to Don Taddeo Barberini, nephew of Pope Urban VIII and later Duke of Urbino. A. L.

**CORNAGO, Juan** (b. ?; d. ?).

Spanish or (?) Flemish 16th-century composer. Nothing is known of his life, but compositions by him, both secular and sacred, have been found in early manuscripts. Barbieri printed two *villancicos* ('Cancionero musical de los siglos XV y XVI', Madrid, 1890), both for 3 voices, though one has a fourth part added by a later hand. Other works by him are in the Bibliothèque Nationale, Paris (No. 15,128: Suppl. MSS français), consisting of French chansons; Bibl. Columbina, Seville (MS Cantinelas Vulgares; 3 compositions): Nat. Lib., Vienna (Cod. 88), Gloria and Credo. J. B. T.

**CORNAMUSA.** The Italian name for the bagpipe.

**Corneille de l'Isle.** See Charpentier (M. A., 3 lib.).  
**Corneille, Pierre.** See Assoucy ('Andromède', incid. m.). Bresset (2, 'Andromède', choruses). Charpentier (M. A., 'Polyeucte' & 'Andromède', prologues). Cid, Le (Massenet) Cornelius ('Cid', opera). Donizetti ('Martyrs', ['Poluto'], opera). Dukas ('Polyeucte', overture). Frid (chorus) Funconi ('Teodora', orat.). Gounod ('Polyeucte', opera). Gouvy ('Cid', opera). Handel ('Flavio', opera). Holmes (A., 'Cid', overture). Jolivet ('Horace', incid. m.). Koechlin (song). Lemoine ('Nephé', opera). Lully (entr'actes for 'Edipe'; 'Psyché', part lib.). Lunsens ('Cid', symph. poem). Massenet ('Cid', opera). Milhaud (song). Nottara ('Polyeucte', incid. m.). Pfeiffer ('Cid', overture). Pizzetti ('Cid', projected opera). Rieti ('Illusion', incid. m.). Saint-Saëns ('Gloire de C.', cantata; 'Scène d'Horace', vocal duet with orch.). Schindlmeisser ('Rächer', opera). Tinel ('Polyeucte', incid. m.).

BBL.—ÉCORCHEVILLE, J., 'Corneille et la musique' (Paris, 1907).

**Corneille, Thomas.** See Charpentier (M. A., 'Médée', lib.). Lully (2 lib.).

**CORNELIS, Evert** (b. Amsterdam, 5 Dec. 1884; d. Bilthoven, 23 Nov. 1931).

Dutch conductor and pianist. He studied piano and organ at the Amsterdam Conservatory, taking the *Prix d'excellence* for organ on leaving in 1904. For a short time he was attached to the Flemish Opera at Antwerp, and he made a long concert tour in the Netherlands East Indies and Australia with the Dutch soprano Alida Loman. He was then engaged by the Netherlands Opera of Cort van der Linden in Amsterdam, where after some years he was engaged as second conductor (under Willem Mengelberg) of the Concertgebouw Orchestra. Differences of opinion with his chief led to his resignation in 1919, and in 1922 he was appointed conductor of the Utrecht Municipal Orchestra, which in spite of somewhat inferior material he succeeded in bringing to a high artistic level. Other appointments which followed were those of conductor of the

Utrecht "Toonkunst" choir, choirs of the same organization at Rotterdam and Haarlem and of the Netherlands Bach Society. In all these posts he showed himself a chorus master of rare ability and fine feeling. He did much as propagandist for the music of contemporary Dutch, French and British composers and of the works of Bruckner, and he made a feature of Handel's oratorios in the English language and as far as possible in their original forms. He remained all his life a magnificent accompanist and a fine interpreter of all kinds of pianoforte music. In chamber music, as a member of the Concertgebouw Sextet (of which he was one of the founders), he introduced many works, native and foreign, until then unknown to the Dutch public. For many years he was also organist at the Lutheran Church in Amsterdam.

His comparatively early death was undoubtedly caused by over-work and by the chagrin of a sensitive nature at the failure of his seniors to realize and appreciate his ideals.

Cornelis was decorated by the French Legion of Honour in recognition of his work on behalf of contemporary French music.

H. A.

**CORNELIUS, Peter** (b. Mainz, 24 Dec. 1824; d. Mainz, 26 Oct. 1874).

German composer and author. He was a nephew of the painter of the same name and originally intended to become an actor, a profession for which his shy disposition and a certain lack of showy qualities must have unfitted him. It was not till after his first stage appearance, which seems to have been unsuccessful, that he decided to adopt music as a profession. His musical education had been incomplete, but his dramatic studies had made him acquainted with literature and were of considerable service in developing his poetic faculties. After the death of his father (1844) he pursued music with energy and completeness, studying from 1845 to 1850 with Dehn of Berlin; but his tendencies were forward towards the modern ideal rather than backward to the strict rules of counterpoint, and he was in fact to develop into a prominent representative of what was in the mid-19th century the New German School, though his sympathies were wider than those of most of its other adherents.

In 1852 Cornelius went to Weimar and joined the young artists who, under Liszt's leadership, were striving to carry out the ideas of the "new" music. It was there that he became acquainted with Wagner's works, while with Liszt he formed ties of the closest intimacy. His active and versatile pen was of great service to the enterprise. He strove to elucidate the new principles in the 'Neue Zeitschrift für Musik', the organ of



the party, both by original articles and by translating a series of lectures given in French by Liszt. As a practical embodiment of the new views he composed a comic opera, 'Der Barbier von Bagdad', of which Liszt undertook the production at Weimar, but so strong was the opposition that only one performance was given (15 Dec. 1858), and this failure caused Liszt's retirement from his post. It was given at Hanover (1877), still without success, and Carlsruhe (1884), revised and re-orchestrated by Felix Mottl. Not until its revival at Munich (15 Oct. 1885) was Cornelius's genius fully recognized both in England and America where, though not in the established repertory, 'The Barber of Bagdad' is occasionally performed. In Germany it has ever since enjoyed a high reputation as one of the most elegant and refined comic operas ever composed by a German; but even so—perhaps precisely because of a delicate intimacy not ideally suited to stage music—it is enjoyed in occasional revivals rather than as a repertory piece.

In 1858 Cornelius went to Vienna, where Wagner was then living, and it was there that the two became intimate for a time, though each was the other's superior to the point of incompatibility: Wagner in creative power and Cornelius in breeding. The latter was, indeed, more severely critical of Wagner's character than most other contemporaries. When King Ludwig II invited Wagner to Munich, Cornelius followed him there (1865), first as reader to the king and later as professor of harmony and rhetoric at the Conservatory, after it had been transformed into the Königliche Musikschule with Hans von Bulow as principal.

Cornelius's grand opera, 'Der Cid', produced at Weimar (1865), may be considered as the fruit of his intercourse with Wagner. But it is clear that the influence was unfavourable to the younger and far less robust composer. The heroic subject clearly did not suit his lyrical talent and his graceful invention, and 'Der Cid', though given in several other German towns and in Prague (again in a revised version, this time by Hermann Levi), never established itself. Still less did his third and last stage work, 'Gunlod', make any headway, though this is partly due to its having been left unfinished at his death. It was not produced until seventeen years later, completed by Carl Hoffbauer and Eduard Lassen. A new version by Waldemar von Baussnern, which appeared at Cologne in 1906, was no more successful.<sup>1</sup>

<sup>1</sup> It will be noticed that Cornelius's operas were subjected to as much rehandling as Mussorgsky's works were by Rimsky-Korsakov; but, as in the Russian master's case, the originals were restored later on.

Cornelius's fame, then, rests entirely on 'The Barber of Bagdad' and on his many beautiful songs and choral works, some of which were for long the delight of singers and audiences in Germany, and to a certain extent beyond. They are now undeservedly neglected, and it is perhaps a pity that one song, 'Ein Ton', has remained most widely known merely because it exploits the original idea of keeping the voice part pitched throughout on a single note while the accompaniment sustains all the interest of harmony and texture. Of his song cycles perhaps the 'Christmas Songs', Op. 8, have remained the best-known.

As an author, besides supplying almost all the texts for his works, he published a volume entitled 'Lyrische Poesien' in 1861 and an autobiography in 1874. Some of his compositions were published after his death, including the beautiful 'Vatergruft' for baritone and unaccompanied chorus and the refined and expressive set of six 'Brautlieder'. Three more books of posthumous works, consisting of eleven songs and four duets, were edited by Max Hasse and published in 1898. A complete edition of Cornelius's works in five volumes was undertaken by Brentkopf & Hartel of Leipzig, with the same editor.

A. M., adds.

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#### CATALOGUE OF WORKS

##### OPERAS

- 'Der Barbier von Bagdad' (libretto by composer), 2 acts, prod. Weimar, 15 Dec. 1858.  
 'Der Cid' (lib. by composer, after Corneille), 3 acts, prod. Weimar, 21 May 1865.  
 'Gunlod' (lib. by composer, from the Edda), 3 acts unfinished, prod. Weimar, 6 May 1891.

##### CHORUSES FOR MIXED VOICES

- Op.  
 — 'Requiem' (Hebbel) with stgs  
 10. 'Beethoven-Lied' (composer).  
 11. 3 Choruses (Heine & Ruckert).  
 13. 3 Choruses (composer).  
 14. 'Trost in Tränen' (Goethe).  
 18. 'Liebe', 3 choruses (Johannes Scheffer).  
 19. 'Die Vatergruft' (composer).  
 20. 4 Choruses (composer).

- Op.*  
 — 'Blaue Augen' (composer).  
 — 'Freund Heim' (composer).  
 — 'So weich und warm' (Heyse).

## CHORUSES FOR MEN'S VOICES

9. 5 Choruses  
 1. Ach, wie nützlich (Michael Franck).  
 2. Nicht die Träne kann es sagen (Thomas Moore, trans. composer)  
 3. Mitten im Leben (Luther)  
 4. Grablied (composer).  
 5. Von dem Dorne (Schiller).  
 12. 3 Choruses (Eichendorff & composer).  
 17. 2 Reiterlied' (composer).  
 — Ode 'O Venus' (Horace).  
 — 'Requiem aeternam' (liturgical).  
 — 'Absolve Domine' (liturgical).  
 — 'Sonnenaufgang' (anon.).  
 — 'Es war ein alter König' (Heine).

## SONGS

1. 6 Songs (composer)  
 1. Untreu.  
 2. Veilchen.  
 3. Wiegenlied.  
 4. Schmetterling.  
 5. Nachts.  
 6. Denkst du an mich  
 2. 9 Songs on the Lord's Prayer ("Vater unser").  
 3. Trauer und Trost', 6 songs (composer)  
 4. 3 Songs (composer)  
 1. In Lust und Schmerzen  
 2. Komm, wir wandeln  
 3. Mocht im Walde mit dir geh'n.  
 (5) 1. 'Rheinische Lieder', 4 songs (composer)  
 (5) 2. 6 Songs (Friedrich Hebbel)  
 (5) No. 4. 'Ode' (August von Platen)  
 (5) No. 5. 'Unerhort' (Annette von Droste-Hülshoff).  
 (5) No. 6. 'Auftrag' (Holtz)  
 — 'Brautlieder', 6 songs (composer).  
 8. 'Weihnachtslieder', 6 songs (composer).  
 13. 'An Bertha', 4 songs (composer).  
 — 4 Songs (Ermi Kuh).  
 — 4 Songs (Gottfried August Bürger).  
 — 5 Songs (Paul Heyse) (posthumous).  
 — 'Am See' (composer).  
 — 'Die Heimkehr' (Heine).  
 — 'Preziosas Spruchlein gegen Kopfweh' (Cervantes, trans. Heyse)  
 — 'Sonnenuntergang' (Friedrich Hölderlin).  
 — 'Das Kind' (Droste-Hülshoff).  
 — 'Gegnet' (Droste-Hülshoff).  
 — 'Warum sind denn die Rosen so blass?' (Heine)  
 — 'Im tiefsten Herzen glüht mir eine Wunde' (composer).  
 — 'Vision' (Platen).  
 — 'Die Räuberbrüder' (Joseph von Eichendorff)

## VOCAL DUETS

6. 2 Duets (Hebbel).  
 16. 4 Duets  
 1. Heimatgedanken (August Becker).  
 2. Brennende Liebe (Julius Moser).  
 3. Come away, death (Shakespeare, trans. Schlegel), 4 versions  
 — 'Scheiden und Meiden' (Ludwig Uhland)  
 — 'Veratene Liebe' (Adalbert von Chamisso, from modern Greek).  
 — 'In Sternennacht' (Heyse).  
 — 'So weich und warm' (Heyse).  
 2 Irish Songs  
 1. By Shannon's Stream.  
 2. Kate Kearney.  
 — 'I will not have the mad Clytie' (Thomas Hood, trans. composer).  
 — 'Song of the Scottish Serving-Lassie' (traditional, trans. composer).  
 — 'Ein Wort der Liebe' (Wernher von Tegnersee).  
 — 'Ich und du' (Hebbel).  
 — 'Am Meer' (Eichendorff).  
 — Psalm CXXI paraphrased.

<sup>1</sup> No. 2 is Op. 5 No. 1, the others are posthumous.

<sup>2</sup> Nos. 2 & 3 are Op. 5 Nos. 2 & 3.

## VOCAL TRIO

- Op.*  
 — 'Der Tod des Verräters' (composer), for tenor, baritone & bass, with pf

See also Accompaniment, p. 28 ('Ein Ton')  
 Baussner ('Günod' completed). Harris (C. H. G., song arr. as pf study) Lust (No. 87, chorus, Nos 313, 322, songs). MacDowell (words for part-song by M.).

Cornelius, Peter (painter) See Mendelssohn (orch. March for C.).

**CORNELYS, Theresa** (born **Teresa Imer**) (b. Venice, 1723; d. London, 19 Aug. 1797).

Italian singer and adventuress. She was the daughter of the theatrical manager, comedian and librettist Giuseppe Imer, the friend of Goldoni. Her sister Marianna was also a singer and made her début at Venice in 1740 in Galuppi's 'Gustavo primo, re di Svezia'; at this time the seventeen-year-old Teresa already occupied a dubious position in the household of the Senator Malpiero, aged seventy-six. There she first encountered Casanova, whose Memoirs are the chief source of information on Teresa's early life, though not all the details given can be verified.

In 1744-45 she was in Vienna, married to the dancer Angelo Pompeati, who later committed suicide by disembowelling himself. Teresa Pompeati, as she was then, made her first appearance in London, as *seconda donna* in Gluck's 'La caduta de' giganti', on 7 Jan. 1746. After that she appeared in the early months of the same year in Galuppi's 'Il trionfo della continenza' (28 Jan.), Gluck's 'Artamene' (4 Mar.), Lampugnani's 'Alessandro nell'Indie' (15 Apr.) and Galuppi's 'Antigono' (13 May). Her sister Marianna was in England at the same time, singing with her in some of these operas.

In Aug. Teresa was back in Vienna. In 1748 she was singing at Hamburg and the next year in Copenhagen, in Mingotti's company, under the direction of Gluck. Casanova renewed acquaintance with her in Venice in 1753, after which, according to him, she left for Bayreuth, where she became the mistress of the Margrave Friedrich. Dismissed by him, she followed a new lover to Brussels, where she found favour with Prince Charles Alexander of Lorraine, who is said to have put the direction of all the theatres in the Austrian Netherlands into her hands. This enterprise nearly ruined her, and she fled from her creditors to Holland, where Casanova met her again and recognized the younger of her two children as his daughter. She then passed as "Madame Trenti", but in Amsterdam married (?) Cornelius de Rigerbos. When she returned to England in 1760 she was known as Mrs. Cornelys, Cornelles, Cornelius or Corneli, but was not accompanied by any husband.

In 1760 Theresa Cornelys began to give musical entertainments at Carlisle House,

Soho Square, which engaged the attention of London society until 1777. The best musicians of the day, including J. C. Bach and Abel, took part in her concerts, which secured the patronage of the royal family and the court. But they gradually deteriorated and were frequented less and less for the sake of music. Still, though she was indicted before the Grand Jury (24 Feb. 1771) for keeping "a common disorderly house", fashionable patronage of some sort continued for a few years until the newly opened Pantheon offered a counter-attraction not to be resisted. She was bankrupt in Nov. 1772; in 1774 an hotel at Southampton, formerly hers, was put up for auction. She was known at one time as "Mrs Smith". Towards the end of her life she sold asses' milk in Knightsbridge, fitting up a suite of rooms for the reception of visitors to "Breakfast in Public" — perhaps the first milk bar. This enterprise failed, and she died at the age of seventy-four in the Fleet prison.

A. L. & F. W. (ii).

**CORNEMUSE.** See BAGPIPE (FRANCE).

**CORNET (x)** (Fr. *cornet-à-pistons*; Ger. *Kornett*; Ital. *cornetta*. PLATE 14, overleaf). A valved brass instrument pitched in B $\flat$ , its natural harmonics being in unison with those of the modern B $\flat$  trumpet, as is also its compass, which extends in written notes from f $\sharp$  to c''' and beyond, with diminishing certainty of emission, up to g''', all sounding a tone lower. It is not as a rule required to go above b $\flat$ '. The essence of the cornet is revealed in the words of early tutors for the instrument: "the cornet-à-pistons is a post-horn with valves"; and just as the trumpet and the flugelhorn preserve much of the quality of their respective parents, the natural trumpet and the bugle, so has the cornet inherited the principal features of its own parent, the continental coiled post-horn. These include a gently expanding bore, a singular flexibility in lip technique and a certain jauntiness in musical character. Like the post-horn the cornet is gay and homely, and delivers neither the exciting ring of the trumpet nor the ominous sonority of the bugle.

The mouthpiece is deeper than that of a trumpet, and its cup is more gently shouldered into the throat. It is inserted into a short "shank" which is detachable from the instrument. From the beginning of the shank to the tuning-slide the bore expands from 0.3 to 0.45 ins.; it continues at 0.45 ins. through the tuning-slide and the valves, and thereafter resumes expansion and ends in a bell  $4\frac{1}{4}$  ins. in diameter. Thus it is conical for two-thirds of its length.

Military bands have two cornet parts, but brass bands, in which the cornet is the chief treble voice, have four parts; "solo cornet",

"repiano cornet" (which is shared by the flugelhorn), "2nd" and "3rd cornet". Further, to assist in high passages, the standard British brass band has one E $\flat$  soprano cornet, pitched a fourth above the B $\flat$  cornet and carried up to its a'', which sounds c'''. (The soprano cornet is not used in British military bands, but large continental bands have either this or an E $\flat$  soprano flugelhorn.)

Employment of the cornet in the symphony orchestra falls into three categories: (1) 19th-century French composers from Berlioz onwards included the cornet for the sake of its valves. Valved trumpets were rarely used in Paris orchestras, and so only by adding a pair of cornets could the composer secure chromatic trebles to his brass. French orchestras still generally employ two trumpets and two cornets (and in works scored for three trumpets one of the cornet players changes to trumpet), but recently some have been using trumpets for all four parts, making a very brilliant effect. (2) In many leading orchestras of the second half of the 19th century, especially in England and America, all trumpet parts were played on cornets—a practice which did not display the cornet to its best advantage and is largely responsible for the harsh terms in which the instrument is described in older books on orchestration. (3) Modern orchestration, from Elgar and Stravinsky, introduces the cornet now and then for the sake of its mundane associations. A recent example is Malcolm Arnold's overture 'Beckus the Dandipratt'.

**HISTORY**—Makers of the small circular post-horn of Germany, Belgium and France started to copy horn practice when, about 1800 or possibly earlier, they provided it with a set of crooks, and later with a tuning-slide as well, in order that its calls might be introduced into band music in different keys. When the distinction arose between valved and natural (valveless) brass instruments, this post-horn with crooks came to be known as the *cornet ordinaire* or *cornet simple* (i.e. "natural post-horn"). It was generally built in C and provided with crooks for B $\flat$  and A $\flat$  (PLATE 14). Gevaert, in 1863, mentions that some bands were then still using it.

Who made the first *cornet-à-pistons* is not known; possibly it was the Paris maker Halary, just before 1830. At first the cornet had two valves of the Stölzel pattern and crooks to put it into every key from low D $\flat$  up to C. It made its mark on the Paris public with astonishing speed, and already in 1830 Dufresne, a horn player, was playing cornet solos, principally in quadrilles, at light concerts and balls. A few years later he was doing the same in Musard's orchestra. Most of the early cornet soloists were also horn

players, and included Frédéric Antoine Schlotmann, later first horn at the Opéra, and Joseph Forestier who, though originally a horn player, later played the trumpet at the Opéra. They used a deep conical mouthpiece which favoured production of the "round, velvety tone" Forestier advocates in his tutor for the cornet. A fresh school of cornet playing was instituted by J. J.-Baptiste Arban, a trumpet player, who taught pupils to make a bright, trumpet-like sound. This school eventually triumphed, bringing with it the shallower mouthpiece now in general use. Arban, who was the first professor of the cornet at the Paris Conservatoire, also introduced that spectacular double and triple tonguing which is so prominent a feature of virtuosic cornet playing.

The cornet soon arrived in England, where it was for some time known as the cornopean. Amateur wind bands were quick to adopt it in place of the keyed bugle.<sup>1</sup> It is said to have been introduced to the general public about 1834 by George Macfarlane, the keyed-bugle player, and Thomas Harper, jun., the trumpeter, and two years later Balfé wrote a cornet *obbligato* in 'The Maid of Artois'. Macfarlane added a key—the "clapper key"—close to the bell-mouth, so that whole-tone shakes could be executed in keyed-bugle fashion. More celebrated, however, was Hermann Koenig, who left Paris for London to join Jullien, and whose solos, most of them introduced into quadrilles, were a major attraction at Jullien's Promenade Concerts. After Koenig, Isaac Levy (who later went to the U.S.A.) and Howard Reynolds were the leading soloists.

Cornets of the mid-century were made either with the old Stolzel valves in various forms or with the Périnet valves used to-day. The former type, which was used by Koenig, began to vanish after 1860, though it was still made in France, as the lowest-priced model, in 1915. Innumerable special designs of cornet which appeared during the second half of the 19th century include the closely coiled "pocket cornet", which could "be carried over the shoulder in a neat leather case like an opera glass" (according to an advertisement of about 1875); the circular cornet and "butterfly model", which preserved the shape of the parent post-horn; the "cavalry cornet" with bell pointing upwards; designs in which the bell could be made to point in different chosen directions; Bayley's "acoustic cornet" of 1862, in which the loops and bends were reduced to a minimum; and the "echo cornet" with a muting apparatus fitted instead of or as an alternative to the usual bell.

<sup>1</sup> Instances through the years 1832-33 are noticed in the article BRASS BAND MOVEMENT.

Of the original set of crooks, Caussin in his *solfège* method (Paris, 1846) says that with crookings from low D $\flat$  up to E the tone was "médioacre et sourd"; from F to A $\flat$  "sonore et agréable"; from A to C "dur et éclatant". With the highest crook, which was a short straight shank, the instrument stood in C, and in France cornets can still be obtained pitched thus in C and provided with a rotary change valve or an extra slide for lowering the pitch to B $\flat$ . In England the favourite crookings, as revealed in Koenig's multitude of published arrangements for cornet solo, were B $\flat$ , A (both straight shanks), A $\flat$  and G (both coiled crooks). After 1850 the last two of these were obsolescent, and now even the A shank is uncommon. A "rotary change" to A, however, is not uncommonly used in theatre bands where the cornet has not been replaced by the B $\flat$  trumpet. The present-day cornet shank is simply the B $\flat$  crook of earlier times.

Cornets in pitches other than B $\flat$ , C and E $\flat$  soprano have existed, but are now obsolete. A piccolo cornet in B $\flat$ , an octave higher than the ordinary cornet, was first made by Cervený in 1862, but bandmasters did not adopt it. *Altkornetts* in E $\flat$  were used in many German and Austrian bands until recently, as was also a bass cornet in B $\flat$ . The latter was called *Bassstrompete*, but is to be distinguished from the true bass trumpet of the Wagnerian orchestra and of Italian military bands. These deeper cornets are made in the shape of the ordinary cornet and are held in the same manner. As in all German valved instruments, their valves are rotary.

A. B.

#### CORNET (2). See ORGAN STOPS.

**CORNET, Pierre (Peter, Pietro)** (b. ?; d. ?).

Netherlands 16th-17th-century organist and composer. He was organist in the court chapel at Brussels from 1593 to 1626. In Dec. 1611 he appears in the list of expenses for the funeral of the Queen of Spain and the same year he became a canon of the collegiate church of Saint-Vincent at Soignies; but the post was non-resident and he remained at Brussels. He lost the canonry some years later on marrying a widow named Marie Cuypers. In 1633 he was in receipt of a pension, and must therefore have been advanced in years. He wrote organ works in the style of the English school (Berlin, State Lib., MS 191) <sup>2</sup>:

'Fantasia del 5 tuono sopra ut, re, mi.'

'Toccata del 3 tuono.'

'Salve.'

'Courante "Mandatemi da lui" a di 6 nov. 1624.'

'Courante.'

'Fantasia 8 tuoni, 30 septembre 1625.'

E. v. d. s., rev.

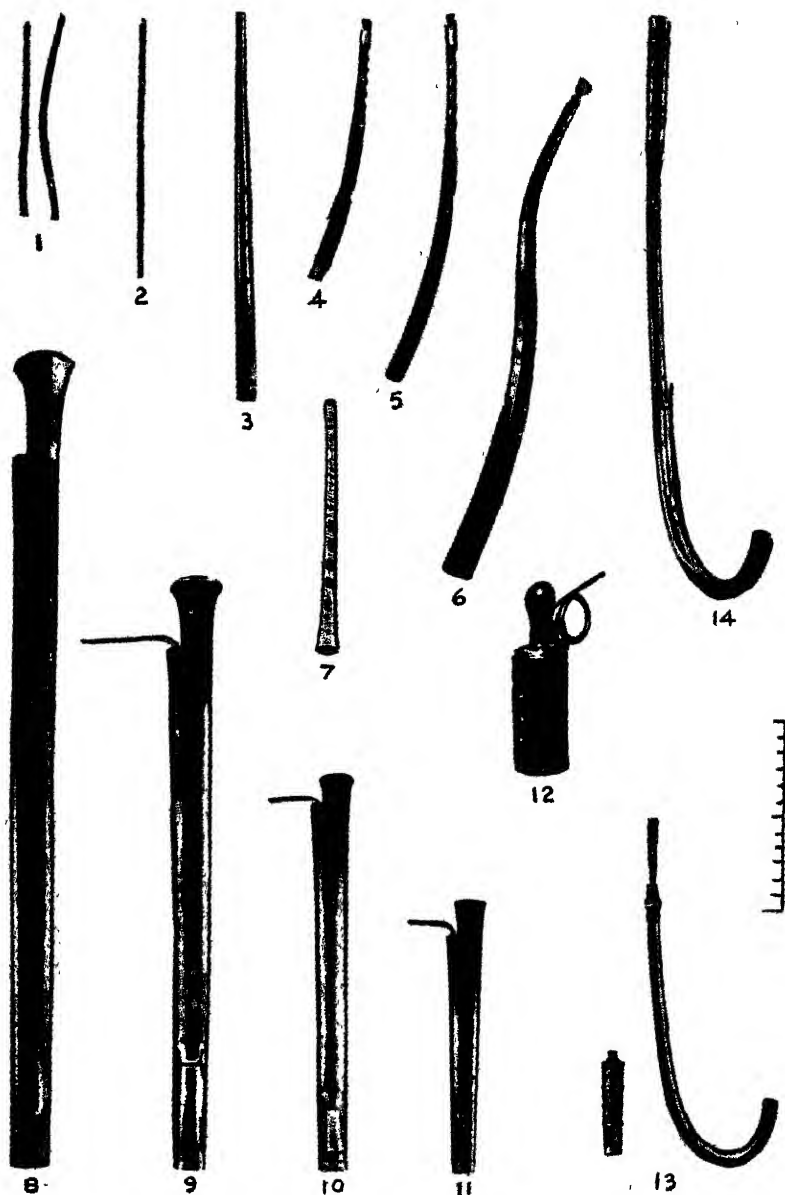
<sup>2</sup> Published in 'Archives des maîtres de l'orgue', X, 183, 238



# VARIOUS BAND INSTRUMENTS

1. Cornet, Paris, c 1828 2. Cornet, Shaw's disc valves, c 1840. 3. E♭ Soprano Cornet. 4. B♭ Cornet. 5. Ophicleide 6. Keyed Bugle 7. Flugelhorn. 8. Flugelhorn, German model. 9. Clavichord 10. Bass Bersaglieri Horn (*trompette basse*). 11. *Contrebasse-à-anches*.

CROOKS Cornet Crooks (F, G and A♭) and Shanks (A and B♭), mid-19th century  
(Nos. 3, 4 and 7. Boosey & Hawkes, London, Nos. 2, 8, 10 and 11. Hornumman Museum, London )



# CORNETTS, CRUMHORNS, ETC

1. Greek Aulos. 2. Reed Pipe, ancient Egypt. 3-6. Cornetts, 16th century. 3. Mute Cornett, 4. Cornettino (1518); 5. Ordinary Cornett; 6. Tenor Cornett. 7. Russian *rozok* (folk cornett). 8-11. Bassoons (Dulcians), late 16th century. 8. Quartifagott (lowest note G), 9. Choristfagott or Double Curtal (C); 10. Tenorifagott (G), 11. Altifagott (d). 12. Cervelas or Rackett. 13-14. Crumhorns, 16th century. 13. Tenor, with cap removed to show reed, 14. Great Bass.

(No. 1 British Museum, Nos. 2, 3, 7, 9, 10, 11, 13 and 14: Brussels, Conservatoire, No. 6 Norwich Museums, No. 8: Historical Museum, Frankfurt o/M.; No. 12 Paris, Conservatoire.)

**CORNET, Séverin** (b. Valenciennes, c. 1530; d. ? Antwerp, Mar. or Apr. 1582).

Netherlands composer. He studied at Naples and in 1559 settled at Antwerp. In 1564 he was appointed master of the choir-boys at the collegiate church of Saint-Rombaud at Mechlin; but in 1572 he returned to Antwerp to take up the post of choirmaster at the cathedral. There he married a daughter of the composer Antoine Barbé (1), who however died in 1574. In 1575 he married Marie Schoyte of Breda, a woman of some means. In 1581 the suppression of the Roman service at Antwerp lost him his place and he vainly sought that of chapel master to the Archduke Ferdinand of Austria. He left a large number of madrigals and chansons, also some motets and sacred songs. Cornelius Verdonck was one of his pupils. E. v. d. s., rev.

BIBL.—DOORSLAER, G. VAN, 'Séverin Cornet' (in 'Compas d'or', Antwerp, 1925).

See also Barbé (1) Verdonck (Cornelius)

**CORNETT.** A woodwind instrument sounded by a cup mouthpiece (cf. SERPENT) which rose from comparative obscurity to a position of great importance in the 16th-17th centuries, after which it fell rapidly back into obscurity and became extinct about 1850. It was made in three main sizes — treble, small treble and tenor — of which the treble is of much the greatest consequence and will therefore be described first.

I. TREBLE CORNETT (correct Eng. spelling, *cornet*, but the somewhat rare variant with two *t*'s is now generally adopted to prevent confusion with the modern valved cornet. Fr. *cornet à bouquin*; Ital. *cornetto*; Span. *corneta*; Ger. *Zinke*).

CONSTRUCTION.—There are three designs: (a) Ordinary curved cornett (*cornetto torto*; c. alto'—i.e. "loud"; c. nero; *krumme Zinke*; *schwarze Z.* PLATE 15, No. 5). It is 23 ins. to 24 ins. long and is made of two pieces of wood (plum, pear, maple) which are glued together after the conical bore has been carved out. The exterior is finished off to an octagonal cross-section and covered with thin black leather. Sometimes they are mounted with silver bands and sometimes they are made entirely of ivory. There are six finger-holes and a hole for the thumb of the uppermost hand, this thumb-hole being the nearest to the top end. Into a socket at the top is inserted the mouthpiece, made of ebony, ivory, bone, horn or silver, and resembling a small trumpet mouthpiece but for the sharpness of its rim (which makes it look rather like an acorn cup). Inside the mouthpiece the curvature of the cup varies enormously, but it meets the bore at a sharp angle. This is the commonest design and many specimens have survived. (Good examples at Ch. Ch., Ox-

ford, R.C.M., London, and most continental museums.)

(b) Straight cornett (*cornetto diritto*; c. bianco; *gerade Zinke*; *gelbe Z.*), a conical pipe made of one piece of wood — usually boxwood — bored out in the ordinary way, and turned on the outside to a circular cross-section without ornamentation of any kind. The holes and the mouthpiece are as in the above curved design. This was the least common type and comparatively few have survived.

(c) Mute cornett (*cornetto muto*; *stille Zink*), made like the straight cornett, but instead of the detachable mouthpiece it has its mouthpiece cup actually turned in the wood at the top end of the instrument itself. This cup is shallow and merges into the bore without a sharp break, having the effect of softening and veiling the tone-quality. There are no specimens in Great Britain, but the museum of the Brussels Conservatoire has many fine boxwood specimens, mostly late 16th-century Venetian. Gahlei ('Dialogo', 1581) said that the best cornets were being made at Venice. PLATE 15, No. 3, shows an abnormal variety with a little finger-hole (see III below).

II. TECHNIQUE.—The compass of the treble cornett is the same as that of the violin of its time, namely from g to a'', rising to d''' in the 17th century. But the lowest proper note is a (thumb and 6 fingers), the g being obtained by slackening the lip. The fingering resembles that of the recorder, and Speer's excellent fingering-chart (1687) can be conveniently consulted in A. Carse, 'Musical Wind Instruments', p. 337. Girolamo Dalla Casa (1584) says that like the voice it can be played *piano* or *forte* and in every key (*tuono*). Similarly Mersenne records that it can be sounded as softly as a recorder and can play a scale beginning on any note as *Ut*; the point of these observations being that most other woodwind of the period — shawms, flutes, etc. — were in varying degrees deficient in those respects. The most sympathetic scales on the cornett are G, C and F major, for these introduce the best cross-fingerings.

In its heyday (1550-1650) the treble cornett was the great virtuoso instrument among the wind and gave voice to spectacular divisions (or diminutions) in no measure less extravagant than those indulged in by violin, bass viol or voice. Mersenne went so far as to say that the cornett should *almost always* be played in diminution, and Girolamo gives numerous examples of which the following extract is from 'a diminution of the treble of Lassus's 5-part 'Susanne un jour' (from the 2nd book of Girolamo's 'Il vero modo'; the original composition is printed in Vol. XIV of the Lassus complete edition):



Bar 4

Diminution by Girolamo

Lassus's Original Treble

Very brilliant cornett passages of similar kind occur in Giovanni Gabrieli's works, and sometimes, too, in those of his pupils (e.g. Praetorius's 'Wachet auf!' in the 'Polyhymnia'). For the execution of these divisions the art of articulation with the tongue ("tonguing") reached an unparalleled degree of complexity, instructions for which are set down by Girolamo Dalla Casa (1584) and Mersenne. They embrace two considerations, force and speed, and for the fastest divisions Dalla Casa prescribes the *lingua riversa*, ranging from the softest palate-tonguing, *le-re-le-re*, to the gay though harsher dental *te-re-te-re*, which, he says, is easier to hold back in semiquaver runs. *Te-che-te-che* (the ordinary modern "double-tonguing" on flutes and trumpets) is "crude and terrifying", in addition to being difficult to hold back. *Te-te-te-te* (ordinary single tonguing) is good, he continues, up to quaver speed, but too sluggish for anything faster. Mersenne, writing sixty years later, gives a short account based on the figure *te-te-re-te* and describes the *re* as a *coup de lèvres*. Quantz, a century later still, says that in flute tonguing the *re* syllable is made by trying to utter the letter *r* very sharply and distinctly, and this syllable was still used by some flautists early in the 19th

century. Like other woodwind the cornett can also be played *legato*, i.e. without lingual articulation at all, but in playing divisions notes were normally tongued.

Concerning its tone Mersenne is warmly eloquent: it is "semblable à l'esclat d'un rayon de soleil qui paroît dans l'ombre ou dans les ténèbres, lors qu'on l'entend parmi les voix dans les Églises Cathédrales ou dans les Chapelles". It is difficult to describe except as something between a clarinet and a high saxophone in quality with a touch of the trumpet's resonance. It is not loud by modern standards and its *forte* is about as strong as a clarinet's. The Mute Cornett has an indescribably soft and velvety quality to which a dance musician's trumpet with half-inserted cup mute is possibly the closest likeness. Roger North ('Memoirs') says: "Nothing comes so near or rather imitates so much an excellent voice as a cornett pipe; but the labour of the lips is too great and it is seldom well sounded". It was this strain upon the player that contributed very largely towards its swift fall from eminence as soon as a suitable treble wind instrument was evolved to take its place — the oboe.

III.—Other sizes than the treble are numerous if every small difference is taken

into account. For example trebles, both curved and mute, were sometimes built a tone or more lower, either to suit a lower pitch or to deal with a lower part in the music. The Stuttgart *Hofkapelle* inventory of 1589 mentions both: "6 Cornutae mutae ein wenig niederer, stimmen zu dem Chor; 4 grosse gerade Zinken, 3 Tonos niederer, seindt in der Kappel zu dem Alt zu gebrauchen", etc. Another device was to extend the downwards range one note through the agency of a little finger-hole (PLATE 15, No. 3) or key (Mersenne's *taille des cornets*). The principal variants were, however, two:

(a) CORNETTINO (no special Eng. or Fr. name; Ger. *klein Zinke, Cornettin*), was a fifth higher than the treble in the 16th century, but during the next century was made but a fourth higher (*Quartzinke*). It could be constructed to any of the designs described in § I (above), but the curved, leather-covered one was commonest (PLATE 15, No. 4). It gained considerable favour throughout 17th-century Germany and is often required by Schutz, notably in No. 3 of the third part of the 'Symphoniae sacrae' (1650), in which, above the words, "Wo der Herr nicht die Stadt behutet, so wachet der Wachter umsonst", the cornettino pipes out plaintive, epiphenomenal rhythms on single notes to the composer's instruction *ad imitationem Cornu Vigili*. Walther's Lexicon (1732) gives it a range of d' to d''' or even up to a''' — the same as that of the 18th-century flute.

(b) TENOR CORNETT (Fr. *basse des cornets*; Ital. *corno torto, cornone*; Ger. *grosse Zink, Basszinke*. See also LYZARDEN). Built a fifth below the treble cornett and usually provided with a key for the lower little finger which when closed gives the note c. It was always made in the curved shape, but as a result of its length it has a double curve (PLATE 15, No. 6) with the finger-holes on the inside facet of the lower bend. Thus in playing position the bell points downwards to the front, not outwards to the side as in the treble. Length 37 ins. to 41 ins. Its main period of activity was c. 1550–1650, and in 1622 the celebrated Norwich Waits possessed at least two. Praetorius did not care for it, describing its sound as "most unlovely and bullocky". Actually it sounds somewhat like an alto saxophone. A unique specimen of a real bass or *contrebasse* cornett is in the Paris Conservatoire collection.

IV. HISTORY AND USE.—The principle of the cornett is of unknown antiquity; it is enough to note here that miniatures and sculptures from the 11th to the 13th century show figures playing upon horn bugles pierced with finger-holes for the purpose of playing tunes.<sup>1</sup> It is referred to occasionally in

<sup>1</sup> See LITREUS.

14th-century French poems as *cor à doigts*. (A similar instrument was recently still known in Scandinavia.) Little more is seen of it until the 15th century, when the classic form appears (for example in a Spanish breviary in the B.M., Add. MS 18851) and soon afterwards, in 1503, an Italian is reported playing the cornett in the service of Henry VII.

In a letter of 1541 the famous Nuremberg maker Jorg Neuschel refers to "welsche krumme Zinken", as if the curved form were of French or Italian origin. Certainly the form first associated with Germany is the straight one. Here too the 11th–13th centuries mark its early appearance, as a short straight cornett with the bell carved as an animal's head, leading up eventually to the *Zinck* depicted by Virdung (1511), which is a perfectly normal straight cornett (see above, § I b). It appears in the title-page of Schlick's 'Spiegel der Orgelmacher' of the same year, assisting the organ in the accompaniment of a church choir. In Burgkmair's 'Maximilian's Triumph' of 1516 it is doing the same thing in company with a trombone.

The cornett had thus already become associated with church choral music, and it remained so, in partnership with trombones and organ, for roughly two centuries during the course of which these instruments formed the nucleus of the Venetian orchestra of the Gabrieli. The cornett is allotted a leading part in the earlier works of Schutz. To return to England, Canterbury had "2 cornetters and 2 sackbutters" in 1532, while towards the latter end of the period "His Majesty's cornets and sagbuttes" were still mainly employed in the Chapel Royal, where they stood on the verge of being supplanted on big occasions by a string band and on routine duty by nothing. Matthew Locke's music for them shows that their constitution was the normal one of the time (c. 1660): 2 cornetts and alto, tenor and bass trombones — 5 men in all.

The part played by cornetts in outdoor wind bands is touched upon in SHAWM (II). They were also featured in the big dinner-time concerts of the 16th century, such as those described in Massimo Troiano's invaluable account of the nuptials of William VI of Bavaria in 1568. There, under Lassus's direction, a *battaglia ad 8* by Annibale Padovano and a motet *a 7* by Lassus were played on cornetts and trombones, the second piece employing 5 cornetts and 2 trombones. A further example, illustrating the union of cornetts of three different kinds in a single consort, is mentioned under SHAWM (III a).

As for large-scale professional entertainment Malvezzi's account of the "intermedii et concerti" given at Florence in 1589 includes the actual music of his *sinfonia a 6* from the

first intermedio.<sup>1</sup> It employed a string consort of viols and a wind consort of cornett, flute and 4 trombones, supported by a veritable army of plucked instruments and organs, while Alessandro Striggio himself was let loose on the top part with his *sopranino di viola*. The grand-ducal cornettist, as treble of the wind (the flute usually took the alto part in these consorts) would therefore have been playing opposite Striggio, and no doubt exerted himself to the utmost to contrive divisions to vie with those executed by the great master. Galpin quotes interesting instances of the cornett's part in the English theatre, such as in Marston's 'Sophonisba' of 1606, wherein "the cornets & organs" play for the first act (other acts having organs and recorders; organs, viols and voices; treble viol and bass lute; etc.). It was for such a combination that John Hingston composed the most enchanting piece of chamber music in the instrument's repertory — a 'Fantasia for 2 cornetts and Sackbut to the Organ' (c. 1630; Bodl. Lib. MS).

**LAST APPEARANCES.**—Nothing better demonstrates the swift decline of the cornetts (and the corresponding ascendancy of the oboes) than the published scores of the Leipzig cantors from Schein to Bach. The latter only used them, with the sole exception of Cantata 118, to reinforce the trebles of the choir. Handel wrote for them in 'Tamerlano' and Gluck in 'Orfeo', but in each case as often as not some other instruments had to be found to play their parts.

They lingered on, still in company with trombones, to play tower-music in old-fashioned German towns, and it is in this humble setting that we hear of them for the last time, as Georges Kastner in his 'Danses des morts' (p. 213) records how

en 1840, lorsque j'étais à Stuttgart, j'entendis chaque jour un concert de musique religieuse exécuté par quatre musiciens qui, selon l'usage, montaient sur la plate-forme de la tour pour jouer un choral, dont la première partie était rendue par le zinke, et les autres par les trombones alto, tenor et basse.

A revival was attempted later in the same century when Victor Mahillon caused a straight cornett to be constructed on modern lines (with flute keywork) for a performance of Gluck's 'Orfeo' at Brussels. The experiment was evidently unsuccessful: the instrument has since joined its ancestral prototype on the walls of the museum of the Royal Conservatoire.

The Russian *rozhok* is a cornett of wood bound with bast. For an illustrated description with music examples see N. K. Rorich in Vol. VII of S. T. Platonov, 'Zapisky Otdel'niya Russkoy y Slavianskoy Archeologiy . . . Obshchestva'.

A. B.

<sup>1</sup> Printed in Max Schneider's 'Die Anfänge des Basso continuo' (Leipzig, 1918).

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Philip II of Spain, 1602 } Mus aux Pays-Bas,  
Vol VII
- Munich, 1571 'Sandberger Festschrift', 1918, 275
- Cassel, 1573 & 1613 Zulauf, 'Beiträge zur Geschichte der Hofkapelle zu Cassel', Cassel, 1902
- Graz, 1577, and Innsbruck, 1596 Schlosser, 'Die Sammlung alter Musikinstrumente', Vienna, 1920
- Stuttgart, 1589 Bossert, 'Württembergisches Vierteljahrsheft für Landesgeschichte', 1912
- CORNETT-TON** (Ger.). See PITCH, STANDARD.
- CORNETTE, Victor** (b. Amiens, 27 Sept. 1795; d. Paris, 19 Feb. 1868).
- French instrumentalist and composer. He was the son of Louis Hippolyte Cornette (1760-1832), an organist of the Cathedral of Amiens, and entered the Paris Conservatoire in 1811, studying composition under Lesueur. He served in the band of the Grenadiers Tirailleurs de la Garde Impériale in 1813 and 1814, and was at Waterloo; was professor at the College of Saint-Acheul in 1817-24; member of the orchestra at the Théâtre de l'Odéon (1825), Opéra-Comique (1827); chorus master at the Opéra-Comique (1831-37); director of singing at the Gymnase de Musique Militaire (1839), conductor of the Strasbourg theatre (1842); chorus master to the Paris Opéra (1847); and again chorus master at the Opéra-Comique (1848). He was also trombonist in the band of the Garde Nationale and deputy organist at the church of Saint-Sulpice and the chapel of the Invalides.
- Cornette composed an enormous mass of music for every variety of instrument and published *méthodes* for trombone, ophicleide, cornet, bugle, saxhorn, saxophone, bassoon, oboe, horn, trumpet, harp, cello, viola, organ and harmonium. M. C. C., adds M. L. P.
- CORNETTON** (Ger.). See PITCH, STANDARD.
- Cornford, Frances.** See Bliss ('Nursery Rhymes'). Gippes (song).

**CORNISH, Thomas** (b. ?; d. Wells, 1513).

English divine and musician. He was Bishop of Tine, assistant Bishop of Bath and Wells from 1490 to 1513, Prior and Master of the Hospital of St. John Baptist, Wells, and is said to have composed some motets. He was installed Prebendary of Cudworth on 29 Oct. 1494, with licence to reside in St. John's Hospital, and on 28 July 1497 he was appointed perpetual vicar of St. Cuthbert's Church, Wells. In Apr. 1499 he was installed Chancellor of the Cathedral, and on 4 Sept. 1502 he was installed as Precentor. It is not unlikely that some of the compositions attributed to "Master Cornish" may have been the work of this Thomas Cornish, and not of William Cornish.<sup>1</sup> It is remarkable that during the precentorship of Bishop Cornish, Wells Cathedral could boast of such fine musicians as Robert Wydow, Mus.B., Richard Bramston, John Cole, William Huchins, Richard Hygons, John Clawsy, Mus.B., John Chambers and John Gye.

W. H. G. F.

**CORNISH, William.** See CORNYSHE.

**Cornish, William.** See Britten ('Ceremony of Carols').

**CORNO.** The Italian word for the horn.

**CORNO BASSETTO.** See CLARINET: BASSET HORN. The proper Italian name is *corno bassetto*, not *corno di bassetto*.

**CORNO DI (sic) BASSETTO.** See ORGAN STOPS.

**CORNO DI CACCIA** (Ital.). The hunting-horn. The name often occurs in J. S. Bach's scores (See HORN.)

**CORNO DOLCE.** See ORGAN STOPS.

**CORNO INGLESE** (Ital.). The English horn or *cor anglais*.

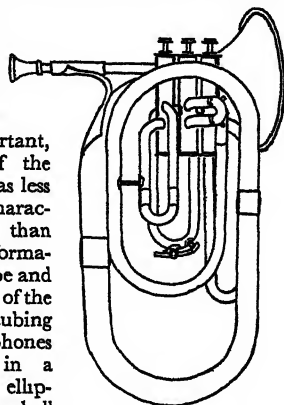
**CORNO TORTO** (Ital., twisted horn). See LYZRADEN.

**CORNOPEAN.** See ORGAN STOPS.

**CORNOPHONE.** A family of valved brass instruments introduced and patented in 1890 by Fontaine Besson of Paris. The tube was of fairly large scale and regularly conical. In this respect the cornophone was similar to the saxhorn, but the mouthpiece of the former was funnel-shaped and not cupped. The object of this was to produce a tone tending towards that of the French horn, and thus the instrument comes into the general group of the various ballad horns, vocal horns, etc., whose names indicate clearly their purpose, and which vary among themselves only in the proportions of the bore. Of these the most successful and permanent has been the rather narrow tenor cor, in America known as the Mellophone. None of these, however, can produce true French-horn tone, for the simple

reason that their natural sounds are the second to eighth harmonics of a regular cone, while the corresponding notes of the older instrument are higher harmonics of a tube twice the length, much

narrower and with an approximately exponential flare. While not unimportant, the shape of the mouthpiece has less influence on characteristic tone than have the conformation of the tube and the expansion of the bell. The tubing of the cornophones was coiled in a rather broad ellipsoid with the bell



tilted forward in the same plane as the mouth-pipe. They do not seem to have been used very widely at any period, and there is no evidence to confirm Kurt Sachs's curious statement in his 'Lexicon' that in England the bass cornophone was used to support the voices in church music. In France cornophones have on occasion been employed as a substitute for the Wagner tubas.

P. B.

**CORNU.** A huge circular horn invented by the Romans and used by them in the army and at assemblies, religious ceremonies and games. The Museo Nazionale at Naples possesses two specimens discovered at Pompeii. From the mouthpiece the cornu curves round in a wide circle, the tube expanding gently, and terminates in a trumpet-like bell beside the player's head (see PLATE 6, Vol. I, p. 1004, No. 2). The tube length of the Pompeian *cornua* is 11 feet (i.e. about that of a French horn crooked in G). The following notes were therefore theoretically be obtainable on them:

G d g b d' (f') g' a' b' c#'' d'' e'' etc.

The notes under the bracket are difficult to produce, the cornu mouthpiece being wide and shallow. The best notes are g, b, d' and g', what notes the Romans used is unknown. The mouthpiece is cast with a 6-in. shank which slides on to the body of the instrument.

Under the name *tuba curva* the cornu was revived in Paris under the Revolution and used initially at Voltaire's funeral, in special music by Grétry.<sup>2</sup>

A. B.

**Cornwall, Barry.** See Neukomm ('Sea', song).

<sup>1</sup> See CORNYSHE.

<sup>2</sup> Constant Pierre, 'Musique exécutée aux Fêtes Nationales' (Paris, 1893).

**CORNYSHE, William**<sup>1</sup> (*b.* East Greenwich, ?; *d.* ? Hylden, Kent, *c.* Oct. 1523).

English composer, poet, playwright and actor.<sup>2</sup> He was possibly the son of John Cornyshe. The first record of him occurs as Master of the Singing-Boys at Westminster Abbey (1480-91). His name is in the Household Book of Henry VII, under the date 12 Nov. 1493, where a payment is entered "to one Cornyshe for a prophecy in rewarde, 13s. 4d." — which in the language of the day meant simply a poem. He probably entered the king's household about 1492, but it is not until 1496 that there is any record of him as a Gentleman of the Chapel Royal.<sup>3</sup> At a court celebration of the marriage of Catherine of Aragon to Arthur, Prince of Wales, the children of the chapel appeared as mermaids, and no doubt Cornyshe had a good deal to do with the production. Various grants conferred on him are mentioned by W. H. Grattan Flood. In 1502 he received 13s. 4d. for the "setting of a carralle upon Christmas day", but two years later he was confined in the Fleet prison because of a satirical writing on Sir Richard Empson.<sup>4</sup> During his incarceration he wrote a poem entitled 'A Treatise between Truth and Information', which is printed in Skelton's 'Pithy, Pleasant and profitable works . . .' published in 1568 (B.M.). Some attribute it to Skelton. William Newark, the Master of the Children of the Chapel Royal, being in ill-health, Cornyshe deputized for him until he formally took over his duties on 29 Sept. 1509. Between 1508 and 1516 Cornyshe, William Crane and a "Mr.

Kite" were the principal performers in the court plays, as appears from a series of payments similar to one of £6:13:4 in 1508, when "Mr. Kite, Cornishe, and other of the Chappell . . . played affore the King at Richmonte". He continued in charge of the music at the pageants, banquets, masques, plays and devices at court. In Sept. 1513 he took the Chapel Royal to France in the retinue of Henry VIII and won great favour with it by the performances at Théroutanne, Lille and Tournai, of which he was in charge; and in June 1520 he was across the Channel again to supervise this Chapel's ceremonies at the Field of the Cloth of Gold and was in charge of the pageants on the Sunday night. He received payment of 103s. 4d. for maintenance of 10 children at 2d. a day from 29 May to 22 July. He regularly supplied St. Margaret's, Westminster, with vestments, etc., on feast-days. Apparently Cornyshe suffered from ill-health about 1521, although on St. Edmund's Day 1522 he received 10s. from the Abbey, while the Master of the Singing-Boys, J. Sylvester, received 2s. and three other singers 20d. each, one of whom is curiously named Empson. On 20 Aug. 1523 he was granted the manor of Hylden, Kent.

Cornyshe was a great favourite with Henry VIII and at one time received a sum of £200 from him "upon a warraunt, in rewarde", but this possibly included gratuities to other workers in the Chapel. The king himself, as is well known, was a composer, and there is a collection of partsongs, chiefly for 3 voices (B.M., Add. MSS 31,922), in which no less than 38 compositions by Henry VIII are bound up with the following works by Cornyshe:

Trio (for strings or voices), 'Adeu, mes amours (with second part 'Pardona moy'), 'Adeu, adeu my hartes lust', 'Ah, the syghs', 'Adeu, Corage', 'Blow thi horne, hunter' (also in Roy. Lib. 58), 'My love she morneth' (duet), 'A Robyn', 'Trolly, lolly lolly losynge', 'While lyve or breth' and 'Thou and I and Amyas'.

Of the 3 partsongs by him in the Fayrfax Collection (B.M., Add. MSS 5465) two were printed by Hawkins. They are particularly interesting, for they show that secular music, even of a humorous and satirical nature, was written and practised at an early date, and that the preponderance of sacred music of the period which remains to us may be explained, in part, by the convenience for their preservation in cathedral and college libraries. Thus, in this group of songs, the first is an excellent setting of a humorous poem in three sections by John Skelton<sup>5</sup>, whose jumbling metres and crude crazy satires are as far removed from the spirit of motet and madrigal as can be imagined; the second, beginning 'Hoyda, hoyda joly rutterkyn', is supposed to be a satire on

<sup>1</sup> Some confusion has been caused by the number of entries in the Chapel Royal records and elsewhere, under the name of Cornyshe. It has been supposed that there were two William Cornyshe, father and son, more particularly as some songs in Add. MSS 5465 are designated as by "W. Cornishe, jun". This is not established, however, with any certainty; but see E. K. Chambers, 'The Elizabethan Stage', II, 29, where all the contemporary documentary evidence concerning the family is assembled. The confusion concerning William Cornyshe may be a little lessened by the fact that in 1474, a "John Cornyshe senior" of St. John Zacharie, London, made a will in which he names three sons and two daughters. One is explicitly called John Cornyshe junior and another William Cornyshe. This latter may have been he who became the first known Master of the Singing-Boys of Westminster, was appointed in 1480 and remained until 1491. He was buried in St. Margaret's, Westminster, between 1500 and 1502. He was one of those who witnessed the Churchwardens' Accounts for 1484-85. Caxton had witnessed those of 1482-84. It seems possible that he was the father of the William Cornyshe who was imprisoned in the Fleet in 1504, was the friend of Skelton and the musician impresario of Henry VIII's court. He used to hire out necessities for feast-days to St. Margaret's. It would seem also that possibly Hawkins was right in assigning 'Hoyda, joly rutterkyn' to John Cornyshe junior and that it may indeed have been William or John who set a carol for the queen in 1493.

<sup>2</sup> Details of Cornyshe's stage activities, which included those of producer of interludes and pageants at the court of Henry VIII, are dealt with by Wallace, 'Evolution of the English Drama up to Shakespeare' (Berlin, 1912).

<sup>3</sup> 1 Sept.: "Item, to Cornyshe of the King's Chapel, 26s. 8d." This is double the sum he received at the Abbey.

<sup>4</sup> Stow's 'Annales' (1615).

<sup>5</sup> See also PEN, ROBERT

the drunken Flemings who came to England with Anne of Cleves on the occasion of her marriage with Henry VIII. The others are 'Manerly Margery Mylk and Ale' and 'Wofully araid'. In Wynkyn de Worde's song-book (1530) there are also the bass parts of four songs by Cornyshe: 'Paternoster', 'Pleasure it is', 'Concord as musical' and 'Fa la sol'. Of his sacred music there are six compositions (not including a lost Magnificat in Eton MS 178), including a 'Stabat Mater', a Magnificat in the library of Caius College, Cambridge, the medius part of a 5-part motet, 'Salve regina mater misericordiae' (B.M., Harl. MSS 1709/51b), an 'Ave Maria' for 5 voices (R.C.M.) and 'Dicant nunc Judaei' (B.M., Add. 5665). 'Altissimi potentia', entered on a fragment of a catalogue in Merton Coll., Oxford, is lost.

J. M. (II), rev., & E. P. (III).

**CORONA** (Ital.) A synonym for *fermata* or Pause. The common Italian word for the sign ^, also called *punto coronato*. A familiar instance of its use is in the "Virgo virginum" of Dvořák's 'Stabat Mater', in which *senza corona* is placed over the last note of the movement in the vocal parts to emphasize the fact that the instruments alone hold out the pause.

J. A. F.-M.

**CORONA, Agostino** (b. Treviso, ?; d. ?).

Italian 16th-century composer and priest. He became *maestro di cappella* at the Abbazia Sanctae Mariae Caritatis at Venice, where he published 'Psalmi vespertini a 6' in 1579. He also contributed a 5-part Psalm, 'Beati omnes', to G. M. Asola's 'Psalmodia' in 1592.

E. B.

**CORONA, LA** (Opera). See METASTASIO.

**CORONACH** (Gaelic). A funeral cry, from *co*, "together" — analogue of the Latin *con* — and *ranach*, "a shrieking or weeping": root *rân*, "a shriek or cry". This was the dirge chanted in former times in Celtic Scotland by the Bard or Seannachie on the death of the chief or other great personage of a clan. In some degree it resembled the song of praise composed and led by special bards: the genealogy, the virtues and the great deeds of the deceased were recounted in pathetic verse to plaintive wild music, the bard giving vent to his own grief, while the sounds of the harp and the wailings of women excited that of the hearers. However rude, it appears to have been rhythmical, and was chanted in recitative. Although the great funeral ceremonial, of which the dirge was only a part, must have been confined to persons of distinction, in all cases the coronach was indispensable, as without it, according to popular belief, the spirit was condemned to wander forlorn, bewailing its miserable fate that this rite had been denied to it. These ceremonies had, however, no

religious significance; the virtues, heroism and achievements of the dead were alone their subject; and the rite continued thus to be observed in Ireland and the Highlands of Scotland long after the conversion of the people to Christianity. Dr. Stewart of Nether Lochaber wrote:

Our oldest Gaelic Laments are to this day to be chanted rather than sung, and I can recollect an old seannachie in the Braes of Lochaber, some thirty-five years ago, chanting MacIntosh's Lament to me, in a style of recitative that impressed me greatly, his version of the well-known and beautiful air being in parts very different from that printed in our books; and if ruder and wilder, all the more striking because of its naturalness.

Scott mentions the coronach as a part of the funeral rite when the body of the chief of clan Quhele was borne to an island in Loch Tay ('Fair Maid of Perth', chap. xxvii); and again in 'The Lady of the Lake' (canto ii) he introduces the coronach in the beautiful verses beginning: "He is gone on the mountain". In a note he also gives a translation of a genuine Gaelic coronach. In ordinary cases of death this dirge was simply the expression of the grief of the women of the clan for the loss of a protector or breadwinner, intensified by the genius of a poetic and highly imaginative people.

These funeral customs must have prevailed in Scotland before the advent of the Romans, and been handed down from prehistoric times, for they were confined to the Gaelic-speaking districts north of the wall of Antoninus, and W. F. Skene proved beyond a doubt that the Picts, the inhabitants of that region, were a Celtic race, their language being Gaelic with traces of Cornish. In Scotland in modern times the rhapsody of the bard and the wail of the women are no longer heard: the name Coronach has been transferred to the Cumhachd or musical lament, a kind of pibroch now played by the pipers who lead the funeral procession. These pibroch laments are in a peculiarly weird, wild style, well suited to the bagpipe, but not capable of being reproduced on any other instrument. They begin with a simple figure, and this is worked up, with ever-increasing intricacy and rapidity of notes, through a number of divisions or variations, till the same simple wild strain reappears as the close. Some of these laments have a high reputation, such as those of MacIntosh, MacLeod, MacCrimmon (*Cha till mi tuille* — I return no more). The last is often played as the emigrant's farewell to his country.

In Ireland these funeral rites would seem to have been celebrated in early times on a grander scale than in Scotland. Professor Sullivan, in his excellent 'Introduction to O'Curry's Lectures on the Manners and Customs of the Ancient Irish', quoting from the Book of Ballinote and other Irish manu-

scripts, shows that in many cases a funeral pyre was erected, the favourite dogs and horses of the deceased slain and burned with the body, and that, in one instance at least, there was an extraordinary addition to the ceremonial. This took place at the funeral of Fiachra, the son of Eochad Muidhneadhán. He had won a great battle in Munster and was returning home to Temar (Tara) with the spoil and hostages taken from the enemy:

When he reached Ferud in Meath, Fiachra died of his wounds there. His *Leacht* (stones set up to protect the urn) was made; his *Fert* (mound of earth) was raised; his *Cluiche Cainteoh* (pyre) was ignited; his Ogham name was written; and the hostages which he had brought from the South were buried alive round the *Fert* of Fiachra, that it might be a reproach to the Thomomans for ever, and that it might be a trophy over them.

The *Cluiche Cainteoh* here used for the pyre was properly the whole funeral rite, and included the burning of the body, the enclosing of the ashes in the urn, the recitation of dirges and the performance of games. When in Christian times burial took the place of cremation, some of these observances survived, in particular the dirge or wail, while the lighted candles are supposed to represent the ignition of the pyre. Much information of the most interesting nature will be found in Professor Sullivan's work, and not altogether confined to matters of antiquity. The Irish *Cumadh* or *Caoinne* was somewhat similar to the *Ochone*, an example of which is in the 'Fitzwilliam Virginal Book' (ed. Fuller-Maitland and Squire, I, 87).

Much interesting matter regarding Celtic customs will be found in O'Curry's 'Lectures', Walker's 'Memorials of the Bards', Logan's 'Gael', edited by Dr. Stewart, and an admirable chapter on the ethnology of the country in W. F. Skene's 'Celtic Scotland'.

J. M. W., adds. W. H. G. F.

See also *Caoinne*.

"CORONATION ANTHEMS." Four anthems by Handel composed for the coronation of George II in 1727 and sung at the ceremony in Westminster Abbey on 11 Oct. The titles (and opening lines) are:

1. Zadok the priest.
2. The king shall rejoice.
3. My heart is inditing.
4. Let Thy hand be strengthened.

"CORONATION" CONCERTO. The name by which Mozart's pianoforte Concerto in D major, K. 537, is generally known, because it was played by him at Frankfurt o/M. during the festivities connected with the coronation of the Emperor Leopold II, which took place on 15 Oct. 1790. But the work had been composed as long ago as Feb. 1788, and since he also played the F major Concerto, K. 459, of 1784, there is the less reason for calling K. 537 alone a "Coronation" Concerto.

E. B.

"CORONATION" MASS. The nickname of a Mass by Haydn and another by Mozart. Haydn's work, the Mass in D minor of 1798, is more often called the "Nelson" Mass. Mozart's, in C major, K. 317, composed in Mar. 1779, is unconnected with any coronation of a potentate, and the origin of its name is uncertain. It has been conjectured, however, that Mozart wrote the work to commemorate the "crowning" of an image of the Virgin Mary at Salzburg in 1751.

E. B.

CORONATION OF POPPAEA, THE (Monteverdi). See INCORONAZIONE DI POPPEA.

CORPORATION OF THE SONS OF THE CLERGY. See SONS OF THE CLERGY.

Corradi, Giulio Cesare. See Pallavicino (C, 3 lib.).

Scarlatti (1, 'Amazone corsara', lib.)

Corradini. See Mule ('Julius Caesar', incid. m.)

CORRADINI (Coradini), Francesco (b. Naples, c. 1700; d. ? Spain, ?).

Italian composer. His earliest known opera is one in Neapolitan dialect, 'Lo 'ngiegno de le femmine', which was performed at the Teatro dei Fiorentini, Naples, in 1724, followed the year after by 'L' oracolo de Dejana' (= 'L' oracolo di Diana') and 'Il premio dell' innocenza' at the Teatro Nuovo there. Shortly afterwards Corradino went to Spain, first to Valencia, where he became *maestro de capilla* to the viceroy, the Prince of Campoflorido, and about 1730 to Madrid. At Valencia he wrote the music for a "folla real" to Italian words, for the birthday of Queen Isabella, performed at the viceroy's palace on 25 Oct. 1728, and probably also a 3-act opera, 'Dorinda'; while his first opera for Madrid was the "melodramma armonico al estilo de Italia" 'Con amor non hay libertad', to Spanish words by José de Cañizares (produced in Jan. 1731). During the following 15 years Corradini's music was in great demand at the Madrid theatres; besides c. 15 Spanish operas and *zarzuelas* he wrote incidental music for numerous plays, and in contrast to his fellow-countrymen in Spain, he does not seem to have cultivated Italian opera there, apart from and before a setting of Rollé's 'Polifemo' libretto (originally produced in London, 1735, with music by Porpora), for which he wrote the music in collaboration with Corselli and Mele; this was given at the court theatre of Buen Retiro in the Carnival of 1748 and is Corradini's last opera on record. He presumably died soon afterwards. Of his numerous works none so far is known to be extant apart from the anonymous 'Dorinda' score (Valencia, c. 1730) in the Biblioteca Nacional, which in all probability is by him; but it is quite possible that some others may exist in unexplored Spanish libraries.

A. L.



**CORREA DE ARAUXO, Francisco**  
(b ? Seville, c. 1576, d ?).

Spanish organist and composer. It is very likely that he came of a Hispano-Portuguese family, as was the case with Diego de Velázquez and Juan de Valdés Leal, his works are as well known in Portugal as in Spain. As Correa himself says in the preface to his 'Facultad orgánica', he received all his musical education at Seville, especially from Jerónimo Peraza and Diego del Castillo, who succeeded each other at Seville Cathedral. In 1598 Correa was appointed organist to the church of San Salvador there, next in importance to the cathedral. In 1626 he published the aforesaid 'Facultad orgánica' at Alcalá de Henares. In the succeeding years he had several quarrels with the chapter of the church, which even ended in lawsuits, so that in 1633 he abandoned his post. After that year he cannot be traced at Seville. It has not yet been possible to ascertain where he took up another post. In any case he did not go to Madrid, as he once said in a letter that he would. We only know that in 1636 he sold some vocal compositions to the chapter of the cathedral at Jaén, though he held no fixed appointment there. After that date nothing further is known of him.

'Facultad', mentioned above, contains 69 compositions for organ, most of them *tientos*, but also some glosses and variations. The theories expressed by him in his book are very revolutionary for his time, breaking with tradition and introducing many new aesthetic and technical points of view. His harmony is often very bold, and he loves to cultivate dissonances. His *tientos* show the irruption of baroque taste in thought and music, and bring into Spanish organ music a new kind of dynamism hitherto unknown. However, the baroque attitude of Correa de Arauxo is typically Hispanic and in many respects differs from that of Frescobaldi.

His 'Facultad orgánica' has been transcribed into modern notation by S. Kastner and published by the Instituto Español de Musicología, Vol. I, 1948, Vol. II, 1951.

S. K.

Bibl.—ANGLES, H., 'Orgelmusik der Schola Hispanica vom XV-XVII. Jahrhundert', in 'P. Wagner-Festschrift' (Leipzig, 1926).

**CORREA DE AZEVEDO, Luiz Heitor**  
(b. Rio de Janeiro, 13 Dec. 1905).

Brazilian musicologist and folklorist. He studied music from his earliest childhood but began his serious studies in Rio de Janeiro only in 1923, at the Instituto Nacional de Musica. After trying his hand at composition for a time he definitely took up musicology and musical criticism. In 1932 he was appointed librarian of the Instituto Nacional de Musica and in 1934 he was called upon to found the official 'Revista Brasileira de Musica', which

he edited till 1941. He published his first books on Brazilian music in 1938, but since 1934 he had been publishing manuscripts of old Brazilian music which he had found during his duties as librarian. In 1939 the chair of folk-music studies at the Escola Nacional de Musica fell to him in competition. Since 1937 he had been professor of musical history at the Conservatorio Brasileiro de Musica, and in 1941 he was appointed technical inspector of the same institution. That same year he was invited by Panamerican Union to Washington, D.C., in a consultative capacity to the newly formed Music Division. He spent six months in the U.S.A. lecturing and attending congresses, and was commissioned by the Archives of American Folksong of Washington Congress Library to travel widely in Brazil with recording apparatus, copies of the discs to be deposited both in Washington and Rio de Janeiro. In 1943 he founded the Centro de Pesquisas Folclóricas at the Escola Nacional de Musica. He is a member of the American Musicological Society, of the Sociedad Folclórica de México, Academia Brasileira de Musica, etc. He is now Music Director of UNESCO.

N. F.

**CORREA, Henrique Carlos** (b. Lisbon, 1680, d. ?).

Portuguese composer. He was a brother of the military order of S. Tiago (St. James) and choirmaster at Coimbra. He died after 1747. His works include Responsorios, Lamentations, etc., a list of which is given by Vasconcellos ('Os musicos portugueses', p. 55).

J. B. T.

**CORREA, Manoel** (b. Lisbon, c. 1600; d. Saragossa, 1 Aug. 1653).

Portuguese composer. He was for a time *maestro de capilla* at Sigenza in Spain, and then passed to the Cathedral of La Seo at Saragossa, where he was especially valued for his *villancicos*. Pedrell ('Teatro lirico', III, 39) prints a *bailete*, and a large number of secular works by him for 3 and 4 voices are to be found in the manuscript 'Libro de tonos humanos' collected by Diego Pizarro (Madrid, Bibl. Nac. M. 1262). Four sacred works are in the Bibl. de Coro, Seville Cathedral.

J. B. T.

**CORREGGIO, Claudio da.** See MERULO, CLAUDIO.

**CORREGIDOR, DER** ('The Magistrate'). Opera in 4 acts by Hugo Wolf. Libretto by Rosa Mayreder, based on Pedro Antonio de Alarcón's story 'El sombrero de tres picos'. Produced Mannheim, 7 June 1896. 1st perf. abroad, Prague (in German), 8 Apr. 1899. 1st perf. in London, R.A.M. (trans. by Geoffrey Dunn), 13 July 1934.

**CORREIA, Arminda** (b. Lagos, 26 Dec. 1903).

Portuguese soprano singer. She studied at the Lisbon Conservatory and in 1936 was appointed teacher of singing at the Instituto

de Musica de Coimbra. She has taken part in numerous concerts, in Portugal and abroad, as for example during the "Semana Portuguesa" in London, and was in Paris in 1943 with a State scholarship. She is remarkable for her technique, enunciation and vocal quality, which have made her a qualified song interpreter and a specialist in Portuguese folk-song.

J. J. C.

**CORRENTE** (Ital.). See **COURANTE**.

**CORRETTE, Michel** (b. Saint-Germain, ?; d. ?).

French 18th-century organist and composer. In 1738 he was organist at the Jesuit College in Paris and afterwards to the Duc d'Angoulême. He composed masses, motets, pieces for the harpsichord, organ, violin, hurdy-gurdy, flute, musette, etc. He also wrote valuable tutors for the voice and all the principal instruments, and compiled an important collection of old violin music, 'L'Art de se perfectionner dans le violon'. In the catalogue of his works given on p. 4 of his 'Maître de clavecin' (1753) is mentioned a 'Méthode pour la harpe'.

Corrette contributed airs to several pieces performed at the annual fairs held in the Faubourgs Saint-Germain and Saint-Laurent, such as 'La Fausse Égyptienne' (30 June 1733), 'Le Père rival' (24 Mar. 1734), 'La Fête infernale' (4 Aug. 1737), etc.

E. v. d. s., adds.

See also Milhaud (Suite on themes, transcriptions, list).

**CORRI** Italian, later English family of musicians, some also music publishers.

(1) **Domenico Corri** (b. Rome, 4 Oct. 1746; d. London, 22 May 1825), singing-master, composer and publisher. He studied under Porpora at Naples from 1763 till the latter's death. In 1770 he brought out a comic opera at the small Teatro della Pace in Rome, called 'La raminga fedele', and the year after he was invited to Edinburgh to conduct the concerts of the Musical Society. He settled there and published in 1772 a small oblong quarto, 'Six Canzones dedicated to the Scots Ladies'. He quickly made a reputation as a singing-master and concert promoter, and became the proprietor of some recreation and concert gardens near Edinburgh. He brought out his opera 'Alessandro nell'Indie' in London in 1774 and engaged in theatrical speculations at Edinburgh, taking the Theatre Royal. There he produced on 17 Dec. 1778 Dibdin's 'The Wives Revenged' with music of his own. But the enterprise failed, and in 1779 Corri was "sequestered". The business as music publisher he had started about that time was from 1780 onwards carried on under the name of his son, John Corri, probably on account of his monetary difficulties. He or his son went into partnership with James Sutherland, and they opened a shop at 37 North Bridge in 1783.

Before the death of Sutherland in 1790 Corri removed to London and established himself as a music-seller and publisher at 67 Dean Street, Soho. His daughter Sophia having, in 1792, married Dussek, the latter went into partnership with his father-in-law, and as Corri, Dussek & Co. the firm made great advances, taking additional premises at 28 Haymarket. But in 1800 the firm got into financial difficulties, and Dussek fled to the Continent to avoid his creditors. In 1802 and for a couple of years afterwards D. Corri kept on the Haymarket business alone, until his son Montague took it over. (Its further history is told below.)

In 1802 Corri wrote part of the music for Thomas Dibdin's 'The Cabinet'. His opera 'The Travellers, or Music's Fascination' was produced at Drury Lane Theatre on 22 Jan. 1806. He also wrote music for D. Lawler's 'In and Out of Town' and for revivals of Colman's 'Inkle and Yarico' and Garrick's 'Lilliput', also a large number of songs as well as sonatas and rondos, and four theoretical works: 'A Complete Musical Grammar' (c. 1787), 'A Musical Dictionary' (1798), 'The Art of Fingering' (1799) and 'The Singer's Preceptor' (1810).

See also Kemp (J., collab. in 'Siege of Isca').

(2) **Natale Corri** (b. Rome, 1765; d. Edinburgh, 1822), music publisher, brother of the preceding. It is not known when he left Italy for Britain; probably not with Domenico in 1771, since he then was only six. It is more likely that he was called to Edinburgh by his brother when the latter removed to London in 1790. The Scottish business was carried on as Corri & Co. and a shop was opened at 8 South St. Andrew Street, in addition to that in the North Bridge. The two firms issued quantities of all classes of music, including many Scottish dances and vocal pieces as well as works by Dussek and D. Corri, and some by Haydn. The Edinburgh Corri & Co. came to grief at the same time as the London firm, and Natale Corri set up for himself, his last address (from c. 1805) being at the head of Leith Walk, the business ceasing at his death in 1822. He also wrote some vocal music, e.g. an 'Ave Maria', words by Walter Scott, etc.

(3) **John** (? orig. **Giovanni**) **Corri** (b. Italy, ?; d. ?), music publisher, son of Domenico (1). He was the eldest son, and must have been born in Italy, for his father had been in Scotland no more than nine years when John was called upon to give his name to the firm of Corri in 1780.

(4) **Sophia Giustina Corri** (b. Edinburgh, 1 May 1775; d. ? after 1828), singer, pianist, harpist and composer, sister of the preceding. She was taught by her father, Domenico (1), and at a very early age performed in public on the pianoforte. After the family's removal to

London she appeared as a singer with great success, and in 1792 she married Dussek, under whose instruction she became as able a pianist and harpist as she was a singer. She continued to sing in public, at her husband's concerts until his departure in 1800, and elsewhere. After his death, in 1812, she married the viola player John Alvis Moralt. She composed and published many pianoforte and harp pieces. She taught her own accomplishments to her daughter Olivia.

See also Dussek (J. L.) Dussek (Olivia)

(5) **Montague Corri** (b. Edinburgh, 1784; d. London, 19 Sept. 1849), music publisher, brother of the preceding. He took over his father's business in London in 1804, continuing in the Haymarket under the style of M. P. Corri & Co.; but in 1805 it stood M. P. Corri, Hall & Co. and in 1806 became Corri, Pearce & Co. The name of Corri entirely dropped out in 1808, while Pearce & Co., after having spent some little time at 28 Haymarket, removed to 70 Dean Street and ultimately to 24 Panton Street off the Haymarket.

Montague Corri wrote music for numerous plays, such as 'The Mystic Coffin', 'The Hag of the Lake' and 'The Devil's Bridge' (all 1812), the pantomime 'The Valley of Diamonds' (1814), etc.; also many songs and dances.

(6) **Haydn Corri** (b. Edinburgh, 1785; d. Dublin, 19 [?] Feb. 1860), pianist and organist, brother of the preceding. He was taught by his father, Domenico (1), and settled in Dublin as pianoforte teacher in 1821. From 1827 to 1848 he was organist and choirmaster of the R.C. pro-cathedral there. He wrote a number of songs.

(7) **Philip Anthony Corri** (b. ? Edinburgh, ?; d. America, ?), brother of the preceding. He was a composer of instrumental music and one of the original promoters of the Philharmonic Society in London and finally settled in America. Among his works was a pf. Sonata on the death of his brother-in-law, Dussek.

(8) **Corri-Paltoni, Frances** (b. Edinburgh, 1801, d. ?), mezzo-soprano singer, daughter of (2). In 1815 and 1816 she studied under Angelica Catalani. She sang in London (1820), in Germany, in Italy, where she married Paltoni, a singer, in Madrid (1827) and with Lablache at Milan (1828). In 1830 she returned to Germany. Her voice was of fine quality and she had a brilliant shake.

(9) **Patrick Anthony Corri** (b. Dublin, 1820; d. Bradford, 1 June 1876), singer and conductor, son of Haydn Corri (6).

(10) **Henry Corri** (b. Dublin, 1822; d. Philadelphia, 28 Feb. 1888), singer and conductor, son of Haydn Corri (6).

(11) **Haydn Corri, jun.** (b. ?, 1842; d. ?, 19 Dec. 1877), baritone singer, brother of the preceding.

(12) **Ghita Corri** (b. ?; d. ?), soprano singer, daughter of Henry Corri (9). She was a member of the Carl Rosa Opera Company and married the playwright Richard Neville Lynn in 1899. She also composed songs.

(13) **Charles Corri** (b. London, 22 June 1861, d. London, 8 June 1941), conductor, son of William Charles Montague Corri. He was for many years conductor of the opera at the Old Vic. Theatre in London.

See also Old Vic. Sadler's Wells.

Further members of the family were Fanny Corri (1801-?), mezzo-soprano, daughter of Natale Corri (2), a pupil of Braham and wife of Paltoni, whom she married in 1821; Rosalie Corri (1803-?), soprano, sister of the preceding; Clarence Collingwood Corri, composer of the operettas 'The Dandy Fifth' (1898) and 'In Gay Piccadilly' (1901); and William Corri, sen. and jun., both composers of songs.

J. A. F.-M., rev.

BIBL.—OBERTELLO, A., 'Una famiglia di musicisti italiani in Inghilterra' ('Nuova Antologia', July 1930).

**CORRIDA** (Dance). See FOLK MUSIC: MEXICAN.

**CORROBORREE** (Ballet). See ANTILL.

**CORSARO, IL** (Opera). See VERDI.

**CORSELLI, Francesco** (b. Parma, ?; d. ? Madrid, ?).

Italian composer. He settled in Spain about 1730 and on 4 July 1738 succeeded José Torres as *maestro compositor de cámara* to Charles III. He composed an opera to Spanish words, 'La cautela en la amistad y robo de las Sabinas', performed at Madrid in 1735, and several Italian operas and serenatas for court festivities at the palace of Buen Retiro ('Alessandro nell' Indie', 1738, 'Achille in Sciro', 1744, etc.). The scores of these seem to have been lost — unless they are, unrecorded, in Spanish libraries — but an oratorio, 'Santa Clotilda', is (or was) extant at Leipzig. The B.M. has the libretto of 'L' asilo d' amore' (Buen Retiro, 8 Apr. 1750); it does not contain the composer's name, but according to Cotarelo y Mori<sup>1</sup> the music was by Corselli. A. L.

See also Corradini (collab. in 'Polifemo').

**CORSI, Jacopo** (b. ? Florence, c. 1560; d. Florence, 1604).

Italian musical amateur and patron. He was a nobleman whose Florentine palace is to be regarded as the birthplace of opera. The 'Dafne' of Peri (1597), and Peri's 'Euridice' (1600), were first performed in his house, Corsi himself playing the harpsichord.<sup>2</sup> Corsi had also some part in the composition of 'Dafne', and his setting of some of the songs is the only

<sup>1</sup> 'Orígenes y establecimiento de la ópera en España hasta 1800' (Madrid, 1917). Emilio Cotarelo y Mori was the greatest authority on the history of the theatre in Spain. Unfortunately he died (in 1936) with his standard history of the *zarzuela* left unfinished.

<sup>2</sup> See Vogel, 'Bibliographie der weltlichen Musik Italiens', s.v. Peri.

fragment that has been preserved of that work. They are in the library of the Brussels Conservatoire (MS 8450), and were published by Hortense Panum in the 'Musikalisches Wochenblatt', 1888, p. 347. J. A. F.-M.

See also Caccini (G.). Camerata.

**CORTE, Andrea della.** See DELLA CORTE.

**CORTECCIA, Francesco di Bernardo** (b. Arezzo, July 1504; d. Florence, 7 June 1571).

Italian organist and composer. In 1531 he was organist of the church of San Lorenzo at Florence and in 1539 *maestro di cappella* to Cosimo I de' Medici there; also a canon of San Lorenzo. His compositions include nine pieces for 4, 6 and 8 voices with various instruments, in a rare work called 'Musiche fatte nelle nozze . . .' (Venice, Gardano, 1539), a continuous series, part of a performance in honour of the marriage of his patron; 'Madriali [sic] a quattro voci', lib. 1 and 2 (*ibid.*, 1544 and 1547); 'Primo libro de' madriali a 5 e 6 voci' (*ibid.*, 1547); 'Responsoria et lectiones hebdomadae [s]anctae' (*ibid.*, 1570); 'Residuum cantice Zachariae' a 4 (apparently forming part of the 'Responsoria' (*ibid.*, 1570); and 'Canticorum liber primus' a 5 (*ibid.*, 1571), published a few months after his death.

The library of San Lorenzo also contains 32 hymns in 4-part counterpoint Corteccia, with Striggio, composed music for Cini's intermezzo 'Psiche ed Amore' for the marriage of Francesco de' Medici and Joanna of Austria in 1565. Two four-part madrigals, and an extract from the 'Responsoria' are given in Torchi's 'Arte musicale in Italia', Vol. I.

m. c. c., with adds.

BIBL.—EINSTEIN, ALFRED, 'The Italian Madrigal' (Princeton & Oxford, 1949), *passim*.

SONNECK, O. G., 'A Description of Alessandro Striggio and Francesco Corteccia's intermedii "Psiche and Amor"', in 'Miscellaneous Studies in the History of Music' (New York, 1921).

**CORTELLINI, Camillo** (b. ?; d. ?).

Italian 16th–17th-century composer. He was in the service of the municipality of Bologna from about 1583. From his proficiency on the violin he went by the name of Il Violino.

Vincenti of Venice published several volumes of Cortellini's works, consisting of Psalms (1595, etc.), Litanies (1615), Masses (1609, 1617, 1626) and other sacred pieces, and other printers at Ferrara and Bologna issued three books of madrigals in 1583, 1584 and 1586. The preface to one of these volumes, 'Messe concertate a otto voci' (1626), is interesting because it gives a hint of the manner in which in those times the instrumental and vocal parts were combined in church music:

La Messa in Domino confido ha la Gloria concertata; e dove saranno le lettere grandi, il cantore canterà solo; e dove saranno le linee, i tromboni e altri simili strumenti soneranno soli.

E. H. P.

**CORTESE, Luigi** (b. Genoa, 19 Nov. 1899).

Italian pianist, lecturer and composer. He studied music simultaneously with the classics and science, taking a diploma in pianoforte playing at the Liceo Musicale di Bologna and a laureate in mathematics at the University of Genoa. Later he studied composition under Casella in Rome and Gédalge in Paris. Apart from his activity as composer he follows the careers of a pianist, a music critic, a lecturer and a concert organizer — thus last particularly at Genoa, where he was artistic director of the Società Filarmonica.

Among Cortese's numerous compositions may be mentioned the 3-act opera 'Prometeo' (after Aeschylus), performed at Bergamo on 22 Sept. 1951, from which he extracted a concert suite; the oratorio 'David' for solo voices, chorus and orchestra (1936–38), 'Canto notturno' (1940) and 'Suite d'Entrèves' (1947) for orchestra; 'Deux Odes de Ronsard' for soprano and orchestra (1948); Psalm VIII for voice, flute, cello and pianoforte (1948); Sonatina for violin and pianoforte (1932); pianoforte pieces, numerous songs. He has also written music for documentary films.

As a critic Cortese has contributed articles on modern music and musicians to various periodicals and journals, published a monograph on Alfredo Casella (Genoa, 1935), a guide to Ravel's 'Bolero' and translations of foreign monographs.

G. M. G.

**Cortesi, Lodovico.** See Tenaglia ('Clearco', lib.).

**CORTEVIL.** See COURTEVILLE.

**CORTHOL.** One of the old English names for the bassoon, a variant of "curtall" or "curtal".

**CORTI, Mario** (b. Guastalla, Reggio Emilia, 9 Jan. 1882).

Italian violinist. He studied first under his father, Angelo Corti, and afterwards at the Liceo Musicale di Bologna, where Massarenti taught him the violin and Martucci and Bossi composition. He became violin professor at the Parma Conservatory (1906–13); in 1914–15 he taught at the Scharwenka Conservatory in Berlin, and from Oct. 1915 at the Conservatorio di Santa Cecilia in Rome. As a concert artist he appeared both as soloist and as member of the Mugellini Quintet (1906). From 1940 to 1944 he was manager of the Teatro della Fenice at Venice and in 1947 he was appointed technical adviser by the Istituzione dei Concerti dell' Accademia di Santa Cecilia in Rome. He published editions and transcriptions of Italian 17th-century works for violin ('Classici violinistici italiani').

G. M. G.

**CORTOT, Alfred** (b. Nyon, Switzerland, 26 Sept. 1877).

French conductor and pianist. His parents were of French nationality. He was taken to

Paris as a child and received his first pianoforte lessons from his sisters. He was admitted to the Conservatoire and became a pupil successively of Decombes (one of the last of Chopin's disciples) and of Diémer, in whose class he obtained in 1896 a brilliant *premier prix*. He became known immediately at the Colonne and Lamoureux concerts as a remarkable interpreter of Beethoven's concertos and began his triumphal tours through Europe. He then became an assistant conductor at Bayreuth, where he was especially in touch with Felix Mottl and Hans Richter. On his return to Paris in 1902 he founded La Société de Festival Lyrique and made his début at the age of twenty-four as conductor and theatrical director by giving the first performance in Paris of 'Götterdämmerung' and some admirable productions of 'Tristan', unforgettable remembrances for the artists who took part in the performances.

In 1903 Cortot founded a concert society and gave important choral works, being responsible for the first performance in Paris of 'Parsifal', Liszt's 'St. Elizabeth', Brahms's Requiem, Beethoven's Mass in D and unpublished works by Magnard, Roussel, Chausson, Ladmirault, side by side with well-known ones by Chabrier and d'Indy. In the following year Cortot undertook the direction of the orchestral concerts given by La Société Nationale, and introduced a great number of unpublished works by composers of the young French school. He was also engaged by the Société des Concerts Populaires of Lille to conduct their orchestral concerts, which gave to the town four seasons of great artistic activity.

In 1905 Cortot founded, with Jacques Thibaud and Pau Casals, a trio which gained international fame. In 1917 he succeeded Raoul Pugno as professor in the highest pianoforte class at the Paris Conservatoire, where he taught with the greatest success; but he retired in 1920 to fulfil his many engagements in the U.S.A. and in England; Lazare Lévy succeeded him.

Cortot excels in the interpretation of music of the romantic and modern schools; he has amazing gifts as a pianist, and whether he is conducting or sitting at the pianoforte he uses his gifts with an equal mastery. While he commands impetuosity and force, he possesses no less delicacy, accuracy and above all a penetrating sensibility which charms and holds his hearers.

Cortot edited Chopin's Studies, Preludes and Ballades in 4 volumes, with valuable annotations, and wrote several books on musical appreciation and technique, with special reference to the science of pianoforte playing. The most important of these is 'La Musique française de piano' (2 vols., 1930 and 1932), translated into English as 'French

Piano Music' by Hilda Andrews (Oxford, 1932). The first volume is devoted to the pianoforte works of Debussy, Franck, Fauré, Chabrier and Dukas, the second to those of Saint-Saëns, d'Indy, Ravel, Florent Schmitt and Dédot de Séverac. They form an outstanding contribution to the literature of pianoforte playing.

Another important work is Cortot's 'Cours d'interprétation', set down by Jeanne Thieffry, in 2 volumes. This has also been translated into English, by Robert Jacques, as 'Alfred Cortot's Studies in Musical Appreciation' (1937).

Cortot is also the author of 'Principes rationnels de la technique pianistique' (1928), and in 1936 he published the first part of a catalogue of his library under the title 'Bibliothèque Alfred Cortot: Théorie de la musique. Catalogue illustré de traités et autres ouvrages théoriques des XV<sup>e</sup>, XVI<sup>e</sup>, XVII<sup>e</sup> et XVIII<sup>e</sup> siècles'. F. R. (ii).

Corwin, Norman. See Rogers (Bernard, 'Warrior', lib).

Cory, William. See Ireland (J. part-song) Stanford (3, do.; 1 song) Warlock (song)

**CORYPHEUS** (Gr. *κορυφαίος*, chorus-leader). An officer in William Heather's foundation at Oxford, intended by the founder to take the lead in the musical exercises conducted by the Choragus. The duties of the Corypheus have long been imaginary: his salary was never more than nominal. J. A. F.-M.

See also Choragus

**COSENS, Benjamin.** See COSYN.

**COSÌ FAN TUTTE, OSSIA LA SCUOLA DEGLI AMANTI** ('Thus do all Women, or The School for Lovers'). Opera in 2 acts by Mozart. Libretto by Lorenzo da Ponte. Produced Vienna, 26 Jan. 1790. 1st perf. abroad, Prague (in Italian), 1791, or Frankfort o/M. (trans. as 'Liebe und Versuchung' by H. G. Schmieder and C. D. Stegmann), 1 May 1791. 1st in England, London, Haymarket Theatre (in Italian), 9 May 1811. 1st in U.S.A., New York, Metropolitan Opera (in Italian), 24 Mar. 1922.

**COSIN, Benjamin and John.** See COSYN.

**Cossa, Pietro.** See Mancinelli (intermezzi for 'Messalina'). Mascagni ('Nerone', opera). Sgambati ('Cola di Rienzi', overture).

**COSSMANN, Bernhard** (b. Dessau, 17 May 1822; d. Frankfort o/M., 7 May 1910).

German violoncellist. He was the son of a Jewish merchant. His first instructors were Espenhahn and Karl Drechsler at Dessau, Theodor Muller at Brunswick and Kummer at Dresden. After completing his studies Cossmann went to Paris in 1840, where he played in the orchestra of the Opéra, and thence to London (1841), in the palmy days of Italian opera. In 1843 he was an acknowledged master of his instrument in Germany. Mendelssohn secured him in 1847 for the Gewandhaus concerts at Leipzig, and he utilized his stay

there by studying under Hauptmann. His appointment as first cello under Liszt at Weimar, in 1850, exercised an important influence on his career. He had a considerable share with Joachim, and also with Bülow and Tausig, in the movement which took place under Liszt's leadership.

In 1866 Cossmann became professor at the Moscow Conservatory, where he worked with Laub and Nicolas Rubinstein until his return to Germany in 1870. He lived without any fixed appointment at Baden-Baden in 1870-78, when he became professor at the Hoch Conservatory of Frankfurt. Cossmann was a great soloist and an excellent chamber musician, above all in quartets.

A. M.

**COSSONI, Carlo Donato** (b. Milan, ? , d. Gravedona, 8 Feb. 1700).

Italian organist and composer. He was a priest and first organist at San Petronio, Bologna, c. 1660-71. In 1689 he was *maestro di cappella* at Milan Cathedral. He composed a large amount of church music of all kinds, as well as a book of secular canzonets. His manuscript compositions he bequeathed to the monastery of Einsiedeln in Switzerland.

E. v. d. s.

**COSTA, Affonso Vaz da** (b. Lisbon, ? , d. Avila, 1610 or 1599).

Portuguese composer. He studied in Rome and afterwards went to Spain, where he held appointments at Badajoz and Avila. His works, which included secular music as well as sacred, have not been preserved.

J. B. T.

**COSTA, André de** (b. ? ; d. ?).

Portuguese 18th-century composer. He wrote chamber cantatas, preserved in Bibl. Nac., Lisbon (Pombal MSS, 82), one of which is dated 1708. He is said to have been a member of the Brotherhood of Santa Cecilia at Lisbon, for which he composed 'Vilhanicos' in 1721-22.

The Costa e Faria mentioned by Vasconcellos in 'Os musicos portugueses' as a composer of pastoral operas ('Fabula de Alfeo y Aretusa', 1712; 'Poder de la harmonia', 1713) is in fact the librettist of these Spanish *zarzuelas* performed at the Portuguese court: Luis Calisto de Acosta y Faria. A copy of the second libretto is in the B.M. and gives the composer's name, Jayme de la Te y Sagau.

J. B. T., adds. A. L.

**COSTA, Andrea** (b. Brescia, ? ; d. ?).

Italian 19th-century singing-master. He settled in London in 1825, where he published a method entitled 'Analytical Considerations on the Art of Singing' in 1898.

M. C. C.

**COSTA, Antonio da (Abade)** (b. prob. Oporto, 1714; d. Vienna, c. 1780).

Portuguese guitarist and composer. Although he took holy orders, he was a singular and romantic personality, and for reasons which still remain a mystery fled his native

country in somewhat picaresque fashion towards the end of 1749. He crossed Spain with some difficulty, lived in Rome and Venice for a few years, visited Paris and ended up in Vienna. It was there that he met Burney, who refers to him<sup>1</sup> in terms of the warmest admiration and friendship, presenting him as "a kind of Rousseau, but still more original".

Costa was a person of austere character, very independent, somewhat misanthropic and extravagant, always poor but honest. Burney makes very appreciative references to his talents as a composer and guitar player, but none of his works has come down to us. His principal interest for posterity lies in his 'Cartas', written from Rome, Venice and Vienna to various personalities residing at Oporto. Only thirteen of these letters are known: they were published for the first time in 1878 and re-edited in 1946 by the author of this article. As well as matter of biographical and psychological interest they contain valuable references to music in Rome, for Costa speaks of instrumental music, of opera and of Italian singers with remarkable critical insight.

F. L. G.

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**COSTA, Michele Andrea Agniello** ([Sir] Michael [Andrew Agnus])<sup>2</sup> (b. Naples, 4 Feb. 1808; d. Hove, 29 Apr. 1884).

English (naturalized) conductor and composer of Italian birth. He was a pupil of his father, Pasquale Costa (a church composer of Spanish descent, and himself a pupil of Leonardo Leo), and of Furno, Tritto (his maternal grandfather) and Zingarelli; he also had singing lessons from Crescentini.

At the age of fifteen he wrote a cantata for the theatre of the Naples Conservatory, entitled 'L' imagine'. In 1826 he composed for the same theatre an opera called 'Il delitto punito' and in 1827 another, 'Il sospetto funesto'. He also composed at this period a

<sup>1</sup> 'The Present State of Music in Germany, the Netherlands and the United Provinces', I, 260, 287, 292, 324, 367.

<sup>2</sup> These names are confirmed by a declaration as to the date of his birth, made in London at the Bow Street Police Court in June 1847 by his brother, Raphael Costa; also in the recommendation paper for admission into the Royal Society of Musicians, in July of the same year. The second document is signed Michael Andrew Agnus Costa, but with evident uncertainty as to the order of the second and third names. In both documents the date of his birth is given as 4 Feb. 1808. Both are quoted in Mus. T. for 1897, p. 306, where the third name is incorrectly given as "Angus". The date 1810 for the year of birth, given in the first edition of this Dictionary, rests upon the testimony of Costa himself and is confirmed by the register of deaths at Somerset House. The earlier date is most probably the correct one as it is confirmed by both the brothers, and occurs in both the official documents mentioned above; and most men would be less likely to err in such a date at the age of thirty-seven or thirty-nine than at the age of sixty-seven or sixty-nine.



Mass for 4 voices, a 'Dixit Dominus', three symphonies and an oratorio, 'La Passione'. In 1828 Costa was engaged by the manager of the Teatro Nuovo to write an *opera semi-seria*, called 'Il carcere d' Ildegonda', and in 1829 he composed 'Malvina', an opera, for Barbaia, the impresario of the Teatro San Carlo. In the autumn of that year Zingarelli sent him to Birmingham to direct a cantata of his composition. On the young Costa's arrival, through some misunderstanding, he was obliged, having a fair tenor voice, to sing in the cantata instead of directing the music.

From that time dates Costa's success in England, where he settled for life. In 1830 he was engaged by Laporte as *maestro al piano* at the King's Theatre in London. The next year he composed the music of the grand ballet 'Kenilworth'. In 1832 Monck Mason, then impresario, engaged him as director of the music; and in that capacity he wrote the ballet 'Une Heure à Naples', and several other pieces for operas and concert-rooms. In 1833, engaged by Laporte as director and conductor, he composed the ballet 'Sir Huon' for Taglioni, and the favourite quartet 'Ecco quel fiero istante'. At the invitation of Severini, the impresario of the Italian Opera in Paris, he wrote the opera 'Malek Adel', incorporating portions of the 'Malvina' of 1829, which was performed there on 14 Jan. 1837.

In 1842 Costa composed the ballet music of 'Alma' for Cerrito and in 1844 the opera 'Don Carlos'. In 1846 he quitted the Opera, and the orchestra, which he had brought to a point of perfection previously unknown in England, passed into other hands. In that year Costa undertook the direction of the Philharmonic orchestra and that of the new Italian Opera, Covent Garden, and in 1848 that of the Sacred Harmonic Society. In 1849 he was engaged for the Birmingham Festival, which he conducted until 1882. With the season of 1854 he gave up the baton of the Philharmonic and was succeeded (for one year) by Wagner. In 1855 he composed his oratorio 'Eli' for the Birmingham Festival. He conducted the Bradford Festival in 1853 and the Leeds Festival in 1874; and as conductor of the Sacred Harmonic Society he directed the Handel Festivals from 1857 to 1880. Besides other occasional compositions his second oratorio, 'Naaman', was also written for Birmingham, in 1864. In 1869 he was knighted and in 1871 he was appointed "director of the music, composer and conductor" at Her Majesty's Opera.

J. M., abr.

See also Additional Accompaniments.

**COSTANTINI, Alessandro.** See below.

**COSTANTINI, Fabio** (b. Rome, c. 1570; d. ?).

Italian composer. He was *maestro di cappella*

to the Confraternity of the Rosary at Ancona, and afterwards at the Cathedral of Orvieto, where he was in 1614; in 1616 he was at the Basilica Santa Maria at Tivoli and in 1618 again at Orvieto.

His compositions include motets for 2, 3 and 4 voices (Rome, 1596). He also published 'Selectae cantiones excellentissimorum auctorum' (Rome, 1614), a collection of 29 8-part motets by Palestrina, the Nanini, the Anerio, Marenzio, Lucatello, Giovannelli and others besides himself; another set of motets by different composers in 1618, a collection of airs and madrigals called 'Ghirlandetta amorosa' (Orvieto, 1612) and another, 'L' Aurata Cuntia', in 1622. All these contain compositions of his own and by his brother, Alessandro, who succeeded Frescobaldi at St Peter's in Rome in 1643.

M. C. G.

**COSTANZA E FORTEZZA** (Opera). See Fux.

**COSTANZI, Giovanni Battista** (b. Rome, 3 Sept. 1704; d. Rome, 5 Mar. 1778).

Italian composer and violoncellist. He was in the service of Cardinal Pietro Ottoboni from 1724 to 1740, and after the death of his protector became chapel master at Loreto and later at various Roman churches. "Giovannini del Violoncello", as he was nicknamed, was one of the favourite church composers in Rome, as Grétry testifies in his 'Mémoires'. He wrote many oratorios (the first of which was 'Santa Cecilia', 1725), masses, psalms, motets and other church music, numerous cantatas for festivals and anniversaries and about a dozen operas, of which 'Carlo Magno' (1729) was notable for its splendour of production.<sup>1</sup> It was staged at the Palazzo Ottoboni in celebration of the birth of the Dauphin Louis, son of Louis XV. Three airs from another opera 'Rosmene' (Rome, Teatro della Pace, 1729) are preserved at the Fitzwilliam Museum, Cambridge. Costanzi also wrote some sonatas for his instrument; one of them was published and some others are extant in manuscript, as are also one cantata (B.M.), one oratorio ('San Pietro Alessandrino', 1746) and various pieces of church music.

A. L.

**COSTE, Gaspard** (b. ?; d. ?).

French 16th-century singer and composer. He was a chorister in the Cathedral of Avignon about 1530 and a composer of songs and madrigals. Some of these are preserved in the following collections:

<sup>1</sup> 'Motetti del fiore' (Lyons, Jacques Moderne, 1532-39).  
<sup>2</sup> 'Trente-cinq Livres de chansons à quatre parties' (Paris, Attaignant, 1539-49).

<sup>3</sup> 'Le Faraggon des chansons' (Lyons, Moderne, 1540-43).  
<sup>4</sup> 'Sdegnoti ardori': musica di diversi autori sopra un istesso soggetto di parole' (Munich, 1575).

<sup>1</sup> The frontispiece of the libretto shows the orchestra pit with two cembalists (one of them, with very distinct features, possibly a portrait of Costanzi) and ten other players.



The madrigals by one Gasparo Costa in the 'Ghirlanda di fioretti musicale' (Rome, 1589) may or may not be attributable to the same person.

M. C. C.

**COSTELEY (Costello), Guillaume** (b. ? Pont-Audemer, Normandy, 1531; d. Évreux, 1 Feb. 1606).

French organist and composer. He was organist to Henri II and to Charles IX. In 1567 Le Roy and Ballard of Paris published songs of his in their 'Chansons à 4 et 5 parties'; also a set of chansons called 'Musique de Guillaume Costeley, Organiste ordinaire et vallet de chambre du . . . Roy'.

Costeley was a member of the society established in 1571 or 1573 in honour of Saint Cecilia, and its first president. The society established a musical contest at Évreux at which, in 1575, Lassus carried off the first prize, a silver organ. Costeley sometimes entertained the members, who came long distances to take part in the *puy*, as the competition was called, in his own house.

The chansons were republished in 1896, edited by Henri Expert. Some pieces by Costeley are in the library at Orleans ('Recueil des plus beaux ouvrages de musique d'Orlande Reynard et Costeley').

M. C. C., rev.

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**COSTELLO.** See **COSTELEY**.

**Coster, Charles de.** See Braunsfels ('Ulenspiegel', opera). Dallapiccola ('Prigioniero', opera). Jeremiaš (g. 'Tyll Owlglass', opera). Schreker ('Schmied von Gern', opera). Scott (G. 'Smets Smee', incld. m.). Steinberg ('Till Ulenspiegel', ballet). Vogel (V. 'Thyl Claus', oratorio).

Conway, Richard. See Allegretti (portrait)

**COSYN (Cosin, Cosens), Benjamin** (b. ?; d. ?)

English 16th-17th-century organist and composer. He was organist of Dulwich College from 1622 to 1624. In 1626 he was employed at the Charterhouse, but in 1643, "the organs being prohibited", he was discharged by the governors. His "poverty, old age and imperfections of body" being taken into consideration, however, he was allowed a yearly pension of £13:6:8. There is an imperfect copy of a Litany by him at Peterhouse, Cambridge, but he is chiefly remembered as the collector of the pieces in 'Benjamin Cosyn's Virginal Book', which also includes many of his own compositions. This is in the Roy. Lib. B.M. and was edited (1923)

<sup>1</sup> In the first edition, following Fétis, de Costeley, whose name may indeed be English, was described as of Scottish origin. In the fourth Dr. W. H. Grattan Flood asserted that he was of Irish descent, and in Mus. T. (Sept. 1944) Dr. Henry G. Farmer stated that he had found some Scots in the Chapel Royal of Scotland named Costelan, which he thought strengthened the Scottish claim. But it had already been proved conclusively enough by Maurice Cauchie that neither claim rests on a solid foundation.

by J. A. Fuller-Maitland and W. Barclay Squire. From their preface some of the above autobiographical details have been taken.

J. M. (ii).

BIBL.—Mus. T., 1903, pp. 780-81.

See also Virginal Music.

**COSYN (Cosin), John** (b. ?; d. ?).

English 16th-century composer. He published in 1585 'Musike of six and five partes. Made upon the common tunes used in singing of the Psalmes'. This is an arrangement in plain counterpoint of 60 psalm tunes taken chiefly from those already printed in John Day's Psalter (1569).

J. M. (ii).

**COTAPOS, Acario** (b. Valdivia, Chile, 30 Apr. 1889).

Chilean composer. He was self-taught in U.S.A., lived in Europe during the first world war and subsequently produced, in New York in 1918, his first work for solo voice and chamber orchestra. In 1925, also in New York, he produced a work to words by Maurice Barrès for baritone and 28 solo instruments. In 1928 his pianoforte 'Sonata fantasia' was given at the Salle Gaveau in Paris, and in the same city, in 1930, he produced his 'Cuatro preludios sinfónicos'. In 1934 a Suite from his opera 'Voces de Gesta' was produced by Arbós in Spain. On the occasion of the first centenary of the University of Chile his poem for voice and orchestra 'Los invasores' was awarded a prize. Albert Wolff has conducted works of his in Buenos Aires and Paris.

N. F.

**COTILLON** (Fr, lit. petticoat). Originally a simple French dance of the age of Louis XIV which, according to some authors, resembled the branle, but, according to others, was a variety of quadrille. The modern cotillon is simply a species of quick waltz, of great length and elaborate contrivances, but with no special music: for the different varieties of it waltzes, polkas, mazurkas and galops are employed.

E. P.

**COTOGLI, Antonio** (b. Rome, 1 Aug. 1831; d. ? 15 Oct. 1918).

Italian baritone singer. After earning a high reputation in his native country, he visited London in his prime, appearing first at Covent Garden in 1867. He remained faithful to that theatre, and his career lasted so long that on the night of Melba's début in Donizetti's 'Lucia' in 1888 he was the Henry Ashton. His repertory was very wide, embracing nearly all the operas regularly played at Covent Garden. He was in every way a first-rate artist, but his fine voice—very telling and resonant—had not quite the beauty of timbre of Graziani's. When his singing days were over he settled down at Naples as a teacher and enjoyed great popularity. To his endless patience in placing the voice his pupil Dinh Gilly bore testimony.

S. H. P.

**COTREUIL, Édouard** (b. Paris, 1874).

French bass singer. He studied at the Paris Conservatoire and made his début at the Théâtre de la Monnaie, Brussels. On his first London appearance at Covent Garden, in 1904, he sang Vulcan in Gounod's 'Phlémon et Baucis'; in 1919 created there the part of Don Inigo Gomez in Ravel's 'L'Heure espagnole', which he sang and acted with notable point and skill.

Cotreuil was admirable also in Italian opera, in the London repertory of which he regularly took part. His Don Basilio (Rossini) was a first-rate comic character study and excellently sung. H. K., adds.

**COTTA, Johannes** (b. Ruhla, Thuringia, 24 May 1794; d. Willersdorf, 18 Mar. 1868).

German musician. He is worthy of mention as composer of the spirited music for four male voices to Arndt's patriotic song, which electrified Germany at the time of the rising against Napoleon in 1813, beginning 'Was ist des Deutschen Vaterland?' The same song was skilfully set, but with undesirable complexity, by Gustav Reichardt in 1825. R. M.

**COTTAGE PIANO** (Fr. *piano droit*; Ger. and Ital. *pianino*). An upright pianoforte, usually about 4 ft. high, invented early in the 19th century, nearly at the same time as the cabinet piano, but less thought of for some years, until the more convenient height and better action of the lower instrument, combined with cheaper construction, found appreciation and brought about the displacement of the cabinet and the once familiar square.

To Robert Wornum the younger, whose patent (No. 3419) for an upright, with diagonal strings, was taken out in 1811, is due the invention and earliest manufacture of oblique and vertical cottage pianofortes in England. In the year 1815 Ignace Pleyel, founder of the house of Pleyel, Wolff et Cie, in Paris, employed Henri Pape, an ingenious mechanic, to organize the introduction of the construction of these instruments in Paris (Pape, 'Sur les inventions . . .', Paris, 1845), from which beginning arose the important manufacture of French cottage pianos. In Germany and America cottage pianos have not made much way. A. J. H.

See also *Pianoforte*.

**Cottin, Sophie**. See Donizetti ('Esilii in Siberia', opera). Poniatowski ('Malek Adel', opera).

**Cotton, Charles**. See Reizenstein ('Voices of Night', choral work).

**COTTON, John** (b. ?; d. ?).

English 11th-12th-century theorist. He is the author of a treatise on music, dating from the latter part of the 11th or the beginning of the 12th century. There exist six copies in manuscript at Leipzig, Paris, Antwerp, the Vatican Library in Rome and two in Vienna. A seventh copy, used by Gerbert, who pub-

lished the treatise in 1784, was destroyed in the fire at St. Blasien in 1768. In the Paris and Antwerp copies the authorship is ascribed to Cotton or Cottonius, two of the others bearing the title "Joannis Musica". Gerbert quotes an anonymous work ('De script eccles') in which reference is made to a learned English musician known as Joannes; and the dedication of the book, which runs "Domino et patri suo venerabili Anglorum antistiti Fulgentio", bears out the assumption that its author was English. It has been variously proposed to ascribe its authorship to Pope John XXII and to Joannes Scholasticus, a monk of the monastery of St. Matthias at Trier, but the above theory is probably correct. The treatise is valuable as explaining the harmonic system of the period in which it was written.

W. B. S.

BIBL.—HABERL, 'Jahrbuch' (1888).

**Cotton, John**. See Britten ('Serenade' for voice & orch).

**COTUMACCI (Contumacci), Carlo** (b. Naples, ?; d. Naples, 29 July 1785).

Italian organist and composer. He was a pupil of Alessandro Scarlatti at Naples, where he was appointed organist at the Santa Casa dell' Annunziata in 1749 with a salary of 30 ducats per month, and he retained that post in some capacity, by order of the governors, even after the church had been destroyed by fire. He was also a member of the Congregazione dei Musici di Napoli, which he entered in 1737. On the death of Durante in 1755 he succeeded him at the Conservatorio di Sant' Onofrio, where he taught until his own death. Schmidl appears to be justified in saying that he must have been born well after 1698, since he would have been still teaching at the age of eighty-seven, if that had been the date of his birth.

The library at Naples contains the autograph of a Requiem, a 5-8, four sacred songs, toccatas for harpsichord and a set of 'Partimenti'. He wrote 'Regole dell' accompagnamento' and 'Trattato di contrapunto', works which have remained in manuscript excepting some 'Partimenti', published by Choron in his 'Principes de composition des écoles d'Italie' (Paris, 1808). M. C. C.

**COUAC** (Fr. = "quack"). A sudden horrible noise to which any clarinet is liable when the reed is out of order and the wind not quite under control. Called also "the goose". (See a good story in Spohr, 'Selbstbiographie', I, 167.) G.

**COUCHED HARP**. An obsolete name for the Spinnet.

**COUCHET**. Flemish 17th-century family of harpsichord makers, settled at Antwerp.

(x) **Jan Couchet** (b. ?; d. Antwerp, c. 1 Apr. 1655), a nephew of Hans Ruckers, continued the traditions and even rose to the reputation of that famous house. He improved the

instrument considerably. The exact date of his birth is unknown, but his presence in his uncle's workshop at the age of sixteen is recorded. In 1642 he became a member of the St. Lucas Guild, and he is mentioned in the accounts of Antwerp Cathedral in 1646 as repairing and tuning the organs in succession to his uncle. The famous Dutch physicist and natural philosopher Constantijn Huyghens calls him "le célèbre Couchet" in a letter addressed to H. Du Mont, organist in Paris, and mentions his death in the same letter, dated 6 Apr. 1655.<sup>1</sup> He also writes that Chambonnières, "claviciniste de la Chambre du Roi" (Louis XIV), possessed an instrument made by Couchet. This was corroborated by H. Quittard<sup>2</sup>, who stated that the use of this harpsichord had a certain influence on Chambonnières's style. The Antwerp art-patron Gaspar Duarte gives technical details of the improvements made by Jan Couchet in harpsichord-making in a letter addressed to Huyghens preserved in the University of Leyden.<sup>3</sup> Couchet was buried in Antwerp Cathedral on 4 Apr. 1655. Presumably his widow continued the business with the help of her sons. The museum of old musical instruments at the Brussels Conservatoire possesses a harpsichord signed Jan Couchet.

(2) **P. E. Jan Couchet** (b. Antwerp, ?; d. ?), son of the preceding, became master of the St. Lucas Guild in 1655. At the auction of N. Seelhof at The Hague in 1759 two harpsichords by "P. E. Johannes Couchet, Antverpiae" are mentioned, one dated 1662.

(3) **Jozef Couchet** (b. Antwerp, ?; d. ?), brother of the preceding, became master of the St. Lucas Guild in 1666.

(4) **Abraham Couchet** (b. Antwerp, ?; d. ?), brother of the preceding, also became a member of that guild the same year.

A. L. C.

BIBL.—STELLFELD, J. A., 'Bronnen tot de Geschiedenis der Antw. Clavecimbel en Orgelbouwers' (Antwerp, 1942)

**COULADE.** See **GOÛT DU CHANT**.

**COULÉ** (Fr.). See **ORNAMENTS**, A (i), (i) (a-b), (iii).

**COUNTER.** An English term of the 16th and 17th century for improvised variations on a given tune.

**COUNTER SUBJECT.** See **FUGUE**.

**COUNTERPOINT.** Whatever the origins of the term counterpoint may be, it means simply the horizontal aspect of music. More precisely it is used to describe music in which the chief interest lies in the various strands that make up the texture, and particularly

in the combination of these strands and their relationship to each other and to the texture as a whole. It is the antithesis and at the same time the complement of harmony (which concerns itself with the vertical aspect of music), the momentary result of the synthesis of strands at a given point and the relationship of such syntheses with others of a similar kind.

The history of counterpoint might well be studied as the history of the genesis, development and decline of tonality or of harmony founded upon a tonal basis; yet its main concern is with the combination of rhythmic strands out of which harmony and tonality developed. These strands are the result of the fusion of the two fundamental factors of music, rhythm and melodic line, from which grew the whole technical equipment of musical composition.

The art of counterpoint divides itself into two main phases: one, which may be called "linear counterpoint", wherein the horizontal aspect is completely or almost completely predominant; the other, "harmonic counterpoint", in which the vertical or synthetic aspect asserts itself in varying degree, and harmonic as well as melodic progression is involved. The first of these phases is strongly in evidence from the earliest days of polyphony to about the middle of the 16th century; then comes the gradual emergence and development of harmonic thinking and diatonic tonality, leading to the age of harmonic counterpoint typical of the "classical" and "romantic" schools; finally appear the experiments of composers in the first half of the 20th century in their endeavour to free themselves from the trammels of tonality and harmony based on the diatonic system, and a general turning back towards "linear" counterpoint.

The polyphonic era, in which the gradual change from purely linear to incipient harmonic counterpoint took place, is discussed at some length elsewhere<sup>4</sup>, and the theoretical implications of the change are considered there. No more need be said here of the technique of the 16th century and earlier periods, but it is essential that the reader should study the matter in order to appreciate the point of view from which later contrapuntal developments are considered in the present article.

**THE BACH-HANDEL PERIOD.**—Counterpoint of the period which found its fullest expression in the work of Bach and Handel is generally held to be of the harmonic type, firmly founded upon diatonic relationships both of chord and of key. This is a reasonably good generalization with certain reservations particularly in reference to Bach's style: (1) the diatonic scale system, though normally used and accepted, had not as yet entirely

<sup>1</sup> Letter No. 5336, published by J. A. Worp (Haarlem & The Hague, 1916).

<sup>2</sup> 'Jacques Champion de Chambonnières' in 'Tribune de Saint-Gervais', VII, 146.

<sup>3</sup> Published by Jonckbloet & Land, 'Musique et musiciens au XVII<sup>e</sup> siècle', p. cxc ff. (1882).

<sup>4</sup> See **POLYPHONY**.

ousted modal influences; furthermore, the diatonic scale system itself had already been extended and its scope considerably widened

The altered harmonization in Ex. 1 *b* shows Bach's method of dealing with the problem in three parts.

Ex. 1a

'48' Book II, Fugue 18. BACH

6/4 (implied)

6/4 (implied)

Ex. 1b

IBID.

6/4

6/4

by the introduction of chromatic notes, both harmonically and contrapuntally; (2) the linear view of counterpoint still survived in some measure, and it is by no means uncommon to find passages in which the horizontal aspect of the music rides roughshod over the proprieties of diatonic harmony.

The survival of modal influences may be seen in such technical matters as the authentic-plagal relationship of fugue subject and answer, the use of something very much akin to *musica ficta* in the melodic strands, and other traces of modal cadential formulae. It is in these and suchlike details rather than in the conscious use of any particular mode that the influence is apparent; in fact, when Bach is dealing with definitely modal material such as early chorales, he often shows little respect for the system and does his best to fit modal *canti fermi* into a diatonic mould. The extension of the scope of the diatonic scale by the inclusion of chromatic harmony and unessential notes was carried far, especially by Bach. It can be argued that this process arose from an endeavour to recapture some degree of the melodic and harmonic freedom made available by the use of *musica ficta* in the modes, and lost to a great extent in the change-over to the strict diatonic system. The matter is more fully discussed elsewhere.<sup>1</sup>

The linear element in Bach's counterpoint is more clearly discernible. The most obvious example of it is to be seen in his handling of two-part counterpoint, especially in such matters as his treatment of what is from the harmonic point of view the implied  $\frac{6}{4}$  chord. Such passages as the following (Ex. 1 *a*) are common in two-part writing, but implied  $\frac{6}{4}$ s are extremely rare in three or more parts.

<sup>1</sup> See HARMONY & TONALITY.

It seems that Bach, when writing in two parts, often disregards the harmonic implications of his counterpoint and reverts to the interval technique of the polyphonic period, but when writing in more than two parts is fully aware that it is the synthesis of the parts which is the more important factor and therefore usually pays strict attention to the harmonic aspect of the texture.

Other traces of linear influence are to be found in Bach's characteristic use of decorative figures and unessential notes (which will be discussed later in this article) and in his occasional tendency to drive a melodic line or lines through to their logical conclusion with splendid disregard for the harmonic tangles which may result.

Given the essential harmonic basis of the common chords and triads of the diatonic system plus the recognized diatonic dissonances (dominant discords, secondary sevenths and ninths, etc.) and the normally accepted range of chromatic chords, together with the chord and key relationships and possibilities of modulation which diatonic tonality brought with it, the contrapuntal technique of Bach, and in general of the period for which he stands, is in reality an extension in some respects and a curtailment in others of the technique of the polyphonic age. It is the harmonic influence which is responsible for both the extension and curtailment.

Since harmonic thinking had become the dominating factor in music, its influence necessarily extended to every technical process, and its effect on the use of unessential notes is of particular interest in the study of counterpoint. A strong sense of harmonic rhythm and progression gave unessential notes, particularly accented passing-notes and

appoggiaturas, a new harmonic responsibility: they became decorations of a definite *harmony* rather than of a mere *note* of a melodic

between linear counterpoint and harmonic demands, provided that the general harmonic scheme remained clear, harmonic



line. In a less degree the same may be said of unaccented passing-notes.

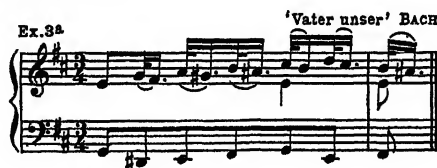
Bach's treatment of unessential notes is especially important since it forms one of the most characteristic features of his contrapuntal technique. He frequently uses decorative and melodic figures with great freedom from the harmonic aspect, in fact he seems to regard an established figure, that is, one which had already become idiomatic as the *nota cambiata* or some other accepted changing-note figure, as a single harmonic unit, and treats it as though it were a single note from the harmonic point of view. He even extends this process by working a less familiar figure with complete harmonic propriety until the ear has come to accept it as an entity in its own right, and then using it with complete freedom.<sup>1</sup> The examples above (2a-c) will serve to illustrate this process.

Example 2a is a straightforward case of two accepted melodic figures worked together regardless of clashes in detail, within a normal larger harmonic framework.

Example 2b shows a less established melodic pattern treated with complete propriety in harmonic detail. Example 2c employs the same figure, but this time it is treated as a self-sufficing entity and used without regard for the harmonic tangle which it occasions at the point marked \*.

One further example of the same kind of process carried to even greater lengths of disregard for harmonic considerations is worth including. It shows how Bach, in R. O. Morris's admirable phrase, was ready to "honour the claims of the intellect in preference to those of the senses". It is a good example of a perfectly logical compromise

detail could become subservient to the linear requirements:



In example 3a a scale passage is decorated normally with appoggiaturas in a demi-semi-quaver followed by dotted semiquaver rhythm. In 3b the same decoration is used, but the harmonic values of the demi-semi-quaver and dotted quaver fluctuate, causing strong harmonic clashes. In 3c the process is carried to a point where harmonic clarity in detail gives way completely to linear necessity.

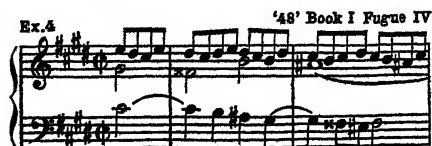
One of the most difficult problems which the adoption of a harmonic basis brought to counterpoint was the proper treatment of

<sup>1</sup> The matter of melodic patterns in Bach's counterpoint is more fully dealt with in an article by Peter Platt in M. & L., Vol. XXIX, No. 1.

what may be called the middle-value passing-note. The problem arises when there is simultaneous movement at three different speeds: (1) the harmonic pulse, that is, the harmonic rate of change, (2) a part moving in shorter note-values than the harmonic pulse (middle note-values); (3) a part moving in yet shorter notes (short note-values). While the part employing middle note-values (2) is restricted to harmony notes, the part in short note-values (3) may use unessential notes freely, provided they make good sense with the basic harmony represented by (1) and (2). But when (2) uses passing-notes, these unessentials, being of greater value than the notes of (3), are apt to take upon themselves the potential quality of new harmony notes (especially if they happen to be the second or fourth from the root of the basic harmony), and if sounded against a note of the basic harmony in (3) may clash violently with it, or if against a consonant unessential note in (3) may set up new secondary harmonic values, in both cases destroying the clarity of the basic harmonic progression.

In the 16th century, so far as the problem arose, composers did little towards solving it. Palestrina eschewed it altogether; so far as the present writer knows there is no clear case of a minim passing-note in 4-2 time (semi-breve harmonic pulse) used against crotchet movement in another part. The Englishmen did use minim passing-notes against crotchet movement, but with a gallant disregard for the harmonic jumbles which often resulted, either born of complete innocence of the harmonic implications involved (for example in the Taverner period) or simply from the conviction that the progress of the individual line was of more importance than the momentary synthetic confusion occasioned.

In Bach's work the problem becomes really important, for three-speed movement forms, in short but frequently occurring passages, an integral part of his technique. His solution of the problem was once more a simple compromise between the linear and harmonic demands. The process seems to be this: both the middle-value part and the short-note part (2 and 3), whether using harmony or unessential notes, must each individually make good harmonic sense with the basic harmonic progression; the relationship between the middle-value part (2) and the short note-part (3) is quite free. A very brief example will illustrate this:



The first full bar of Ex. 4 illustrates most of the points mentioned. The harmonic rate of change in this bar is at minim speed, the bass part has the middle note-values (crotchets) (2); the upper part the short note-values (3) (quavers). The two harmonies in the bar are a dominant seventh (last inversion) followed by the tonic triad of G# minor. The B and A# in the bass are unessential notes; the B is sounded with a concordant harmony note in the treble part (3) suggesting the superimposition of a G# minor or B major chord upon the dominant seventh (the basic harmony), the A# (an accented passing note), clashes with the D# in the treble; this makes the quaver D# sound like an unessential note in relationship to the crotchet A# whereas it is really a note of the basic harmony; the result is a momentary harmonic conflict of G# minor and A# minor chords. From a purely harmonic viewpoint the passage is unsatisfactory, but if the horizontal type of analysis (akin to that of 16th-century technique) is employed, everything becomes clear.

Another matter in which the establishment of a harmonic basis influenced counterpoint was the melodic behaviour of the individual lines. Bach's melodic line is vastly more harmonic in itself than the line of the 16th century. This is no doubt mainly due to the rise of instrumental media, but the essential harmonic influence is clearly felt not only in the prevailing arpeggio figuration, but also in the actual shaping of the melodic line in accordance with a definite harmonic basis.

The chief restriction of 16th-century technique brought about by the adoption of a strong harmonic basis was the curtailment of rhythmic freedom and enterprise. By the time of Bach the tyranny of the bar-line, with its expectation of potential harmonic accents recurring at regular intervals, was fairly firmly established. As is pointed out in the article on Polyphony, the summit of rhythmic freedom of individual parts was reached in the English school of the late 16th century, where the feeling for harmonic rhythm was just strong enough to give coherence to the process of combining the varying rhythms of the strands. Once harmonic rhythm had become a dominant factor it worked against cross-rhythmic freedom and was just as much a hindrance to it as had been the entire lack of such a touchstone in the purely linear era. Bach did use cross rhythms to some extent; the "Dorian" organ Fugue has some fine examples of the device; yet he never seems to attain anything like the complete mastery of the English madrigalists in this matter. Possibly the instrumental medium which coloured his whole output was less susceptible to this form of expression than was the vocal medium in which the setting of

verbal rhythms was one of the primary considerations.

Bach seems to have achieved an almost perfect balance between the claims of harmony founded upon diatonic tonality and linear counterpoint. His counterpoint, for all its harmonic basis, is real counterpoint in that it is the combining of the individual strands which creates the texture and the harmony, however much harmonic consciousness may influence the process. His technique, *quâ technique*, may not be so perfectly contrived in itself as the purely contrapuntal medium of Palestrina; it may not have the rhythmic fluidity and subtlety of Byrd or of Morley; yet, as a means for the expression of the widest possible range of emotions, and in its command and combination of the chief elements of music, harmony and counterpoint, it stands unsurpassed.

Handelian counterpoint is, on the whole, much more harmonic than the contrapuntal style of Bach. Handel's style is in general

THE HAYDN-MOZART PERIOD.—The era of music in which Haydn and Mozart are by general consent held to be the outstanding figures is the age of the supremacy of harmonic thinking and diatonic tonality, of clarity of texture and structural balance. The music, taken as a whole, may be described as consisting chiefly of melody supported by a harmonic accompaniment. The melody itself is formalized and versified, that is, built in carefully balanced phrases upon a formal rhythmic pattern, and is dependent upon its harmonic basis.

Counterpoint, despite this generalization, still plays an important part in technique, but in its most characteristic shape it seems to have undergone a change both as regards its function and its form. It tends to become an ancillary part of a formal harmonic and rhythmic structure rather than an essential process in its own right creating a homogeneous musical texture—the linear decoration of a harmonic structure rather than the

Ex. 5

The musical score for Example 5 consists of two systems. The first system is in C major, with a treble staff (melody) and a bass staff (bass). The second system is in G major, with a treble staff (melody) and a bass staff (bass). The score includes various musical notations such as notes, rests, and bar lines.

firmly founded upon diatonic tonality of the clearest kind—upon chord and key progressions which by their fundamental character indicate their allegiance to a definite tonal centre without any doubt at all. The strength of the harmonic implications of the melodic line, and the movement of the basses, normally dictated almost completely by the needs of harmonic progression, may be taken as sufficient evidence of this.

This diatonic and harmonic foundation pervades Handel's counterpoint in general and influences it in detail to a much greater extent than in the case of Bach's work. A greater rigidity of harmonic rhythm and stronger tyranny of the bar-line are also characteristic of Handelian counterpoint.

The actual amount of real counterpoint in Handel's music is very much less than in Bach's; not only are passages of sustained contrapuntal writing fewer, but they are generally much shorter.

creation of such a structure by the process of combining strands.

The difference between this kind of counterpoint and the counterpoint of the 16th century, and, to a less extent, of the Bach style, is more easily realized when R. O. Morris's definition of 16th-century technique is recalled. "The whole of 16th-century counterpoint is essentially the interweaving of independent rhythms, and not, as commonly said, a combination of melodies. . . . Counterpoint is rhythm, and very little else." Herein lies the change which has taken place. Mozart's most characteristic counterpoint is well described as the combination of formalized melodies or melodic fragments, complete in themselves and adaptable to a common harmonic basis. The interest is in the ideas themselves and their harmonic implications, rather than in the texture which results from interweaving them. Furthermore, the lines are no longer the rhythmic strands of the 16th



century, nor are they the free rhapsodic melodic lines of Bach, but, for the most part, versified melodies.

Perhaps the most famous example of counterpoint in this new sense in the whole Haydn-Mozart period is the combination of the five themes in the last movement of Mozart's "Jupiter" Symphony. Each of these melodic fragments is complete in itself and harmonically compatible with the others (Ex. 5).

The five themes are shown above with their original harmony. In their combination the harmony is slightly varied in some cases, but the general scheme remains the same. The five themes together are supported by a harmonic background supplied by the brass (not shown in the next example for reasons of space). The whole passage is an almost incredible *tour de force*; not only is it a supreme display of technique, but it is also a glorious musical sound:

contrapuntal style of one or two generations earlier, particularly in their church music. The idea that "the learned style" was the right one for ecclesiastical music was prevalent in that period, as in many others. Furthermore, Mozart in the later years of his life came under the influence of J. S. Bach's music, and the influence of Bach counterpoint is readily apparent in many of his later works. The organ Fantasy in F minor and the C minor Fugue (K. 546) contain good examples of this influence.

BEETHOVEN AND AFTER.—Beethoven's counterpoint is generally of the Haydn-Mozart type; it is strongly harmonic and mainly a combination of formalized melodic phrases rather than a texture of free rhythmical lines. At times, however, especially in the later works, counterpoint of a much more Bach-like character is found. Examples in which a homogeneous texture appears to be formed by

*Allegro molto* Symphony K 551 MOZART

Ex. 6

It must not be thought that the type of counterpoint described above was the type exclusively used by Haydn and Mozart and their contemporaries. Both Haydn and Mozart showed a strong tendency to revert to the

the combination of free melodic strands and the harmony results from this process of combination are by no means rare. The following passage from the G# minor Quartet (Op. 131) is worth close study from this point of view:

*Adagio* Quartet Op. 134 BEETHOVEN

Ex. 7 Violin I

In speaking of Beethoven's third period, Tovey wrote:

His enormous development of polyphonic interest soon led Beethoven to employ the fugue, not only, as in previous works, by way of episodic contrast to passages and designs in which the form and not the texture is the main object of interest, but as the culminating expression of a condition of art in which the unity of form and texture is so perfect that the mind is free to concentrate itself on the texture alone.

In the counterpoint of the 16th century form and texture were for practical purposes one and the same thing; the three varieties of texture generally employed formed the structural basis of the music.<sup>1</sup> In the Bach period contrapuntal texture together with key-structure, which had been supplied by the adoption of diatonic tonal system, were sufficient for the formal needs of contrapuntal movements. In the Haydn-Mozart era a new conception of form had grown up which was in essence antagonistic to the possibilities of a self-sufficient contrapuntal texture as the main structural basis of a movement; hence came the tendency to relegate anything in the nature

of contrapuntal texture to the position of episodic contrasts. Perhaps Beethoven's greatest contribution to the art of counterpoint was his reconciliation of the classical conception of form and contrapuntal texture.

After Beethoven counterpoint on the whole grew more and more harmonic in character and tended to become little more than the decoration of harmony. Melodies themselves were gradually assuming more essentially harmonic shapes in their frequent use of broken chord patterns, and though this phenomenon was not new, its increasing employment necessarily stressed the harmonic aspect of the contrapuntal combination of these melodies.

These tendencies are strongly apparent in the music of Schubert, the romantic school as a whole, and later of Brahms. "Counterpoint" with them often means little more than the decoration of a harmonic structure in elaborating the actual part-writing. The following short passage from Schubert's C major Quintet is a good example of harmonic decoration:

*Allegro* Quintet in C. SCHUBERT

Ex. 8

<sup>1</sup> See POLYPHONY.

Two more short examples may serve to show the decoration of the part-writing of a simple harmonic structure by means of harmony and unessential notes:

to non-harmonic linear counterpoint. In the case of Wagner chromatic counterpoint seems for the most part to have retained its harmonic basis; how far that basis could be reconciled

Ex 9<sup>a</sup> *Con moto* Organ Fugue C minor. MENDELSSOHN

Ex 9<sup>b</sup> *Presto non troppo* Haydn Variations. BRAHMS

Despite this general drift, counterpoint of the Bach type never quite lost its influence on composers, and the following short passage from Brahms's Fugue in A $\flat$  minor for organ shows how powerfully it could be adapted to the composer's personal idiom:

with diatonic tonality is a matter which belongs rather to the study of harmony than of counterpoint

Two other significant factors in Wagner's counterpoint must be noticed. First, the tendency towards a rhapsodic line as opposed

Ex 10 *Langsam* Organ Fugue in A $\flat$  minor BRAHMS

Wagner's contrapuntal genius found expression partly in the combination and metamorphosis of his highly characterized *Leit-motive* built on a strong yet malleable harmonic basis and partly in an individual chromatic style which brought a new element into counterpoint. Chromaticism, which had been a growing factor in music for some two hundred years, became a primary influence in Wagner's later work, particularly in 'Tristan'. His harmonic style was in any case highly chromatic, and the addition of chromatic unessential notes and decorations meant a further diminution of the strength of diatonic tonality. The frequent use of chromaticism in the melodic line, especially in the case of accented passing notes and appoggiaturas, necessarily weakened its harmonic and tonal implications, giving rise to a chromatic form of procedure which if pursued to its logical conclusions would lead

to a four-square versified melody or melodic phrase. Even the most incisive of the *Leit-motive* have more of the character of a Bach fugue subject than of a Mozartian melody. Their linear aspect, despite their harmonic foundation and implications, is strong enough to allow them to be used as self-sufficient units in much the same way that Bach used accepted figures. Secondly, the texture produced by later Wagnerian counterpoint is often of a homogeneous nature, as opposed to the melody or combination of melodies supported by a harmonic accompaniment of the "classical" period.

Two short examples must suffice to illustrate a few of the characteristics of Wagner's counterpoint. The first, the famous combination of themes in the 'Mastersingers' overture, is akin to the Mozart example already cited from the "Jupiter" Symphony:

Ex. 11 *Sehr massig bewegt* Mastersingers Overture WAGNER

As in the Mozart instance there is a harmonic background (not given in the example for sake of clarity). The chief differences are that in Wagner's case the themes themselves are more rhapsodic and, though they are combined by means of a common harmonic basis, they are, as individual lines, much more independent in their behaviour with regard to the basic harmonic scheme, and to each other; the process may be described, to some extent, as linear counterpoint forced into a harmonic mould.

The second example, from the first act of 'Tristan', shows the typical 'Tristan' chromatic texture: rhythmic lines of the rhapsodic kind, built upon a basis of chromatic harmony:

Ex. 12 *Tristan I, iii* WAGNER

Some consideration must be given to what may be called "modern" tendencies in counterpoint. They fall into two rough categories: (a) those which are in the main logical developments of traditional techniques and retain allegiance to some degree of tonality in the accepted sense; (b) those which break with tradition by dispensing deliberately with the accepted ideas of tonality and set up a completely new conception of tonal relationships and values.

The weakening of the force of the old diatonic tonality, brought about by overburdening it with chromaticism, though in Wagner's case it never effected a complete break with

the traditional tonal system, was nevertheless the starting point from which the disintegration of accepted tonal relationships and values was to come. The immediate post-Wagnerian trend was merely the extension of chromaticism, still within the limits of tonality. Skriabin, the earlier works of Richard Strauss and the very early music of Schoenberg show different aspects of ever-increasing chromaticism, which eventually was bound to reach a point where the old tonal values could no longer maintain themselves.

Of the various reactions to excessive contrapuntal and harmonic chromaticism the most natural perhaps was the return to a basically

non-chromatic linear type of counterpoint loosely bound to a harmonic and tonal conception compatible with traditional practice, and the revival of interest in the modes. The possibilities which lay in these tendencies may be seen in many notable passages in the works of Vaughan Williams and Sibelius; they form at least a characteristic part of the styles of these two composers. In such passages as the following a texture not unlike the linear counterpoint of the 16th century is found; it is, indeed, the combination of rhythmic strands — a return to the old methods of polyphony with a new outlook upon interval values:

Ex. 13<sup>a</sup> *Moderato* (♩ = 120) 5th Symphony Passacaglia VAUGHAN WILLIAMS

Ex. 13<sup>b</sup> *Allegro molto moderato* Symphony No. 6. SIBELIUS

Another feature characteristic of the 16th century which becomes a natural part of this technique is the use of cross-rhythmic devices and the "proportions of inequality" such as sesquialtera. The short extract from Vaughan Williams's sixth symphony quoted below illustrates both these devices used with consummate skill:



BI-TONALITY AND POLYTONALITY.—These are factors which have been much in evidence in contrapuntal experiment during the 20th century; but traces of multiple tonality of a kind are inherent in counterpoint from very early times. The parallel fourths and fifths of

Counterpoint in multiple tonality in modern times is by no means confined to the combination of single strands in different keys. Groups of parts in one key may be set against single parts or groups in other keys.

The possibility of the use of multiple tonality without total break with tradition seems to lie in the degree of compatibility or incompatibility inherent in the opposed tonalities in the harmonic and tonal aspects, and the actual extent of its domination in the music as a whole. It is possible for the linear element in a normally harmonic contrapuntal texture to over-ride the bounds of a single tonality for a short space of time without destroying it, just as J. S. Bach allowed the linear element to over-ride the harmonic detail. Such a process simply amounts to the creation of tension by means of a temporary tonal conflict. If this tension is duly resolved it can be regarded as incidental in a normal tonal scheme. The following examples will show this process.

Ex 15 *Animé*  
Bb major

9th Quartet MILHAUD

Violin I

Violin II

Viola

D (major)  
pizz. arco

? D (minor)  
pizz.

organum suggest the simultaneous use of two modes; strict canon at any interval other than the unison or octave must necessarily imply lines fundamentally related to different key-centres in the horizontal aspect.

Multiple tonality in the horizontal sense does not inevitably imply departure from a single tonal centre in the vertical aspect; two or more lines horizontally in different keys can be combined by means of a common harmonic basis without tonal ambiguity, a process which can be seen throughout the history of counterpoint even at the time when diatonic tonality was at its most rigid. If, however, the common harmonic basis is absent or weakened in its tonal implications, so that it ceases to reconcile the individual parts which are related to different key centres to a single tonality—that is, if the linear aspect of these parts takes charge—multiple tonality in the vertical as well as in the horizontal aspect results. In this case a strangely anomalous situation arises: it is the very harmonic and tonal strength of the individual parts which causes the conflict and negatives the possibilities of harmonic and tonal unity.

Here the first violin part is definitely in Bb major; the second violin is equally certainly in D major; the viola part fluctuates between D major and minor. The first and last chords of the quotation are plain D minor triads.

The next example shows the combination of a G minor (Dorian) solo violin part with a C minor (also Dorian) part for oboe, over a series of  $\frac{3}{4}$  chords suggesting a vague Eb tonality. The passage begins and ends in G Mixolydian (Ex. 16, p. 474).

It is the use of multiple tonality as a self-sufficing medium—what R. O. Morris describes as an attempt to "balance at more than one point"—that constitutes a direct challenge to tradition. The effect of music written in this way depends upon the degree in which the superimposed tonalities are capable of coalition or how violently they stand apart, for it is the synthetic aspect which is obviously the important one, else the combination of different tonalities defeats its own end. Keys like C minor and Eb major, for instance, coalesce to a degree where little or no bi-tonal feeling exists; C major and F# major, on the other hand, form a combination

Pastoral Symphony. VAUGHAN WILLIAMS

Ex. 16

[G minor (Dorian)]

Solo Vln.

[G minor ? Dorian]

Solo Ob.

Clar.

Horn

G Major (Mixolydian)

[? Eb]

G major (Mixolydian)

where tonal or harmonic unity of any kind is virtually impossible. It may be noted that keys are very like intervals in their capacity for coalition or standing apart.

If the tension set up by simultaneous strands of antagonistic tonalities is left unresolved, that is, if the system is pressed to its logical conclusion, there seems to be little in the way of real aesthetic possibilities, since one of the fundamental aesthetic laws is that tension must eventually be followed by relaxation. Those who have used the process in its more extreme forms seem to have found it expedient to resort to a frequent lowering of the tension by means of combinations of sounds which coalesce to a degree suggesting momentary harmonic and even tonal unity:

This example illustrates another very important factor in connection with multiple tonality. The use of instruments of strongly contrasted tone-colour emphasizes the linear aspect of the combination of strands in different keys and helps to clarify the process. Furthermore, the employment of instruments not completely subject to equal temperament has considerable influence on the combination of different tonalities. The greatest possibilities seem to lie in such combinations where the linear aspect is able to play its full part rather than in some keyboard instruments (for example, the piano) where a single tone-colour and equal temperament necessarily emphasize the vertical aspect.

CHROMATIC SYSTEMS.—Hindemith, in 'The Craft of Musical Composition', has postulated a theory of harmony and tonality which appears to attempt the reconciliation of a twelve-note chromatic scale system with something of the traditional conception of tonal and harmonic practice.

He bases his theory on a scale of semitones, every note being related in varying degrees to a single tonic generator. The twelve notes in the scale, their tuning and their importance

Ex. 17 *Allegretto*

Terzetto HOLST

Flute

Oboe

Viola

*p*

*poco cresc*

*mf*

(that is, their closeness of relationship to the tonic or generator) are arrived at by a rather arbitrary manipulation of derivations from the harmonic series. Out of the relationships of the notes of the scale to the generating note grow similar interval and harmonic relationships and values which are duly assessed and classified.

As any given combination of notes in synthesis has a definite harmonic and tonal value, it appears as if the system takes account of music mainly in the vertical aspect. The only concessions which seem to suggest the horizontal view are the acceptance of certain *non-chord notes* (that is, unessential notes), *part-writings* and the *two-voice framework*. Melody itself is regarded as having essential harmonic quality, and the combination of melodies seems to be governed by harmonic rather than contrapuntal considerations.

It would seem, then, that counterpoint, *quid* counterpoint, has little place, in theory at any rate, in Hindemith's system; yet in practice, in such works as 'Ludus Tonalis', he shows himself to be the master of what from the traditional point of view may be termed non-harmonic linear counterpoint. The following example, taken at random from that work, may help the reader to form his own opinion upon this statement:

rhythmic variations; the vertical, of the varying degrees of synthetic dissonance brought about by the process of combining the lines constructed upon these twelve-note patterns.

The invention of the "tone-row" by Hauer, and its development and perfecting by Schoenberg, is really the logical outcome of the system, for since every note of the chromatic series is of equal value, it follows that every note of the series must be heard, and heard once only, in the progress of the pattern. To repeat any note would be to give it undue prominence; to omit it would be to upset the balance of the series. (By "repetition of a note" is meant using that note a second time after another note of the series; the rhythmic reiteration of a note in the pattern does not constitute repetition in the present sense.)

The "tone-row", then, consists of an arrangement of the twelve notes of the scale in a series or order determined by the composer. It forms a motif upon which the movement is built, and provides the unifying idea which replaces the traditional unifying power of the old harmonic and tonal relationships. The musical texture consists of rhythmically varied presentations of the "tone-row" or its inversions by independent "voices" or parts



**THE TWELVE-NOTE TECHNIQUE.**—Schoenberg and his followers take the chromatic scale of twelve equal semitones as their *materia musca* without questioning the derivation of these notes. Every note in this scale is equal in importance to every other note; there can, therefore, be no tonal centre or tonality, and hence no fixed and organized harmonic relationships in the traditional sense.

The music which is the outcome of this conception is most likely to be contrapuntal in character, in fact, some form of non-harmonic linear counterpoint in a chromatic medium, the twelve semitones replacing the degrees of the diatonic scale or the mode of earlier times. The horizontal aspect will consist of patterns founded upon the twelve notes of the scale with

in combination.

The twelve-note system is a strongly individualistic idiom, fitted for the expression of a particular pessimistic outlook of its creators. Its power of conveying ideas of bitter disillusionment, of a distorted world, of deep-seated pessimism, is perfectly apt to the purpose of the composers who used it, and to the needs of their time. But its essential limitations are obvious. First, the great difficulty in attaining contrast and change of mood in a movement; second, the absence of the architectural possibilities of key schemes and modulation of music founded upon a basis of tonality. It is a system suited to short concise movements rather than to longer structures.



The most perfect examples of the twelve-note system as artistic and technical achievements, by Schoenberg and others, show it in its full maturity of technique, perfectly realizing the composers' particular intentions.

Of the modifications of the twelve-note system, by Schoenberg himself and by his followers, and of the efforts to give it some form of traditional tonal coherence, this is not the place to speak.<sup>1</sup> In the study of the development of counterpoint the chief interest in the twelve-note technique lies in the fact that it is essentially linear counterpoint in a chromatic form.

**SUMMARY.**—This short survey of some of the more important trends of counterpoint in recent years must suffice to complete in rough outline the picture of the development of the art through some five hundred years of its growth. In one aspect almost a complete circle has been traversed. Until the middle of the 16th century polyphony had been mainly of a non-harmonic linear variety based upon the modes; in the later part of that century harmonic thinking and a feeling of tonality made their appearance as a distinct product of counterpoint. The gradual maturing of harmonic thinking in the diatonic key system was the work of the 17th century, till with Bach an almost perfect balance between harmony and counterpoint was achieved. The Haydn-Mozart period witnessed the ascent of the harmonic factor to the dominating position; counterpoint became in the main almost a by-product of harmony; this state of affairs persisted, with the exception of the later counterpoint of Mozart and Beethoven, and work directly influenced by the Bach style, up to and through the romantic period. With Wagner and the growth of excessive chromaticism the power of diatonic harmony and tonality was gradually undermined and weakened till it could no longer maintain full control over the contrapuntal process. Finally the linear element reasserted itself either in a new-found non-chromatic medium or in a non-diatonic and atonal chromatic system.

Another aspect from which the picture as a whole must be regarded is that of the stuff from which the individual lines of counterpoint are made. In the polyphonic age the line was a free rhythmic strand, rhapsodic in character, and the result of the interweaving of such lines was the production of a more or less euphonious and homogeneous texture. In the Bach period the lines remained rhapsodic, but became rhythmically less free: the texture resulting from their combination was harmonic and tonal. In the Haydn-Mozart era it was melodies or melodic phrases, versified and formalized, built upon a strong harmonic basis, which were combined. In the later

<sup>1</sup> See TWELVE-NOTE MUSIC.

Beethoven counterpoint evidences of the return to the rhapsodic line became apparent, and this in chromatic guise was also characteristic of the later Wagnerian style. In the 20th century a return to the free rhythmic strand, producing in combination a homogeneous texture, became prevalent.

It seems that the wheel has turned full circle in the matter of material and texture as in the harmonic and tonal aspect. In this brief survey of the changes which have taken place in counterpoint over a period of some five centuries one fact stands out: it is the combining of strands forged by the fusion of rhythm and melodic line which constitutes counterpoint; texture, harmony, tonality and all the other factors which go to make up music are in reality a product of this combining process, and to however great an extent they may influence or even dominate music, they owe their origin to contrapuntal thought, which must ever remain the corner-stone of the building of musical technique.

**INVERTIBLE COUNTERPOINT** (Double, Triple, etc.).—A contrapuntal device which has proved itself to be an important part of the art of counterpoint from the polyphonic age to the present day.

A short quotation from R. O. Morris ('Contrapuntal Technique') will make clear what invertible counterpoint is:

Double Counterpoint is sometimes called Invertible Counterpoint, and two themes or subjects are said to be in Double Counterpoint when one of them will serve either as a bass to the other's treble or as treble to the other's bass. (If there are three parts all of which may similarly change places with each other, they are said to be in Triple Counterpoint, and so on.)

The intervals of inversion most commonly employed are the octave or fifteenth, the tenth and the twelfth; others are possible, but they give rise to technical difficulties which restrict the purely musical value of the device. In double counterpoint at the octave one part remains stationary while the other moves up or down an octave; at the tenth one part stands while the other moves up or down a tenth, and so forth.

The result of this inversion on the actual intervals between the parts may be seen from the tables given below.

*At the octave:*

Interval in the model	1	2	3	4	5	6	7	8
becomes in inversion	8	7	6	5	4	3	2	1

*At the tenth.*

Interval in the model	10	9	8	7	6	5	4	3	2	1
becomes in inversion	1	2	3	4	5	6	7	8	9	10

*At the twelfth.*

Interval in the model	12	11	10	9	8	7	6	5	4	3	2	1
becomes in inversion	1	2	3	4	5	6	7	8	9	10	11	12

At the octave the only consonant interval in the model which gives any difficulty in inversion is the fifth, which becomes a fourth, a "dissonant" interval from the bass. At the tenth all consonant intervals remain consonant. At the twelfth the useful sixth in the model becomes a discord (seventh) when inverted, and this has to be given the normal dissonance treatment according to the style of the period; for example, in the style of Palestrina the seventh must be treated as a suspension; in the Bach style it may be regarded as a seventh in its own right or an *appoggiatura* and resolved by step.

Subject to restrictions such as those mentioned above, double, triple and even quadruple counterpoint are technically of no great difficulty. The device was "practised assiduously in the sixteenth century but employed sparingly in actual composition" (R. O. Morris, *op. cit.*). Morley and other theorists of the period obviously set much store by this, as by many other contrapuntal devices

free part which does not undergo inversion as a bass is frequently found, and this absolves the invertible parts from the necessity of forming good basses in themselves, making the process of "inversion" rather one of the redistribution of the counterpoint in the upper voices. In the matter of melodic interval reproduction, inversions at intervals other than the octave, etc., are almost always "free as to interval" (in the same sense that canons are free as opposed to strict). Even at the octave a certain amount of licence is generally found in melodic intervals.

In actual composition it will usually be found that short phrases of strong individual character are used as the material for inversion, rather than long-drawn-out strands of melody of a homogeneous kind.

A few illustrations from different periods will show the effectiveness of the device and its aesthetic value. This 16th-century quotation shows a typical procedure of that period:

Iste est Joannes' MARENZIO

Ex 19

of a rather mathematical kind, in student work. In actual composition, both in the 16th century and later, the occasional use of invertible counterpoint can be of great musical effect, especially in writing of a fugal nature. Examples will be quoted later.

In theory invertible counterpoint in the strict sense implies counterpoint in which all the parts involved are interchangeable—in which any part may be used as the real bass or in any other position—and the texture formed by their combination is self-sufficient. It also would entail, if logically followed out, strict reproduction of melodic intervals in the inversions, a natural process in inversion at the octave or fifteenth, but an almost impossible feat at any other interval.

In practice invertible counterpoint is usually treated with great freedom. The addition of a

It is an example of triple counterpoint in which three short phrases are inverted freely and distributed among four voices. Morris quotes it ("Contrapuntal Technique of the Sixteenth Century") as "a really fine specimen of triple counterpoint, handled with the utmost assurance and mastery".

A short portion of an episode in the 17th fugue of the "48" is a fair sample of Bach's use of triple counterpoint. The three inversions, as they appear in the course of the fugue, are shown in Ex. 20 (p. 478).

The combination of the five subjects in the last movement of Mozart's "Jupiter" Symphony already examined (Ex. 6) is a remarkable example of quintuple counterpoint on a harmonic basis. It should be studied from this aspect.

A fragment from an early Beethoven piano-

Ex 20 '48' Book I Fugue 17 BACH

1

2

3

Ibid

Ibid

forte sonata provides an instance of double counterpoint at the tenth and of the common practice of adding an extra part in thirds to this kind of inversion:

and in quadruple and quintuple counterpoint increasingly greater complications.

Triple counterpoint at the twelfth is almost impossible difficult to manage if it persists

Ex 21 *Allegro*

Sonata Op 13 BEETHOVEN

Double counterpoint at the twelfth, generally free as to interval, is one of the most musical forms of inversion. The fourth variation of Brahms's Haydn Variations is a beautiful example:

to any considerable extent, since, if the two added parts are inverted at the twelfth, one upwards and the other downwards, they will produce further inversion at the ninth (the most intractable of all inversion intervals)

Ex 22 *Andante con moto*

Haydn Variations BRAHMS

Inversion at the 12th

Extended multiple (triple, quadruple, etc.) counterpoint is normally found only at the octave. If any other interval of inversion is employed it involves, in the case of triple counterpoint, further simultaneous inversion at a third interval between two of the parts,

between them. Yet this is exactly what happens in the second part of the fourth of the Brahms-Haydn variations quoted below. The smoothness and inevitable sound of the passage more than justifies Tovey in calling it "miraculous":

Ex. 23 *Andante con moto*

The type of invertible counterpoint which has just been described is generally known as "harmonic inversion". This term is by no means ideal, but since it has acquired some measure of general acceptance, and since the other possible terms, such as "interval inversion", are open to almost as much misconstruction, it is probably wise to retain it.

Another type, known as "melodic inversion", must be mentioned. The terminology in this case is certainly more accurate. In this kind of inversion the rising intervals in the melodic line are answered by corresponding

falls, and the falls by rises. The inverted intervals may be strict (exact) or free (occasional variation in the quality of the intervals).

Melodic inversion, *per se*, cannot properly be regarded as invertible counterpoint. It is in essence a purely melodic consideration. Nevertheless it is often found used in combination with the harmonic type of inversion, producing double (etc.) counterpoint inverted in both senses. The following instance from the B $\flat$  minor fugue in Book II of the "48" is a masterly illustration of the device:

Ex. 24 Answer '48' Book II Fugue 22, BACH

Counter Subject

Harmonic Inversion (at the octave)

C.S.

S.

Melodic Inversion S. (inverted)

C.S. (inverted)

Harmonic Inversion of the Melodic Inversion (from 2nd bar)

Part of CS (inverted)

S. (inverted)

STRICT COUNTERPOINT.—What is also known as "Academic", "Scholastic" or "Species" counterpoint was described by the late Sir Walford Davies in the 4th edition of this Dictionary as "a principle in education throughout the history of the art". Scholastic systems in the case of the arts are ever conservative. The practice of the immediate present and recent past is generally and rightly considered unsuitable material for the beginner, whose first task should be the study of methods whose value has been proved by time and which have acquired historical authority. In music, the view that the technical processes of composers of the moment are unsatisfactory as teaching-material is a sound one, since they are generally of a strongly individual character and often experimental.

A less laudable feature of academic teaching, especially in the past, has been the method of approach to the subject. Most arts have attracted to themselves some of the characteristics of the primitive medicine-man. One of these is a tendency to surround the art with an air of mystery and to make initiation into it something of an ordeal, fraught with difficulties, with dry-as-dust rules and prohibitions.

It is not surprising, therefore, to find Morley, for instance, in his truly great book 'A Plaine and Easie Introduction to Practicall Musick', not only surrounding his craft with innumerable symbols, tables and figures, and adopting the form of a dialogue between the humble petitioner for initiation and the master, but also making use of the long-note *canto fermo* as a basis for composition, a method which could only be regarded as belonging to the past even at the time when the book appeared (1597).

Following the example of Artusi, Zacconi and Zarlino, Morley based his teaching upon the long-note *canto fermo* against which parts were written in various *species* or *orders*, such as two notes against one (of the *canto fermo*), four notes against one, suspensions, etc. In the later stages of his instruction he dispenses with the long-note *canto fermo* and sets much store by contrapuntal devices (canon, imitation, invertible counterpoint and so forth), finally bringing the student right up to date in the free composition of madrigals. The greatness of Morley's book lies in the fact that it is no mere theoretical treatise; despite its conservative approach and occasional scholastic pedantry, it is the testament of a real composer of genius.

The study of counterpoint in general, and species counterpoint in particular, achieved its real academic status with the publication in 1725 of the famous 'Gradus ad Parnassum' by Johann Joseph Fux. Fux used the semibreve *canto fermo* and upon it standardized five species or orders of counterpoint. The

"species" may be summarized as follows: (1) Notes of equal value to the *canto fermo* ("note against note"). (2) Notes of half the value in duple time or one-third the value in triple time (minims against semibreves or dotted semibreves). (3) Four notes against one (crotchets). (4) Suspended minims. (5) A mixture of the other four species with the addition of occasional quavers. Fux claimed for the rules and prohibitions which he expounded the authority of Palestrina.

Whatever criticisms have been made against Fux and the school of academic counterpoint which followed him, it must be remembered that his work remained the basis of contrapuntal teaching for some two centuries. The great Martini himself, and other theorists of the age such as Perti and Albrechtsberger, bore testimony to the 'Gradus ad Parnassum' as the *fons et origo* of their teaching. Great composers such as Haydn, Mozart, Beethoven, Mendelssohn and Brahms studied his methods. The 19th-century theorists such as Rockstro and Prout in England, and Fétis and Cherubini abroad, based their work upon Fux. In the 20th century Jeppesen can affirm that the 'Gradus' has "a practical significance which no other work on contrapuntal theory has attained", and Hindemith in his 'Craft of Musical Composition': "Perhaps the craft of musical composition would have fallen into decline if . . . Fux's 'Gradus' had not set up a standard of excellence in writing".

On the other hand it must be admitted that, in so far as "strict" counterpoint lays claim to teach the style of the 16th century, it fails almost completely. The first essential of the polyphonic style is the combination of free rhythmic strands. The very rigidity of the semibreve *canto fermo* and the species is a direct negation of the rhythmic freedom which is the living force of the music of Palestrina and his contemporaries. Moreover, many of the rules of strict counterpoint have no foundation in the technique of Palestrina and other masters.

R. O. Morris in the first chapter of his 'Contrapuntal Technique of the Sixteenth Century' completely disposes of the claims of strict counterpoint to have the authority of the great age of polyphony behind it. "Music that never was on sea or land" is his verdict upon it, and it seems impossible to refute his attack. Yet Morris is no unconstructive iconoclast. While denying the claims of strict counterpoint in respect of the polyphonic art of Palestrina and Byrd, he accepts the species principle as a system of five-finger exercises preliminary to writing counterpoint in the style of Bach and of the Haydn-Mozart period.

The teaching-methods of any age are always an open target for criticism from all quarters.

"Advanced" and "enlightened" critics will raise the cry of "pedantic", while the pedants will take the opposite view. The final justification for any course of instruction is its results. If it gives the student a clearer insight into the technique of the past and a sure foundation upon which to build his own, it achieves its end.

H. K. A.

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**COUNTERTENOR.<sup>1</sup>** A male voice (or music written for such a voice) whose extreme range, like that of bass and baritone, or mezzo-soprano and soprano, is about two octaves and a fourth. It differs in point of nomenclature from these other voices by reason of the loose but nevertheless correct application of the one word "countertenor" for both the low and the high parts of the voice. The term was derived from *contratenor*, which in medieval music was considered complementary to the descant and tenor parts. Often indeed it was simply called *concordans*, as in B.M. Royal 20 A xvi. The development of four-part texture brought about the division of the voice into *contratenor bassus* and *contratenor altus*, the latter giving rise to the term "alto".

A male alto is not necessarily a countertenor, for the alto voice is more often than not a bass voice singing falsetto, whereas a true countertenor of high range is a naturally produced voice, using head resonance — that

is with a high and free position of the larynx. As the high countertenor must be clearly distinguished from the alto, by reason of its great difference in timbre, so the low countertenor must be distinguished from the tenor, whose tessitura it very nearly approaches. Here again it is largely a question of timbre, the low countertenor possessing a lighter and more melifluous quality than the *tenore robusto* or *Heldentenor*.

The tone-quality of the high countertenor is difficult to describe, but it is an essentially masculine voice, and at its best is clear, flexible and incisive. It may be described as a fistular voice supported by resonance, whereas the falsetto male alto (by contrast a weak and effeminate sound) is not so supported. There is no doubt which of the two voices Coryate (1577-1617) is referring to in his remarkable description of a solemn feast at Venice:

Of the singers there were three or four so excellent that I think few or none in Christendome do excell them, especially one, who had such a pureness and (as I may in a manner say) such a supernaturall voice for sweetness, that I think there was never a better singer in all the world, inasmuch that he did not only give the most pleasant contentment that could be imagined, to all the hearers but also did as it were astonish and amaze them. I alwaies thought that he was an Eunuch, which if he had beene, it had taken away some part of my admiration, because they do most commonly sing passing well, but he was not, therefore it was much the more admirable. Again it was the more worthy of admiration, because he was a middle-aged man as about forty years old. For nature doth more commonly bestow such a singularity of voice upon boyes and strplings, than upon men of such yeares. Besides it was farre the more excellent, because it was nothing forced, strained, or affected, but came from him with the greatest facilitie that ever I heard. Truly I think that had a Nightingale beene in the same roome, and contended with him for the superiority, something perhaps he might excell him, because God hath granted that little burde such a priviledge for the sweetness of his voice, as to none other: but I think he could not much. To conclude, I attribute so much to this rare fellow for his singing, that I thinke the country where he was borne, may be as proud for breeding so singular a person as *Smyrna* was of her *Homer*. . . .

The high countertenor, with its effective range of a twelfth or thirteenth, g-d''(e''), is indeed something of a rarity, as Coryate suggests. In recent years it has been successfully revived in England, notably by Alfred Deller. Occasionally a treble voice, on breaking, may become a high countertenor, but Burney tells us that this is "a circumstance which seldom happens". He adds, succinctly, "if it be cultivated, the possessor is sure of employment". Men like Turner and Howell (the latter called "the high countra tenor" by Purcell, who was also a countertenor himself) were constantly in demand as soloists in occasional and dramatic music. Howell excelled in florid arias extending upwards to d'' or e'', as for example "Who can from joy refrain" from the Duke of Gloucester's Birthday Ode which Purcell wrote in 1693. But this solo treatment of the voice was confined neither to the 17th century nor to England: an early example of the virtuosic high countertenor

<sup>1</sup> The spelling in one word, though not usual, is justified by the derivation from *contratenor*.

part may be seen in the 15th-century song in praise of Italy by Ludbicus de Arimino, preserved in the Trent codices.

The low countertenor is more often called upon to take a large share in the solo sections of verse anthems, where it is occasionally expected to take a low c or d. Elford, a countertenor of the Chapel Royal in the time of Handel, was said to have had a range of two octaves, A-a', but his voice must be regarded as exceptional. The verse anthems of the Jacobean and Restoration composers do not, as a rule, make unfair demands on the voice. In fact the vast repertory of music from Blow and Purcell to Handel and Bach takes on a new significance when it is sung by the voices for which it was written, rather than by mezzo-soprano and contralto. Strangely enough the importance of the countertenor lies not in the unity but in the division of its compass; or as a sixteenth-century poem has it:

The base and treble are extremes,  
The tenor standyth sturdely;  
The cownter rangyth then, me seems.

D. W. S.

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**COUNTRY DANCE.** An English dance widely popular in the 17th century, at the end of which it spread to France, where its name was turned into French by a rough phonetic process, like some other English words (e.g. riding-coat = *redingote*; bowling-green = *bowlingrin*). It appeared in a publication of 1699 as 'Contredanse anglaise' and was greatly in vogue all through the 18th century as the *contredanse*. From France it penetrated into other countries and suffered further corruptions in German as *Contratanz* and *Kontretanz*. With its rustic name it lost its countrified character on the Continent, where it was used for ballroom dancing and cultivated by a number of composers, including Mozart and Beethoven. E. B.

See also Contredanse. Folk Music: English.

**COUP D'ARCHET** (Fr., stroke of the bow). The bow attack in string playing. It has perhaps retained its French name because of the great importance attached to it by the French violin school, especially in the 18th century at the beginning of a symphony or other orchestral composition, where *le premier coup d'archet* was critically discussed with great seriousness. Mozart made fun of the exaggerated importance attached to it in Paris in his letter to his father of 12 June 1778: "What the devil! I can see no difference—they merely begin together—much as they do elsewhere. It makes me laugh." E. B.

**COUP DE GLOTTE** (Fr., stroke of the glottis). See VOICE PRODUCTION.

**COUP SEC** (Fr.). See ORNAMENTS, C (v) (a).

**COUPART, Antoine (Marie)** (b. Paris, 1780; d. Paris, 1854).

French theatrical and musical editor. He was the originator and editor of the 'Almanach des spectacles' (Paris, 1822–36). For many years he was employed in the Bureau des Journaux et des Théâtres and had special opportunities for gaining his information. He also wrote vaudevilles and comedies, and edited several collections of songs.

M. C. C.

**COUPE DU ROI DE THULE, LA** (Opera). See BIZET. DIAZ.

**COUPE ENCHANTÉE, LA** (Opera). See PIERNÉ.

**COUPER, Robert.** See COOPER.

**COUPERIN.** French 17th–19th-century family of musicians.

(1) **Louis Couperin** (b. Chaumes-en-Brie, c. 1626; d. Paris, 29 Aug. 1661), violinist, organist and composer. He was the eldest of three brothers, sons of Charles Couperin, merchant and organist of Chaumes in the province of Brie (now the department of Seine-et-Marne) and of Marie Andry Couperin. The three brothers early acquired a comprehensive musical experience through their father's work as organist of the parish church and of the Benedictine abbey. The story of the manner in which the Couperins entered the fashionable musical life of Paris is told by the usually reliable Titon du Tillet; this is worth quoting in translation from his own words:

The three Couperin brothers came from Chaume, a little town in Brie, fairly near the region of Chambonnière. They played the violin, and the elder two were very successful on the organ. These three brothers, with friends who also played the violin, gathered together on a birthday of M. de Chambonnière [*sic*] to go to his mansion and play him an *aubade*. On their arrival they took up their post at the door of a hall where Chambonnière was at table with several friends, people of taste who were fond of music. The music master was agreeably surprised, as was the whole company, by the excellent symphony they heard. Chambonnière invited its performers to enter the room and asked them first of all who was the composer of the airs they had played; one of them said they were by Louis Couperin, whom he then presented. Chambonnière at once complimented Louis Couperin and invited him to be seated at the table with all his companions, he treated him with much friendliness and declared that a man such as he was not made to remain in the provinces, but should at all costs accompany him to Paris, which Louis Couperin agreed to do with pleasure. Chambonnière introduced him to Paris and to the court, where he was much appreciated. He was soon afterwards appointed to the organ of Saint-Gervais in Paris and to one of the organists' posts in the royal chapel.

The year of this musical tribute is not specified, but it was probably about 1650 or earlier.

With Chambonnières's introduction Louis rapidly prospered. He became organist of Saint-Gervais, a church with which the Couperin family was to be associated for



many generations. He also played the viol and the violin in the ballet music of the court; his name appears among the performers in the ballets 'Amour malade', 'Plaisirs troubles' (both 1657) and the 'Ballet de la raillerie' (1659). When Chambonnières incurred the king's displeasure, for a reason of which we are ignorant, Louis was offered the coveted post of *Joueur de l'Épinette de la Chambre du Roi*. He declined it, probably out of a sense of delicacy; but that the offer was made testifies to the esteem in which he must have been held. It is possible that instead he became one of the organists of the royal chapel. In any case he seems to have been affluent and highly successful. He was studying the work of Chambonnières and Gaultier and composing himself when, on the crest of his fortunes, he died. The cause of his death at the early age of thirty-five is unknown.

The Abbé Le Gaullois said that Louis Couperin's clavichord playing was "estimé par les personnes sçavantes à cause qu'elle est pleine d'accords et enrichie de belles dissonances de dessins et d'imitations". His vigorous style of playing reflects the temperament expressed in his compositions, which are at times distinguished by an almost aggressive use of dissonance. A further instance of his "modernity" of outlook, compared with the refined discretion of his master Chambonnières, is to be found in his increasingly mature command of tonal organization. He writes grandly expressive sarabandes which may even be said to suggest Handel, for his control of incidental modulation, within the tonic-dominant-tonic or minor-relative-major-minor framework, gives no impression of the tentative or experimental. Even the pieces which incline to the old methods betray this more vigorously organized quality. The famous 'Tombeau de M. Blanrocher' is in the tradition of the resplendently decorated *tombeaux* of the French lutenists, but it intensifies the conventional improvisatory effects and dissonances to a pitch of dramatic passion that is almost operatic.

At the same time Louis Couperin maintains contact with the old polyphonic techniques and has an especial fondness for the contrapuntal treatment of dance movements. One of the most nobly "architectural" of his sarabandes is written throughout in strict canon, with the canonic entry starting on the last beat of the sarabande rhythm, so that the counterpoint consistently negates the bar-line. The most significant of the allemandes also preserve the linear independence of Chambonnières and the lutenists, while achieving a satisfying tonal order; in this respect they anticipate the finest allemandes of Couperin le Grand and Bach. Less successful is the curious G minor Fantasy, which begins contra-

puntally in the manner of the organ fancy and then develops by widely skipping arpeggio figurations, without any attempt to return to the fugal principles of the opening. The new age of the dance and the theatre has here routed the old world of the church, and in this case one feels there is no organic growth from the one to the other. On the other hand some of Louis Couperin's most modern pieces, such as the 'Duo' with its rhythmic complications and unexpectedly rich harmony, are among his most convincing.

The greatest of Louis Couperin's works are, however, undoubtedly those in the transitional technique of chaconne and passacaglia. These proceed with relentless power and are usually dark in colour and dissonant in texture. Couperin sometimes introduces a bold modification into the traditional chaconne-rondeau technique, since he allows the modulations of the couplets to be continued in the repetitions of the theme, thereby making a compromise between the traditional "static" technique and the new sense of tonal relationships. He often makes a dramatic use of diminished-seventh chords and of free melismatic passages derived from operatic recitative.

The two finest of the 'Passacailles' (No. 27 and No. 99 in the Lyrebird edition) employ dissonant suspensions, more animated movement, flowing scale passages in parallel and contrary motion, and the introduction of chromaticisms to build up an overwhelming sense of climax. In their massive power and nobility they are worthy of comparison with the greatest *passacailles* in the work of Couperin le Grand and in the operas of Lully; they take their place among the greatest French instrumental pieces of the *grand siècle*.

In addition to the clavichord music there has survived a beautiful 'Carillon' for organ by Louis Couperin, formerly attributed to Couperin le Grand, and a certain amount of music for viols. The organ piece was first published by Philidor in 1690. The other works remained unpublished until the appearance of the Oiseau Lyre edition, which includes all the music of Louis Couperin which is extant.

(2) **François Couperin** (called **Sieur de Crouilly**) (b. Chaumes, c. 1631; d. Paris, c. 1701), violinist, organist and (?) composer, brother of the preceding. His principal claim to fame lies in the fact that for many years the two organ Masses of François Couperin le Grand were attributed to him.

Like Louis, François the elder was a pupil of Chambonnières and became an organist and music teacher. He lived in the parish of Saint-Louis-en-Île. It is unlikely that he was ever organist of Saint-Gervais, though he may have helped out occasionally during the period when

the busy and fashionable Lalande was organist. It is certain that he never occupied the organist's house. He was killed in an accident.

On the contemporary engraved title-page of the manuscript copies of the organ masses, they are described as being by "François Couperin, Sieur de Crouilly". The ascription of the works to the first François Couperin depended on two assumptions: one, that he was the Couperin who bore the title of Sieur de Crouilly; the other that he was organist of Saint-Gervais in 1690, when the masses were prepared for publication.

The researches of Bouvet, Pirro, Tessier and Tiersot have proved that the title of Sieur de Crouilly was one to which none of the Couperins had any legitimate right. There is no evidence that the elder François ever used it, and the identification of him with the Couperin of the organ masses dates from no earlier than the 19th century. There is no direct evidence that the younger François ever used it either, though there is a contemporary document referring to "Marie Guérin, veuve de Charles Couperin, Sieur de Crouilly", and it would have been natural enough if François, who early had pretensions to nobility, had taken over the title from his father. Significantly it reappears in the title of one of his last clavecin pieces, 'La Crouilli, ou La Coupriquette', possibly a portrait of his daughter, or an evocation of his childhood, or both.

As for the second assumption, there is again no evidence that the elder François was ever organist of Saint-Gervais. A passage from the contemporary chronicler Titon du Tillet suggests that the second François, young as he was, had the post reserved for him until he was old enough to succeed his father. This is put beyond doubt by a document recently discovered by Paul Brunold, which proves irrefutably that Lalande was appointed deputy organist during the interim period, in addition to his two other Parisian churches. There is reasonably definite evidence that Couperin le Grand took over the duties of Saint-Gervais in his eighteenth year. It is certain that he was organist in 1690, when he took out a royal privilege to publish his organ masses. This document gives his address as "rue de Monceau, proche l'Eglise". The younger François had been living there with his mother, ever since his father's death; and we know that the elder François can never have been the official organist at Saint-Gervais, or have lived in the traditional home of the Saint-Gervais organists, since the document concerning Lalande's temporary appointment leaves no period of tenure unaccounted for.

Thus there is no positive evidence to support the attribution of the masses to the elder François, and such evidence as there is points to the younger François. Nor would one

expect music of such fine quality to come from the pen of an obscure musician who seems to have written nothing else, and never to have been referred to by his contemporaries as a creative artist. Titon du Tillet said of him: "Le second des trois frères Couperin s'appeloit François; il n'avoit pas les memes talents que ses deux frères de jouer de l'orgue et du clavecin, mais il avoit celui de montrer les Pièces de Clavecin de ses deux frères avec une netteté et une facilité très grande. C'étoit un petit homme qui amoit fort le bon vin."

(3) **Charles Couperin** (b. Chaumes, 7 or 8 Apr. 1638; d. Paris, 1679), violinist, organist and (?) composer, brother of the preceding. He followed Louis to Paris after an interval of a few years. He too took lessons from Chambonnières and became one of the king's violinists, associated with the ballet. When Louis Couperin died he succeeded to the organ of Saint-Gervais, married Marie Guérin on 20 Feb. 1662 and installed himself in the ancient organist's house overlooking the graveyard. There, after seven years, a son was born, François (4). Eleven years later Charles, like Louis, died at an early age. None of his compositions has survived, though he seems to have had some reputation as a creative artist as well as for his executive powers.

(4) **François Couperin ("le Grand")** (b. Paris, 10 Nov. 1668; d. Paris, 12 Sept. 1733), organist, harpsichordist, teacher and composer, son of the preceding. The father died when François was only eleven years old. Although still a child, François inherited the post of organist at Saint-Gervais from his father and continued to live with his mother in the traditional organist's house in the Rue de Monceau. The church authorities arranged that Lalande should deputize for the young Couperin until he was old enough to take up his duties. Meanwhile François's musical training, which had been begun by his father, was continued by his uncle, the elder François (2), and by Jacques Thomelin. The latter, an organist and composer of the old polyphonic school, became a second father to François; it was undoubtedly from him that the young musician acquired the solid contrapuntal science which was to serve him so well in later years.

Couperin officially took over the organist's duties at Saint-Gervais in 1685 or early in 1686. He was then in his eighteenth year. Four years later he married Marie-Anne Ansault, about whom little is known. In 1690 were born both his first child and the first fruits of his musical creativity. He obtained a royal privilege to enable him to publish his Masses for organ; but, whether because funds ran out or for some other reason, publication was abandoned. Instead, Couperin had several manuscript copies made, and bound

them with an engraved title-page, bearing a certificate of merit from the great Lalande and informing the reader that the works were composed by "François Couperin de Crouilly, organiste de Saint-Gervais" — an inscription which has led to some unnecessary mystification (see [2] above).

The organ masses were music in an old tradition; as a rising young composer Couperin felt he had to prove his mettle in the fashionable technique of the Italian violin sonata, and two years later, in 1692, he produced his first exercises in this manner. Many years after, when he published these sonatas together with some new ones, Couperin revealed an innocent deception he had practised. The passage from the preface to the sonatas is worth quoting, because it is evidence of a strain of irony typical both of Couperin's character and of much of his music:

La première Sonade de ce Recueil fut aussy la première que je composay et qui ait été composée en France. L'histoire même en est singulière. Charmé de celles de signor Corelli, dont j'ameray les œuvres tant que je vivray, ainsi que les ouvrages françaises de M. de Lully, j'hasarday d'en composer une, que je fis exécuter dans le concert où j'avais entendu celles de Corelli. Et me défant de moi-même, je me rendis, par un petit mensonge officieux, un très bon service. Je feignis qu'un parent que j'ay, effectivement, auprès du Roi de Sardaigne, m'avait envoyé une Sonade d'un nouvel Auteur italien: je rangeay les lettres de mon nom, de façon que cela forma un nom italien que je mis à la place. La Sonade fut dévorée avec empressement; et j'en tarray l'apologie. Cela cependant m'encouragea, j'en fis d'autres. Et mon nom italianisé s'attura, sous le masque, de grands applaudissements. Mes Sonades, heureusement, prirent assez de faveur pour que l'équivoque ne m'ait point fait rougir.

In the next year, 1693, Louis XIV personally chose Couperin to succeed his old master Thomelin as one of the four organists of the royal chapel; the king's official pronouncement described him as being "le plus expérimenté en cet exercice". Couperin's colleagues were Le Bègue, Buterne and Nivers, each man officiating for quarterly periods. Their duties were to provide new music for the chapel and to direct the performance of it, rather than to play the organ; indeed the building of the great organ at Versailles was not started until 1702 and not finished until 1736, after Couperin's death. This may explain why he wrote no solo organ music after his early Saint-Gervais days; in his church music for the royal chapel the organ is an accompanying or continuo instrument. He probably used a small portable, placed near the singers.

Having established this link with the court, Couperin rapidly prospered. In 1694 he was appointed Maître de Clavecin des Enfants de France and taught the Duke of Burgundy and most of the royal children, at the same time as Fénelon. In 1696 Louis paid tribute to his growing fame by ennobling him, while a few years later he was made a chevalier of the

Lateran order. Couperin showed a touching delight in these distinctions and devised a coat of arms for himself, incorporating a golden lyre as a symbol of his muse. He signed himself "Le Chevalier Couperin" at the baptism of his daughter Marguerite-Antoinette in 1705.

During the first decade of the 18th century Couperin was engaged mainly on the production of court music to soothe the king's growing melancholy. The motets and elevations were written for the royal chapel, the 'Leçons des Ténèbres' for a convent and the 'Concerts royaux' for the Concerts du Dimanche. The solo clavecin music and a few slight *airs de cour* were also probably written for court performance; and we know that Couperin composed some secular cantatas, which are lost, for the Concerts du Dimanche. They were possibly intended for Couperin's cousin Marguerite-Louise. One of them was on the theme of the forsaken Ariadne. Some of the church music written for the royal chapel was published by Ballard between 1704 and 1706.

Couperin's official post at court is somewhat obscure, since the accredited Ordinaire de la Musique up to 1717 was d'Anglebert the younger. It is certain, however, that Couperin was in virtual control long before that date, and it seems probable that he officiated at the clavecin from 1701 onwards. D'Anglebert's health and eyesight were poor, which seems an adequate reason for his failure to fulfil the functions of his office. It is typical of the *galant* sense of honour that d'Anglebert should have been permitted to keep a title which he did nothing to justify; in effect Couperin acted as *locum tenens* during the period of d'Anglebert's superannuation. Whatever his position, Couperin had some of the finest musicians of the time in his charge. Forqueray was among the viol players and Rebel among the violinists, while Philidor and Dubois were the most celebrated contemporary virtuosi on the oboe and bassoon.

By 1710 Couperin was a national figure. He was a close friend of the most distinguished musicians of his day, including the organist Gabriel Garnier, to whom he dedicated one of the most beautiful of his early clavecin pieces; and Montéclair, Siret, Dornel and many other colleagues and disciples wrote works in honour of him and paid him the deeper homage of imitation. He was already known to his contemporaries as "le Grand" and seems to have been serenely conscious of his powers. He was, however, well aware of greatness in others, having a profound respect for Lalande. He also held up the publication of one of his works because he shared an engraver with Marais and the production of his work would have interfered with the publication of the latter's.

During the time of his court activities Couperin returned periodically to Paris to teach and to direct the services at Saint-Gervais. He lived in a succession of different Parisian homes after moving from the organist's house in 1697; the dwellings grew more imposing as his fame increased. On 14 May 1713 he took out a royal privilege to publish his work, and this time he was able at least to make a start on the task. He printed his first book of clavecin pieces in 1713, the contents of which had been written intermittently over the past ten or fifteen years. In the next year he began to publish the 'Leçons des Ténèbres', composed for a religious establishment; for some reason this project was never completed, so that only three out of nine survive. In 1716 appeared his theoretical work, 'L'Art de toucher le clavecin', and in the following year the second book of clavecin pieces. It was in this year, 1717, that he at last officially took over the post of Ordinaire de la Musique.

Couperin was forty-seven when, in 1715, Louis XIV died. During the Regency he continued to act as Maître de Clavecin aux Enfants de France, teaching the little princess, the wife-to-be of Louis XV, from 1722 to 1725. In 1717 he published the third volume of his clavecin pieces; and in 1722 a group of the 'Concerts royaux' which he had composed for the Concerts du Dimanche. The success of these encouraged him to publish some of his early Italian violin sonatas, adding a French suite to each to redress the balance and incorporating one completely new work. The whole collection, called 'Les Nations', appeared in 1726.

For two years the Couperins had now been settled in a beautiful new house in the Rue Neuve des Bons Enfants. (Rameau was a near neighbour, though it is unlikely, having regard to the disparity between their ages, that the two men were intimately acquainted.) We know almost nothing about the last ten years of Couperin's life. The publication in 1724 and 1725 of his two big trio sonatas, 'L'Apothéose de Corelli' and 'L'Apothéose de Lulli', symbolized his long-standing desire to reconcile the French and Italian techniques; they were printed along with the rest of the 'Concerts royaux', under the significant title of 'Les Goûts réunis'. In 1728 appeared the Suites for viols, described as being "par M. F. C.". This work was rediscovered in the 20th century by Charles Bouvet; the ascription of it to Couperin le Grand is open to no doubt, since it is supported not only by stylistic considerations but also by the royal privilege which accompanies the publication and by Couperin's own catalogue of 1730. A 'Benedixisti' also appeared in 1728, but this seems to have been a revival of a work dating from 1697. The fourth book of clavecin

pieces, put together with the help of his family, was published in 1730.

Despite the robust impression created by the well-known portrait by André Bouys, Couperin was intermittently ailing from his early forties, the preface to his fourth book of clavecin pieces is valedictory in tone:

Il y a environ trois ans que ces pièces sont achevées, mais comme ma santé diminue de jour en jour, mes amis me conseillent de cesser de travailler et je n'ay pas fait de grands ouvrages depuis. Je remercie le Public de l'aplaudissement qu'il a bien voulu leur donner jusqu'icy, et je crois en mériter une partie par le zèle que j'ai eu à lui plaire. Comme personne n'a guère plus composé que moy, dans plusieurs genres, j'espère que ma Famille trouvera dans mes portefeuilles de quoy me faire regretter, si les regrets nous servent à quelque chose après la vie, mais il faut du moins avoir cette idée pour tâcher de mériter une immortalité chimérique où presque tous les Hommes aspirent

The tinge of irony in this gravely measured prose only makes its cadence the more poignant. Something of this combination of melancholy with a witty precision is to be found in the music of the last two *ordres*, which may stand as Couperin's farewell to civilization and the world. In 1723 his ill-health had obliged him to hand over the Saint-Gervais organ to his cousin Nicolas, a son of François Couperin the elder, in 1730 he relinquished his remaining offices, his daughter Marguerite-Antoinette becoming Ordinaire de la Musique for the interim period until d'Anglebert died.

Couperin wrote no music after the publication of his last volume of clavecin pieces. He died in the big house in the Rue Neuve des Bons Enfants on 12 Sept. 1733. Besides the talented Marguerite-Antoinette, he had two other children. Another daughter, also a musician, entered a convent; she played the organ for the services. A son, Nicolas-Louis, was born in 1707, but presumably died in infancy, for nothing is known of him. Six months before his death Couperin took out a second royal privilege, on the expiration of the period of twenty years covered by the privilege of 1713. It was his intention that his wife and relatives should undertake the publication of the rest of his music; but neither his wife nor his nephew Nicolas, to whom he principally entrusted the task, seem to have had sufficient energy or interest to do so. Thus nearly all Couperin's music, apart from that which he published himself and the church works published quite early in his career by Ballard, is lost. The missing works are unlikely to include any keyboard music that Couperin considered worthy of preservation, but there may well be a quantity of lost occasional compositions for the church or drawing-room. We know on Couperin's own testimony that six of the 'Leçons des Ténèbres', his finest church works, have perished.

It is surprising that so little is known of Couperin's life, considering his renown and

affluence. No correspondence survives — a regrettable fact since we know that Couperin had a long correspondence about musical matters with J. S. Bach (According to Mme Arlette Taskin, who claims that the story was handed down in her family from an ancestor who was a relative of Couperin, the letters disappeared after being used as lids for jam-pots.) We know that Bach admired Couperin's music greatly and copied out some of Couperin's scores for himself and Anna Magdalena. From his prefaces and writings one gathers that Couperin was, as one might expect, habitually courteous and urbane, although capable of an acidulated irony. He suffered fools, but did not suffer them gladly. The beautiful portrait by André Bouys gives him a characteristically compact and neat appearance, it does not surprise us that this man should have written the music he did, or that he should have taken such scrupulous pains over the engraving of his works. The mouth is witty, the eyes are large and rather melancholy.

ORGAN MUSIC.—Couperin's first work of any substance was the 'Pièces d'orgue consistantes en deux Messes', the first "à l'usage ordinaire des paroisses pour les fêtes solennelles", the second "propre pour les couvents de Religieux et Religieuses". The former was presumably written for his own use at Saint-Gervais, as a part of his liturgical duties, the latter probably for some specific community. The form of the masses is simple. Since they were intended for liturgical use, any elaborate musical development would have been unsuitable. The Catholic church in France did not allow the organ the importance which it came to have in Protestant Germany; the organist's task was to fill in any gaps in the service with brief comments or variations on the plainsong motives. Couperin's couplets on the Kyrie, Gloria, Offertory, Benedictus (Elevation), Sanctus and Agnus Dei have mostly lost their connection with the plainsong base; the use of the term "couplet" would seem to imply that these short pieces, headed by a phrase of the Latin text, are episodes in the rondeau of the liturgy. The normally unstated theme is the plainsong melody. The liturgical function of the movements is emphasized by the fact that those in the minor end "on" the dominant.

Although the masses are the end of a long-established tradition, they betray many "modern" features almost without the composer's being aware of them; in this they resemble Purcell's string fantasies, composed at about the same age. The two organ masses thus amalgamate, without any immature experimentalism, the many different tendencies observable in 17th-century French organ music. They are exquisite music which

is also a case-book demonstrating the growth of the classical French tradition.

The basic element in their technique is a firm contrapuntal science which goes back to the plainsong fantasy, represented in its purest and grandest form by the organ works of Titelouze. Couperin's few movements based directly on plainsong themes all occur in the larger of the two works, the "messe à l'usage des paroisses"; but the clarity of his part-writing throughout is evidence of the solid training in the old technique which he had received from his master Thomelin. Couperin tends to treat his themes with a higher degree of harmonic tension than does the mystic Titelouze, this gives his organ music a more secular emotional quality, compared with the divine majesty of Titelouze.

Such passages, preserving a delicate balance between harmonic and contrapuntal elements, represent the basis of Couperin's technique in organ music. Next we may mention ostensibly harmonic effects depending mainly on chromaticisms and dissonant suspensions. These are perhaps best regarded as an intensification of the basic contrapuntal-harmonic technique, since although they are not usually fugal, they are always the product of fluent part-writing. The point of departure is the same; only the harmonic impact of the passage now takes the centre of the stage. These passages often have an almost Purcellian operatic intensity.

What chiefly counteracts the emotional chromaticisms in Couperin's organ work is the third basic element of his technique — the lucid diatonicism of his melodies. These have a simplicity and freshness which seems to be derived, by way of the sophisticated *air de cour* composers and 17th-century lutenists and clavecinists, from French folksong. These tender, lumpy strophic tunes can be most easily examined in the second of the masses, the 'Messe des Couvents'. The diatonic innocence of the melodies combines with the soft voluptuousness of the harmony to create what is perhaps the most distinguishing mark of Couperin's sensibility — the paradox of a sensuous purity.

The strophic melodies introduce also into Couperin's organ music the element of dance rhythm — a secular quality which is remote from the liturgical solemnity of Titelouze. Some couplets, especially the trumpet pieces, are straightforward and symmetrical in their dance rhythm, although their periods are enlivened by contrapuntal treatment. But more subtle pieces (for instance the eighth couplet of the "Gloria" of the 'Messe solennelle') achieve a balance between the calm fluidity of the part-writing, the melancholy of the chromaticisms which the parts create and the regularity of the underlying

metrical pulse. The level flow of the rhythm prevents the chromaticisms from getting out of hand; it "distances" the intensity of the emotion. In other pieces the symmetry of the pulse is counteracted by the unmetrical flow of a highly ornamented solo line, the ornaments playing an integral part in the line's expressiveness.

**CHAMBER MUSIC.**—Although Couperin's organ masses are the last significant word in a convention which was becoming outmoded, we have seen that they contain elements which look to the future as well as the past. When once he had paid his respects to the traditions in which he had been nurtured, Couperin turned to a convention to which, at the end of the 17th century, composers all over Europe felt obliged to render homage. This was the Italian trio sonata for violins and continuo, which owed its importance to the fact that it summarized in microcosm the techniques of classical baroque opera. Its combination of elements derived from the dance and the operatic aria, with elements derived from traditional polyphony, suggested means of developing the contrapuntal-harmonic technique which Couperin had explored in the organ masses. There was much in the Italian sonata which the French could recognize as of native origin. Corelli, the leading exponent of the style, acquired a thorough knowledge of Lully's opera from the francophile Muffat, and cannot have approved of the animus which was later exhibited by the partisans of both the French and the Italian cause.

For Couperin the "Italian" style was associated specifically with the *sonata da chiesa*; the *sonata da camera* or *partita* remained basically French, though it was often difficult to distinguish the constituents, so intimately did the techniques of the Italian *da chiesa* sonata and the French dance suite interpenetrate. In 1692 Couperin composed four sonatas in the church style; in 1695 he added two more. These are deliberate experiments in the Italian manner.

The two sonatas of 1695, 'La Sultane' and 'La Superbe', allow for a freer expression of Couperin's personality within their conscious Italianism. 'La Sultane' in particular is conceived on a grand scale, employing two independent cello parts in addition to the two violins and harpsichord. Its Prelude is a nobly sustained piece of polyphonic writing, rich in harmony and tone-colour; a brief *grave* achieves a characteristically melting effect through the use of hushed suspensions in dotted rhythm. Clearly Couperin's intention is no longer to emulate Corelli, but to absorb the Italian tradition into the French.

After these two works Couperin deserted the sonata for nearly thirty years. When he returned to it he revised the Sonatas of 1692,

rechristened them, and added to each a set of dances in the French manner, thus producing a series of diptychs analogous to the Bach solo violin sonatas and partitas. He also added a new double sonata called 'L'Impériale', the *da chiesa* part of which has tremendous linear energy and is the most Bach-like work Couperin ever wrote.

The two-violin suites — as opposed to the sonatas — thus all date from the last ten years of Couperin's life and may stand with Bach's partitas as examples of an apparently limited convention used with the maximum of imaginative significance. The *allemandes* are, apart from the *chaconnes*, the most musically extended movements, and often have considerable polyphonic complexity. Each suite has two courantes, the first of which carries to an extreme point the traditional rhythmic ambiguity between 3-2 and 6-4. The second courante is usually more airy and flowing.

Couperin writes two types of sarabande. One is derived from the lutenists and from Chambonnières — *tendre* and *cantabile* in character, and fragilely ornamented. The other type is *grave* and powerful. It often uses dissonant *appoggiaturas* and employs a slow but strenuous dotted rhythm, conventionally performed with the dots doubled. Couperin's *gigues* are sometimes of the amiable Italian type in a lilting 6-8; sometimes of a more complicated French type in 6-4, in a dotted rhythm related to the *canaris*. They have a tautness of line which suggests Bach, though they are scherzo movements and on the whole slight and frothy.

The crowning glories of the suites are the *rondeaux* and the *chaconnes*. The *rondeau* of the 'Impériale' suite has a theme of a tender diatonic simplicity which, in conjunction with the level movement, conveys a feeling of light, space and tranquillity. The mood of the *chaconne* is similar, though the piece is on a more massive scale. The broken rhythm and violently contrasted dynamics of the couplet in the minor have great dramatic force, and the introduction of chromatic elements gives the piece a cumulative momentum.

If in 'Les Nations' we see the French and Italian conventions side by side, in the two 'Apothéose' sonatas they merge into one another. The 'Apothéose de Corelli' is an extended, Frenchified *sonata da chiesa*; the 'Apothéose de Lully' is a Lully opera in Italianized, instrumental microcosm. There is no more effective demonstration of the distance Couperin travelled than to compare the prelude of the Corelli 'Apothéose' with the prelude to 'La Steinquerque' of thirty years earlier. In the late work there is no sacrifice of majesty in the proportions; the balance of the movements as wholes is preserved, as is the



lucid sequence of tonalities, but the incidental vitality and subtlety have increased enormously. The lines are more nervously sensitive, so the polyphony is more flexible and the harmony richer. The modulation to A minor towards the close and the heartrending false relation in the penultimate bar are the final mature expression of that paradoxically voluptuous purity which we had first observed in the organ 'Messe des Couvents'.

At the same time as he published the two 'Apothéose' sonatas Couperin began to publish his 'Concerts royaux'. All these works he assembled under the general title of 'Les Goûts réunis', pointing out that "le Goût italien et le Goût français ont partagé depuis longtemps la République de la Musique . . . et les premières sonades italiennes qui parurent à Paris il y a plus de trente années ne firent aucun tort dans mon esprit, ny aux ouvrages de M. de Lully, ny à ceux de mes Ancêtres". The 'Concerts' are not concertos in the Italian sense; they are "French" suites of dances, impregnated with a certain amount of Italian influence in the lyrical structure of their melodies, especially the slower aria-like ones. No instruments are specified; at the Concerts du Dimanche they were originally played by Couperin himself at the harpsichord, with Duval, Philidor, Alarius and Dubois on violin, viol, oboe and bassoon. On some such combination of woodwind and strings they are most effective, though Couperin explains in his preface that they may be played on almost any respectable instruments, even on two clavecins. In this form, in fact, Couperin played them with his friends and pupils; they are printed as it were in short score, on four staves.

Formally the 'Concerts royaux' are identical with the *sonate da camera* or suites of 'Les Nations'. They contain some pieces which are among Couperin's most powerful creations — for instance the C minor Sarabande and the E minor Courante, the latter developed on an unexpectedly spacious scale, with some acrid dissonances in the continuo part. Normally, however, it is not for tragic passion that we go to these pieces; we rather find in them the most civilized occasional music in European history.

The two Suites for viols were the last of Couperin's chamber works, published in 1728. These two Suites, coming at the end of Couperin's life, are also the end of a great tradition. The midsummer of the French solo viol music lasted from about 1660 to Couperin's death; as the viol had been gradually replaced by the violin for everyday use, it began to develop a virtuoso tradition, being used by composer-performers such as Marais and Forqueray both as a solo instrument played with continuo accompaniment

and as a solo instrument performing both melody and harmony. Not even Marais or Forqueray achieved a work of such ripe beauty as Couperin's two Suites, which, like so many aspects of Bach's work, are the last word, and the most profound, in a particular convention.

The Suites are written for two viols, one of them figured. In the original editions there is some confusion between singular and plural on the title-page, for the works are variously described as "pièces de violes" and as "suites de viole". The most probable explanation is that Couperin had in mind two alternatives. The pieces could either be played by two viols unaccompanied; or the first viol part, which is of a highly virtuosic character, could be performed by a soloist while the second part was played as a bass in conjunction with a harpsichord continuo.

VOCAL WORKS.—Couperin's secular vocal music is of little importance; it is interesting, however, in so far as the *brunette* tradition influenced all his most representative work. His contributions to the tradition are few and date from the early part of his career. They include three *airs sérieux* and half a dozen or so songs in the semi-sophisticated, semi-popular vein. The most charming of these pieces is the third and latest of the *airs sérieux*, a *brunette* dated 1711. This is in the usual two sections, with repeats, the first modulating from G to the dominant with some piquant intimations of D minor. The air is followed by five *doubles* or divisions, in which the suavely fluid ornamentation grows increasingly complex. As a whole the song is a beautiful example of musical preciousness; this type of *air de cour* ornamentation is found too in all Couperin's most impressive work. Of the songs in the popular manner the most interesting are the *chansons à boire*, to facetious words, in canon form — sophisticated versions of the tavern catch.

Couperin's vocal church music, on the other hand, is one of the most significant aspects of his work, and one of the least-known. The motets and elevations were composed for the royal chapel in the years following the creation of the violin sonatas; it is not therefore surprising that the basis of their technique is Italian. They are related not to the monumental style of the church music of Lully and Lalande but to the more intimate manner of Carissimi's solo cantatas and sacred histories, and more particularly to those works of Marc-Antoine Charpentier which were modelled on Carissimi. They are mostly scored for solo voices with continuo of organ and string bass; sometimes they employ *obbligato* instruments. The earliest piece, the 'Laudate pueri Dominum' of 1697, illustrates Couperin's expert command of Italian vocal technique, though it is not especially personal. Couperin's



authentic flavour first appears in the 'Quatre Versets d'un motet' of 1702, in which Italian vocal virtuosity is modified by the use of delicate dancing rhythms suggested by the French ballet, and by fluid melismata derived from the *air de cour*. The "adolescensculus sum" section is scored for high soprano, two flutes and continuo played on violins alone. This limpid, ethereal texture, with its caressing passing-notes, irradiates the sensual emotion of Carissimi and the *grand siècle* with a spiritual innocence that almost recalls Josquin or Dufay.

The 'Versets' of the two following years, 1703 and 1704, are conceived in a grander manner; the opening section of the psalm 'Benedixisti Domine' is Bachian in its spacious proportions, linear energy and powerful sense of climax. Chromatically rising figures create a sense of urgency and pleading, though as in Bach the emotion is always controlled by the even rhythmic pulse. But the finest of the early church works is the 'Motet de Sainte Suzanne', a work which is typical of Couperin in its combination of a playful wit with intense emotion. The lyrical technique, both for solo voices (soprano, counter-tenor and bass) and *obligato* violins, is here Italianate and virtuosic.

The motets which we have so far considered are all constructed on a plan similar to that of Bach's cantatas, with arias, recitatives of a lyrical or *arioso* character, instrumental *ritornelli* and *obligato* parts. Unlike Bach and unlike Lully, Couperin makes little use of the chorus. When he does employ it, as in the St. Susanna motet, it is with discretion. The series of elevations that follow the 1706 versets are essentially music for soloists, with organ continuo. With one exception they have no *obligato* parts. Their form, like that of Carissimi's solo cantatas, is closely related to the *sonata da chiesa*.

With the three 'Leçons des Ténèbres' for one or two voices with organ and viol continuo we reach the highest point of Couperin's church music, and one of the peaks of his music as a whole. They were written between 1713 and 1715, and while always preserving a civilized decorum, they attain to an intensity of passion which Couperin attempts but seldom. The Latin words of the prophet Jeremiah are interspersed with ritualistic Hebrew phrases which are used by Couperin as an excuse for vocalises of remarkable elaboration. Here Italian aria technique is reinterpreted in terms of the French tradition; the *port de voix*, *tremblement*, *chute* and other ornamental devices of the *air de cour* lose their fragility and enervating nostalgia, and are transformed into a line which reconciles subtlety with strength. The opening of the first 'Leçon' indicates admirably this breadth

of line and also shows how the ornamentation is both an expressive part of the line's contour and a concomitant of the harmony. If the third 'Leçon' impresses one as being the greatest, it is largely because, being conceived for two soloists instead of one, it offers opportunities for a combination of the vocalise technique with polyphony. Its clear counterpoint, mated with lucid tonal architecture, shows that in his last and greatest church work Couperin is still, like Bach, poised between two worlds, and making the best of them both.

CLAVECIN MUSIC.—Whereas the organ music, the violin sonatas, the *concerts*, the secular vocal music and the church music were all associated with particular periods in Couperin's career, the creation of clavecin music covers the whole of his working life. His first book includes pieces which must have been among his earliest creative efforts; the fourth comprises the last music he wrote. When he started to write clavecin music he had the work of Chambonnières, Louis Couperin, d'Anglebert and Le Roux to work from. Behind them was the school of lutenist composers, and behind these in turn were generations of French musical tradition, from folksong and troubadours to the polyphony and harmonized dance music of the 16th century. Interacting with these traditional French elements were various Italian influences, the implicit presence of the Italian operatic aria and the harmonic intensity of the operatic continuo; the popular culture of the *commedia dell'arte*, linking up with French popular culture; and the influence of Corelli, with his clear conception of tonality in dance movements. In Couperin's first book we are conscious of all these constituent materials, French and Italian, as such; in his fourth book they have been assimilated into a style of classical maturity. We are no longer aware of the richness of detail, but rather of the perfect proportions of the whole.

All Couperin's pieces are based on dance movement, though after the first book he does not often directly employ dance forms, but rather absorbs them into the binary principles of the classical baroque sonata, with first section ending in the dominant or relative major, the complementary second section returning to the tonic. All the pieces which are not basically binary dance movements of this type are *rondeaux* or *chaconne-rondeaux*—an extension of the old technique of dance tune with couplets, whereby the symmetrical tune is stated, followed by a short episode of allied but distinct material possibly involving a simple modulation, followed by a restatement of the tune in its original form without modulation, followed by another episode, and so on, *ad libitum*. Couperin uses this apparently limited technique, as Racine and Pöpe

used the alexandrine and heroic couplet, to convey an intensity of experience such as can be achieved only in the full maturity of a civilization.

In Couperin's clavecin music the compromise between polyphony and homophony which we had first observed in the organ masses assumes a somewhat different form. The pieces are architecturally constructed on the basis of a key-centre; yet at the same time they are polyphonic in so far as they depend on a dialogue between soprano and bass; the latter nearly always has melodic significance. Like Bach, Couperin borrows vitality and subtlety from the polyphonic tradition, and from the homophonic a classical objectivity. The lucid harmonic scheme both moulds and is moulded by the dialogue of the parts.

We may perhaps attempt some catalogue of the various species into which Couperin's clavecin pieces fall. First come the simple homophonic dance pieces, more or less the same as those which were actually danced to in the ballets. These are confined almost entirely to the first book, and although often charming, are not of much musical significance.

Secondly, there are the pieces directly influenced by lute techniques. These may be divided into two classes. One class adapts to the clavecin the "simulated polyphony" of lute arpeggio technique, as in the quietly flowing 'Les Idées heureuses' or the celebrated 'Les Barricades mystérieuses'. The other class derives from the arpeggiated dissonances and baroque ornamentation of the lutenists' *tombeaux*. These pieces—for instance 'La Lugubre', 'La Ténébreuse' and 'L'Unique'—are usually in sarabande rhythm and may attain to considerable power and grandeur.

Thirdly, there are the pieces related to popular music, for the sophisticated society of the time showed a delighted interest in the "simple et naturel". The most extended example is the set of parodistic pieces 'Les Fastes de la Grande et Ancienne Ménestrandise', in which Couperin satirizes the "closed shop" of the musicians' union of his time by depicting the players as exclusively "low" characters, affiliated with strolling players, acrobats, performing bears and monkeys. The plodding drone of the beggars, the rattle of drum and fife and melancholy whine of bagpipes and hurdy-gurdy are here re-created in the witty precision of Couperin's technique. Most of the musette pieces are of the same class. The nasal tones of the harpsichord are very successful at revealing the strange poetry of musette, fife and tabor.

Fourthly, we may mention the voluptuously melancholy pastoral pieces *à la Watteau*. These are often in rondeau form, and are

moving examples of Couperin's reconciliation of diatonic simplicity in melody with hyper-sophistication of ornament and of sequential harmony. The pieces in this group are numerous; we may refer especially to 'Les Roseaux', 'Les Bergeries' and 'Le Bavolet flottant', all three of great melodic beauty. A subsidiary division, as it were, of these movements exploits the sonorities of the harpsichord in an almost impressionistic manner. 'La Garnier' is a fine example from the first book; 'Les Vergers fleuris' and 'Les Guirlandes' from the later pieces. 'Les Vergers fleuris' conveys, by means of continuous suspensions over a pedal, a wonderfully evocative impression of heat and summer haze, without relinquishing its civilized elegance.

Fifthly, we have the pieces "dans le goût burlesque". These movements reflecting the mythology of the Italian comedy include some of Couperin's most audacious harmonic experiments, notably in 'Les Satires' and 'La Pantomime'. The piece from the fourth book called 'L'Harlequin' reveals in its strange sequential harmonies not only the wit but also the pathos of Watteau's harlequins.

Sixthly, there is a group of grave and serious pieces in bipartite form, which use a baroquely ornamented line over a latent metrical pulse. 'Les Langueurs tendres' is an example of this technique used in a mood of caressing quietude; 'La Logivière' and 'La Raphaële' show it in a grand and powerful manner, the continuous *ports de voix* creating great harmonic intensity. This technique is similar to that of Bach in many allemandes and sarabandes; it is perhaps significant that the noble allemande 'La Couperin' is one of the most Bach-like of Couperin's works.

Finally, we should mention the chaconnes or passacailles and chaconnes-rondeaux. These are the biggest pieces in the collections, both in size and in significance. There is only one real chaconne, the piece from the fourth book called 'L'Amphibie', a noble work worthy to stand beside the great chaconnes from the violin suites and from the finales of Lully's operas. Among the chaconne-rondeaux 'La Favorite' is a "chaconne à deux temps" which achieves a monumental grandeur from the very rigidity of the convention; it is also a most impressive example of the way in which Couperin's music depends on a dialogue between soprano and bass. Greatest of all is the B minor 'Passacaille' from Book II. The effect of this tremendous movement is attributable to the tension between the audacious fluidity of the harmonies and the repetition not merely of the bass, but of the whole opening period at the remorselessly regular intervals demanded by the chaconne-rondeau convention.

The other big chaconne, 'Les Folies

françoises', is also in B minor. This is a series of variations on a ground bass, on a principle analogous to Bach's "Goldberg" Variations, without the strict contrapuntal movements. Though the 'Folies' are on a much smaller scale than Bach's work, their emotional range is wide, extending from the melting harmonies of the variation called 'La Langueur' to the powerful internal chromaticism of 'La Jalousie taciturne'; from the simplicity of 'La Fidélité' to the vigorous dotted rhythm of 'L'Ardeur' and the ponderous tread of 'Les Vieux Galans'; from the rhythmic whimsicalities of 'La Coquetterie' to the whirling figuration of 'La Frénésie'. The work is a microcosm of Couperin's art, its tragic passion, its witty urbanity, its sensuous charm.

The clavecin *ordres* (suites) are collections of pieces assembled without any planned unity except that of key. Some of the *ordres* do, however, seem to have a certain consistency of mood. Thus the B minor *ordre* from Book II is almost uniformly serious, even tragic in tone; whereas that in B $\flat$  major tends to the pastoral. This unity of mood is much more marked in the fourth book than in the earlier ones; and although that book contains no piece of the intensity of 'La Passacaille', it must as a whole be regarded as Couperin's supreme achievement in keyboard music. The D major *ordre* contains the subtlest of all Couperin's witty pieces; the F major contains the finest movements "dans le goût burlesque"; while the F $\sharp$  minor includes in 'La Convalescente' and 'L'Épineuse', if not the greatest, then the two most seductively lovely pieces Couperin ever wrote. The technique is of impeccable lucidity, with a kind of transfigured radiance. It is this quality perhaps that gives to the last two *ordres* so touchingly valedictory a feeling.

The enigmatic titles of some of Couperin's pieces are probably so only because they have ceased to be topical. "J'ai toujours eu pour objet, en composant ces pièces, des occasions différentes qui me l'ont fourni", he said; and there is no reason to doubt that he meant it. All the theorists of the classical age insisted on music's expressive purpose, and Couperin is in no way abnormal in regarding his works as stylizations, in musical terms, of various aspects of the life of his time. There are movements, such as 'L'Auguste' or 'La Majestueuse', which reflect the gallant bearing of the king himself, and an easy familiarity with the great ones of society. There is the gracious gallery of portraits of noble ladies, proud, languid, tender or coquettish. There are pieces, such as 'Les Plaisirs de Saint-Germain-en-Laye', which tell of the exquisite pleasures of the *fête champêtre*. Other movements reflect the sights of the Parisian streets which Couperin

observed from his window in the Rue Neuve des Bons Enfants—the martial glitter of soldiers ('La Marche des gris vêtus'), the comic antics of acrobats and strolling players (the burlesque pieces). Other pieces again tell of his love, as urbanely civilized as that of La Fontaine, for the country, with its memories of childhood and youth in the pastoral gentleness of La Crouilly (the piece with that name, 'Les Moissonneurs', 'La Musette de Choisy'). Yet all these things which to Couperin were immediate and actual are transformed into a world of art. If they seem "artificial" it is because the world which he imitated was itself so close to art that it entailed, to a degree which is seldom found in communities, both emotion and discipline, both complexity and order.

THEORY.—Couperin's theoretical work, 'L'Art de toucher le clavecin', was published in 1717. It is not a systematically planned work, but rather a series of random reflections noted down as they occurred to him. Although somewhat ambiguous and confusing in parts, it is one of the most important contemporary treatises dealing with the interpretation of French music of the early 18th century.

Couperin opens with some hints on teaching method, and this leads him to a consideration of the nature and technique of his instrument. He regarded the clavecin as an instrument capable of great emotional sensitivity, and this sensitivity is achieved by means of the rhythmic subtleties, the ornamentation and the technique of fingering which he describes.

Couperin states that expressive subtlety is obtained partly by playing unequally certain notes which are written equally. Unfortunately he does not explain precisely how, and in what circumstances, this was done. In order to have some understanding of the convention of *notes inégales* in French classical music it is thus necessary to supplement Couperin's account by referring to the more detailed discussion of other contemporary theorists, such as Loulié, Boyvin and Saint-Lambert. Couperin's music cannot be adequately interpreted if the problem is ignored, though it is not easy to come to any definite conclusions on the matter.

Concerning ornamentation Couperin is more specific and more helpful. He stresses that the purpose of the ornamentation is to add subtlety and nuance to the line, to make the music more humanly expressive. His terminology is, however, somewhat confused. Thus, as Dolmetsch points out, what Couperin calls the *port de voix simple* is really the *port de voix pincé* (i.e. with a mordent); and in the *port de voix double* it is not the *appoggiatura*, but the mordent, which is doubled. He makes the important points that in all the *ports de voix* the ornamental note must be struck with the

harmony note and that the length of the ornamental notes must be proportionate to the value of the note to which they are attached. He does not, however, tell us what this proportion is; so for this information we have to turn to other authorities.<sup>1</sup>

Employed by "personnes susceptibles de sentiment" ornaments can greatly enhance the music's expressiveness, imparting nuance and sensitivity without harming the architectural proportions. Couperin claims to be the first person to use these ornaments in keyboard music; his purpose is to render the "mechanized lute" which is the clavecin more flexible. His most important pronouncement on the general significance of ornamentation in his music occurs in the preface to his third book of clavecin pieces, when he protests against performers who have not taken his ornaments seriously enough:

I am ever surprised, after the pains I have taken to mark the ornaments which suit my pieces, to listen to people who have learned them without taking due heed of them — an unpardonable neglect, the more so because it is by no means permissible to add whatever embellishments one pleases. I declare that my pieces must be played as they are marked and that they will never make their impression on people of true taste unless all I have noted is observed to the letter, with nothing added and nothing taken away

Here again we have the insistence on the connection between ornamentation and sensibility, and the suggestion that the ultimate judge must always be, in the self-assured phrase of the period, "le goût vrai".

In his *méthode* Couperin gives copious examples of his technique of fingering which, he claims, constitutes a new system. It does not, perhaps, seem very new to us, being closer to the methods of the 16th and 17th centuries than to modern practice. But

though it concentrates on the second, third and fourth fingers and shares the old music's distrust of the thumb, it anticipates the modern method of playing parallel thirds smoothly, and clearly establishes the principle of finger-substitution to secure a *legato*. Moreover we must remember that the fingering and phrasing of the old music were interdependent. It may be more difficult to play Couperin's music with his own than with modern fingering; but the performer who does so can be sure that he will be phrasing the music correctly. Couperin's fingering is a means of revealing as clearly as possible the musical sense of a composition. His copious and accurate phrase markings — slurs, dashes (a more exaggerated effect) and commas may be correlated with his fingering; and the fingering reveals that even apparently unimportant passages of figuration should be phrased according to the same general principles. These principles, like those of Bach's phrasing, are broadly parallel to string bowing.

The rest of Couperin's treatise deals with continuo playing and with his "expressive" aims and intentions. Early in his career he wrote another theoretical work called 'Règles pour l'accompagnement'. It is a straightforward account of the methods of treating discord current in his day, and is interesting mainly because it illustrates his familiarity with the most advanced Italian techniques.

Incorporated in 'L'Art de toucher le clavecin' for illustrative purposes are eight preludes and an allemande. These pieces are in a terse linear style comparable with that of Bach's inventions. Couperin explains that although "measured", the preludes should be interpreted very freely, in conformity with the lutenist tradition.

## CATALOGUE OF WORKS CHURCH MUSIC

Title	Key	Scored for	Composed
'Laudate pueri Dominum. motet de Psaume CXIII.'	A ma.	S S., ? 2 vns & continuo.	1697.
'Veni, veni, sponsa Christi. motet de Sainte Suzanne.'	D ma.	S A B., chorus & "symphonie" 2 s.	c. 1698.
'Qui dat nivem. verset du motet "de l'année dernière".'	E mi.	S., 2 flutes, stgs. & cont.	1702.
'Mirabilia testimonia tua. quatre versets du motet de Psaume CXIX.'	E mi.	S S., chorus, 2 vns. & cont.	1703.
'Benedixisti Domini sept versets de Psaume LXXXV.'	G mi.	S S S A B B., chorus & orch with cont	1704.
'Qui regis Israel sept versets du motet de Psaume LXXX.'	C mi.	S A A B B., 2 flutes, 2 oboes, stgs. & cont	1705.
'Leçons des Ténèbres'			c 1714-15.
1 Incipit lamentatio Jeremiae Prophetae	D ma.	S. & cont.	
2 Et egressus est filia.	D ma.	S. & cont.	
3 Manum suam misit hostis	D ma.	S S & cont	
'Dialogus inter Deum et hominem. "Accedo ad te mi Jesu".'	G mi.	A B & cont.	
'Élévations'			
Audite omnes et expavescite.	C mi.	A., 2 vns. & cont	
O amor, O gaudium.	A ma.	A.T.B. & cont	
O Jesu amantissime.	C mi.	A.T. & cont.	
O mysternum ineffabile.	A ma.	S.B. & cont.	
Quid retribuam tibi, Domine.	E mi.	A. & cont	
Venite exultemus Domino.	E mi.	S.S. & cont.	

<sup>1</sup> See also article ORNAMENTS.

<i>Title</i>	<i>Key</i>	<i>Scored for</i>	<i>Composed</i>
'Festiva laetis cantibus' motet de Sainte Anne. <sup>1</sup>	B $\flat$ ma.	S.T.B	
'Jocunda vox ecclesiae' motet de Saint Augustin <sup>2</sup>	A ma.	S.S.B & cont	
'Laetentur coeli' motet de Saint Barthélemy <sup>3</sup>	G ma.	S.S. & cont.	
'Magnificat'	D mi	S.S. & cont	
'O Domine quia refugium' motet <sup>4</sup> (? on Psalm XC).	G mi	B.B.B & cont	
'Victoria' Christo resurgenti' motet pour le jour de Pâques <sup>5</sup>	A ma	S.S. & cont.	

## CHAMBER MUSIC

<i>Title</i>	<i>Key</i>	<i>Scored for</i>	<i>Composed</i>	<i>Published</i>
'La Pucelle', trio sonata <sup>1</sup>	E mi	2 vns. & cont	c. 1692	1726
'La Steinquerque', trio sonata.	B $\flat$ ma.	2 vns. & cont	c. 1692	
'La Visionnaire', trio sonata. <sup>2</sup>	C mi.	2 vns. & cont.	c. 1693.	1726
'L'Astrée', trio sonata <sup>3</sup>	G mi.	2 vns. & cont	c. 1693	1726
'La Superbe', trio sonata.	A ma.	2 vns & cont	c. 1693.	
'La Sultane' sonade en quatuor.	D mi	2 vns, 2 basses de viole & cont	c. 1695	
'L'Impériale', trio sonata. <sup>4</sup>	D mi.	2 vns & cont.	c. 1710-15	
'Concerts royaux'		Unspecified insts & cont	c. 1714-15.	1722
1	G ma			
2.	D ma.			
3.	A ma			
4.	E mi			
'Les Goûts-réunis, ou Nouveaux Concerts.'		Unspecified insts & cont		1724
5	F ma			
6	B $\flat$ ma			
7	G mi.			
8 Dans le goût théâtral	G ma			
9 Ritratto dell' Amore.	E ma			
10	A mi			
11	C mi			
12	A ma	"à deux violes ou autres instruments à l'unisson"		
13	G ma	"à deux instruments à l'unisson"		
14.	D mi			
'Apothéose de Lulli'	G mi.	2 vns. & cont.		1725
'Le Parnasse, ou L'Apothéose de Corelli.'	B mi.	2 vns. & cont.		1725
'Les Nations. sonades et suites de symphonies en trio.'		2 vns. & cont.		1726
1. La Française <sup>1</sup> (with 8 dances).	E mi			
2 L'Espagnole <sup>2</sup> (with 10 dances)	C mi			
3 L'Impériale <sup>3</sup> (with 9 dances)	D mi			
4 La Piémontaise <sup>4</sup> (with 6 dances).	G mi.			
'Pièces de violes'		2 vials & cont		
1 Suite No. 1.	E mi.			
2. Suite No. 2.	A ma.			

## HARPSICHORD MUSIC

<i>Title</i>	<i>Key</i>	<i>Published</i>
'Premier Livre de clavecin.'		1713
Ordre No. 1		
1. L'Auguste: allemande	G mi.	
2. Courantes I & II.	G mi.	
3. La Majestueuse. sarabande.	G mi.	
4. Gavotte.	G mi.	
5. La Milordine: gigue.	G mi.	
6. Menuet.	G mi.	
7. Les Silvains: rondeau.	G ma.	
8. Les Abeilles. rondeau.	G mi.	
9. La Nanète	G mi.	
10. Les Sentiments sarabande.	G ma.	
11. La Pastorelle.	G ma.	
12. Les Nonêtes		
Pt. i. Les Blondes.	G mi.	
Pt. ii. Les Brunes.	G ma.	
13. La Bourbonnaise: gavotte.	G ma.	
14. La Manon.	G ma.	
15. L'Enchantresse: rondeau.	G ma.	
16. La Fleurie, ou La Tendre Nanette.	G ma.	
17. Les Plaisirs de Saint-Germain-en-Laye	G mi.	
18. Sicilienne (Supp.).	G ma.	

1-4 The same work.

Title	Key	Published
<p>Ordre No. 2</p> <ol style="list-style-type: none"> <li>1. La Laborieuse : allemande</li> <li>2. Courantes I &amp; II</li> <li>3. La Prude : sarabande.</li> <li>4. L'Antonine.</li> <li>5. Gavotte.</li> <li>6. Menuet.</li> <li>7. Canaries et double.</li> <li>8. Passepied</li> <li>9. Rigaudons</li> <li>10. La Charoloise</li> <li>11. La Diane</li> <li>12. Fanfare pour la suite de la Diane.</li> <li>13. La Terpsicore.</li> <li>14. La Florentine.</li> <li>15. La Garnier.</li> <li>16. La Babet.</li> <li>17. Les Idées heureuses.</li> <li>18. La Mimi.</li> <li>19. La Diligente</li> <li>20. La Flateuse.</li> <li>21. La Voluptueuse</li> <li>22. Les Papillons.</li> </ol>	<p>D mi D mi. D mi. D ma. D mi. D mi. D mi. D mi. &amp; ma. D mi. &amp; ma. D mi. D ma. D ma. D ma. D mi. D ma. D mi. &amp; ma. D mi. D mi. D ma. D mi. D mi. D mi.</p>	
<p>Ordre No. 3</p> <ol style="list-style-type: none"> <li>1. La Ténébreuse : allemande</li> <li>2. Courantes I &amp; II.</li> <li>3. La Lugubre : sarabande</li> <li>4. Gavotte.</li> <li>5. Menuet.</li> <li>6. Les Pélerines               <ol style="list-style-type: none"> <li>Pt. i. La Marche</li> <li>Pt. ii. La Caristade.</li> <li>Pt. iii. Le Remerciement</li> </ol> </li> <li>7. Les Laurentines</li> <li>8. L'Espagnolète.</li> <li>9. Les Regrets</li> <li>10. Les Matelotes provençales.</li> <li>11. La Favorite : chaconne à deux tems.</li> <li>12. La Lutine.</li> </ol>	<p>C mi C mi. C mi. C mi. C mi. C mi. C ma &amp; mi C mi. C mi. C mi. C mi. C mi.</p>	
<p>Ordre No. 4</p> <ol style="list-style-type: none"> <li>1. La Marches des gris-vêtus.</li> <li>2. Les Baccanales               <ol style="list-style-type: none"> <li>Pt. i. Enjouement bachiques</li> <li>Pt. ii. Tendresses bachiques</li> <li>Pt. iii. Fureurs bachiques</li> </ol> </li> <li>3. La Pateline.</li> <li>4. Le Réveil-matin.</li> </ol>	<p>F ma F ma F mi F mi &amp; ma. F ma. F ma.</p>	
<p>Ordre No. 5</p> <ol style="list-style-type: none"> <li>1. La Logivière : allemande.</li> <li>2. Courantes I &amp; II.</li> <li>3. La Dangereuse : sarabande</li> <li>4. Gigue.</li> <li>5. La Tendre Fanchon.</li> <li>6. La Badine</li> <li>7. La Bandoline.</li> <li>8. La Flore</li> <li>9. L'Angélique.</li> <li>10. La Villers.</li> <li>11. Les Vendageuses.</li> <li>12. Les Agréments</li> </ol>	<p>A ma. A ma. and mi A ma. A ma. A mi A ma. A mi A mi A mi &amp; ma. A mi. &amp; ma A mi A mi. &amp; ma.</p>	
<p>Appendix to the treatise 'L'Art de toucher le clavecin'</p> <p>Allemande.</p> <ol style="list-style-type: none"> <li>Prélude No. 1.</li> <li>Prélude No. 2.</li> <li>Prélude No. 3.</li> <li>Prélude No. 4.</li> <li>Prélude No. 5.</li> <li>Prélude No. 6.</li> <li>Prélude No. 7.</li> <li>Prélude No. 8.</li> </ol>	<p>D mi. C ma D mi. G mi. F ma. A ma. B mi B<math>\flat</math> ma. E mi.</p>	<p>1716.</p>
<p>'Second Livre de clavecin.'</p>	<p>B<math>\flat</math> ma</p>	<p>1717.</p>
<p>Ordre No. 6</p> <ol style="list-style-type: none"> <li>1. Les Moissonneurs.</li> <li>2. Les Langueurs tendres.</li> <li>3. Le Gazouillement.</li> <li>4. La Bersan.</li> <li>5. Les Baricades mystérieuses.</li> <li>6. Les Bergeries.</li> <li>7. La Commère.</li> <li>8. Le Moucheron.</li> </ol> <p>Ordre No. 7</p> <ol style="list-style-type: none"> <li>1. La Ménétoü.</li> <li>2. Les Petits Âges               <ol style="list-style-type: none"> <li>Pt. i. La Muse naissante.</li> <li>Pt. ii. L'Enfantine.</li> </ol> </li> </ol>	<p>G ma G ma &amp; mi.</p>	

<i>Title</i>	<i>Key</i>	<i>Published</i>
Pt. III L'Adolescente Pt. IV. Les Délices.		
3. La Basque.	G mi.	
4. La Chazé.	G mi. & ma.	
5. Les Amusemens. rondeaux.	G ma. & mi.	
Ordre No. 8	B mi	
1. La Raphaële.		
2. L'Ausoniene. allemande.		
3. Courantes I & II		
4. L'Unique. sarabande.		
5. Gavotte		
6. Rondeau		
7. Gigue		
8. Passacaille		
9. La Morinète.		
Ordre No. 9		
1. Allemande à deux clavecins.	A ma.	
2. La Rafrâchissante.	A mi. & ma.	
3. Les Charmes.	A mi. & ma.	
4. La Princesse de Sens.	A mi.	
5. L'Olympique.	A ma.	
6. L'Insinuante.	A mi.	
7. La Séduisante	A ma.	
8. Le Bavot flotant	A ma	
9. Le Petit-deuil, ou Les Trois Veuves.	A ma.	
10. Menuet	A ma.	
Ordre No. 10		
1. La Triomphante	D ma.	
Pt. I. Brut de guerre.		
Pt. II. Allégresse des vainqueurs.		
Pt. III. Fanfare		
2. La Mézangère	D mi.	
3. La Gabriële	D ma.	
4. La Nointele	D mi. & ma.	
5. La Fringante.	D ma. & mi.	
6. L'Amazône	D ma.	
7. Les Bagatelles	D ma.	
Ordre No. 11		1717.
1. La Castelane.	C mi.	
2. L'Euncelante, ou La Bontems.	C mi.	
3. Les Grâces naturelles.	C ma. & mi.	
4. La Zénobie	C mi	
5. Les Fastes de la grande et ancienne Mxxxtredxxs (Pts. i-v).	C ma. & mi.	
Ordre No. 12		
1. Les Jumèles.	E ma. & mi.	
2. L'Intime. courante.	E mi.	
3. La Galante	E ma.	
4. La Coribante.	E mi.	
5. La Vauvré.	E ma.	
6. La Fileuse.	E ma.	
7. La Boulonoise	E mi.	
8. L'Atalante	E mi.	
'Troisième Livre de clavecin'		1722.
Ordre No. 13	B mi.	
1. Les Lis naissans		
2. Les Rozeaux		
3. L'Engageante.		
4. Les Folies françoises, ou Les Dominos		
1. La Virginité.		
2. La Pudeur		
3. L'Ardeur.		
4. L'Espérance.		
5. La Fidélité.		
6. La Persévérance.		
7. La Langueur.		
8. La Coquetterie.		
9. Les Vieux Galans et les trésorrières surannées.		
10. Les Coucous bénévoles.		
11. La Jalousie taciturne.		
12. La Frénésie, ou Le Désespoir.		
5. L'Âme-en-peine.		
Ordre No. 14		
1. Le Rossignol-en-amour.	D ma.	
2. La Linote élarouchée.	D ma.	
3. Les Fauvettes plaintives.	D mi.	
4. Le Rossignol-vainqueur.	D ma.	
5. La Juilet.	D mi.	
6. Le Carillon de Cathère.	D ma.	
7. Le Petit-rien.	D ma.	
Ordre No. 15		1722.
1. La Régente, ou La Minerve.	A mi.	
2. Le Dodo, ou L'Amour au berceau.	A ma.	
3. L'Évaporée.	A ma.	
4. Musette de Choisi.	A ma. & mi.	
5. Musette de Taverni.	A ma. & mi.	



Title	Key	Published
6 La Douce et piquante. 7 Les Vergers fleuris. 8 La Princesse de Chabeuil, ou La Muse de Monaco.	A ma. & mi. A mi & ma. A ma.	
Ordre No. 16 1. Les Grâces incomparables, ou La Conti. 2. L'Himen-Amour. 3. Les Vestales. 4. L'Amable Thérèse 5. Le Drôle de corps. 6 La Distracte. 7. La Létuville.	G ma. G mi. & ma. G ma. & mi. G mi. G ma. G mi. G ma. E mi.	
Ordre No. 17 1. La Superbe, ou La Forqueray. 2. Les Petits Moulins à vent. 3. Les Timbres. 4 Courante 5. Les Petites Crémères de Bagnolet.		
Ordre No. 18 1. La Verneuil allemande. 2 La Verneuillette 3 Sœur Monique. 4 Le Turbulant 5. L'Atendrisante. 6. Le Tic-toc-choc, ou Les Maillotins. 7. Le Gaillard boiteux.	F mi. F mi. F ma. F ma. F mi. F ma. F ma.	
Ordre No. 19 1. Les Calotins et les calotines, ou La Pièce à trétous. 2. Les Calotines 3. L'Ingénue. 4. L'Artiste. 5. Les Culbutes Jxcxbxms. 6 La Muse-Plantine. 7. L'Enjouée.	D mi. D ma. & mi. D ma. & mi. D ma. D mi. D mi. D ma. & mi.	
'Quatrième Livre de clavecin.'		1730.
Ordre No. 20 1. La Princesse Marie Pt. 1 Pt. 2 Pt. 3. Air dans le goût polonois. 2. La Bouffon 3. Les Chérubins, ou L'Amable Lazure. 4. La Croûille, ou La Coupernette. 5. La Fine Madelon. 6. La Douce Janneton. 7. La Sésile. 8 Les Tambourins.	G ma. G mi. G mi. G ma. G mi & ma. G mi & ma. G ma. G mi. G ma. G ma. & mi. E mi	1730.
Ordre No. 21 1. La Reine des cœurs. 2. La Bondissante. 3 La Coupenn. 4 La Harpée. 5 La Petite Pince-sans-rire.		
Ordre No. 22 1 Le Trophée 2 Airs pour la suite du Trophée 3. Le Point du jour: allemande. 4 L'Anguille 5. Le Croc-en-jambe. 6 Menuets croisés 7. Les Tours de passe-passe.	D ma. D ma. & mi. D ma. D mi. D ma. D ma. & mi. D ma	
Ordre No. 23 1. L'Audacieuse. 2. Les Tricoteuses 3. L'Arlequine. 4. Les Gondoles de Délos. 5. Les Satires chèvre-pieds.	F ma. F mi. F ma. F ma. F ma	
Ordre No. 24 1. Les Vieux Seigneurs sarabande grave. 2 Les Jeunes Seigneurs, cy-devant Les Petits Matres. 3 Les Dars homicides. 4. Les Gurlandes. 5 Les Brinborions. 6. La Divine Babiche, ou Les Amours badins. 7 La Belle Javotte autre fous l'Infante. 8. L'Amphibie. mouvement de passacaille.	A mi. A mi & ma. A ma. A ma. & mi. A ma. & mi. A mi. A mi. A ma	
Ordre No. 25 1. La Visionaire. 2. La Mystérieuse. 3 La Monflambert. 4 La Muse victorieuse 5 Les Ombres errantes.	E♭ ma. C ma. C mi. C ma. C mi.	
Ordre No. 26 1. La Convalescente 2. Gavotte. 3. La Sophie.	F♯ mi.	

<i>Title</i>	<i>Key</i>	<i>Published</i>
4. L'Épineuse 5. La Pantomime. Ordre No. 27 1. L'Exquise allemande. 2. Les Pavots. 3. Saillie 4. Les Chinois.	B m <sub>1</sub>	

## ORGAN MUSIC

<i>Title</i>	<i>Composed</i>
'Pièces d'orgues constantes en deux messes' 1. Pour les paroisses. 2. Pour les convents (sic).	1690.

## SONGS

<i>Title</i>	<i>Species</i>	<i>Scored for</i>	<i>Composed</i>
'Qu'on ne me dise'	Air sérieux	Tenor & continuo	1697
'Doux liens de mon cœur'	Air sérieux	Soprano & cont	c. 1701
'Zéphire, modéré en ces lieux' (brunette).	Air sérieux	Soprano & cont	1711.

## VOCAL DUETS

'Épithaphe d'un paresseux' "Jean s'en alla".		Soprano, bass & cont	1706
'A l'ombre d'un ormeau' (musette)	Air sérieux	Soprano, contralto & cont	1711
'Les Solitaires' "Dans l'île de Cythère".	Air sérieux.	Soprano, bass & cont.	1711.
'La Pastorelle' "Il faut aimer".	Air sérieux.	Tenor, bass & cont	c. 1711
'Les Pellerines' "Au temple de l'Amour".	Air sérieux.	Soprano, bass & cont	

## VOCAL TRIOS

'Tous Vestales champêtres et trois polichons'	Trio en dialogue	2 sopranos & contralto.	c. 1710
"Quel bruit soudain"			
'A moy! Tout est perdu!'	Canon.	3 sopranos	
'La Femme entre deux draps'	Canon.	3 sopranos	
'Vaudeville' "Faisons du temps".	Air sérieux	? 2 contraltos & bass	

See also Chaconne (ex in 2-4 time). Jacob (G., orch. for ballet 'Harlequin in the Street') Milhaud (orch. work). Organ Mass. Ravel ('Tombeau de C', pf. or orch.). Strauss (R., orch. Suite & Divertimento)

(5) **Marguerite-Louise Couperin** (b. Paris, 1676 or 1679; d. Paris, 1728), soprano singer and harpsichordist, cousin of the preceding, daughter of François Couperin the elder (2). She became a member of the Musique du Roi and sang many of the high soprano parts in the church music of Couperin le Grand with "une grande légèreté de voix et un goût merveilleux" (Titon du Tillet). Couperin le Grand composed some secular cantatas for her, but these are lost. She was also a fine clavecin player.

(6) **Nicolas Couperin** (b. Paris, 20 Dec. 1680; d. Paris, 25 July 1748), organist and (?) composer, brother of the preceding, son of François Couperin the elder (2). He was a musician in the service of the Comte de Toulouse, who had also favoured Couperin le Grand. He was organist of Saint-Gervais from 1733 until his death. None of his compositions has survived, except a motet of very dubious authenticity. He was buried beneath the organ at Saint-Gervais.

(7) **Marguerite-Antoinette Couperin** (b. Paris, 19 Sept. 1705; d. Paris, 1778), harpsichordist, second cousin of the preceding, daughter of François Couperin le Grand (4). She was a brilliant player and during the last three years of her father's life she performed his duties as clavecinist to the king. After François's death she officially became Ordinaire de la Musique, being the first woman to hold the post. When d'Anglebert the younger died she retired in favour of Bernard de Bury; but she kept the title and emoluments, as d'Anglebert had done up to 1717. She taught the daughters of Louis XV. She remained unmarried.

(8) **Armand-Louis Couperin** (b. Paris, 25 Feb. 1725; d. Paris, 2 Feb. 1789), organist, harpsichordist and composer, son of Nicolas Couperin (6). He enjoyed great celebrity in Paris, being organist of Saint-Gervais for forty years (from 1748 until his death), and also organist of the Paris churches of Saint-Barthélemy, Saint-Jean-en-Grève, Saint-Merry, Sainte-Marguerite, the Sainte-Chapelle and Notre-Dame. In 1768 the organ at Saint-Gervais was rebuilt by F. H. Clicquot, and Couperin acquired a brilliant reputation for

his virtuosity on this fine, large instrument. While on his continental travels Burney heard him perform, and wrote thus of the experience:

The organ at St Gervais, which seems to be a very good one, is almost new; it was made by the same builder, M. Clicquot, as that of St Roche. The pedals have three octaves in compass, the tone of the loud organ is rich, full, and pleasing, when the movement is slow, but in quick passages, such is the reverberation in these large buildings, everything is indistinct and confused. Great latitude is allowed to the performer in these interludes, nothing is too light or too grave, all styles are admitted, and though M. Couperin has the true organ touch, smooth and connected, yet he often tried, and not unsuccessfully, mere harpsichord passages, sharply articulated, and the notes detached and separated.

This use of harpsichord technique in organ playing is indicative of the destruction of the classical organ tradition, to which François le Grand's two 'Messés' had been one of the last significant contributions. The technique is of general relevance to Armand-Louis's compositions, which represent the ousting of the linear style of the classical baroque by the tootling scale passages and Alberti basses of the new rococo manner. His works are of historical rather than intrinsic interest, possibly he did not take them very seriously himself, since he made little effort to publish them. They include clavecin pieces (a volume of which was published in 1752), trio sonatas and sonatas for violin and harpsichord, quartets with two harpsichords, "simphonies de clavecins", harpsichord variations and a *cantahille*, 'L'Amour médecin'.

Armand-Louis Couperin married Élisabeth Blanchet, sister-in-law to P. J. Taskin, keeper of the instruments to Louis XV. She was an excellent musician and capable organist who deputized for her husband in some of his numerous posts.

Couperin died as the result of an accident; he was knocked down by a horse while returning from vespers. Paris lamented his death not only with volubility, but with what appears to have been heartfelt emotion. He was buried at Saint-Gervais.

(9) **Pierre-Louis Couperin** (b. Paris, 14 Mar. 1755; d. Paris, 10 Oct. 1789), organist and composer, son of the preceding. He was organist to the king and at Notre-Dame, Saint-Jean and Saint-Merry; he also helped his father at Saint-Gervais. He composed a little, in an insipidly rococo style influenced by the *opéra-comique*. He published variations in 'Le Journal de clavecin', an 'Air de Tibulle et d'Élie' and an Allegro for pianoforte. He died eight months after his father; his unstable constitution may have been finally undermined by the shock.

(10) **Gervais-François Couperin** (b. Paris, 22 May 1759; d. Paris, 11 Mar. 1826), organist and composer, brother of the preceding. He was organist of the Sainte-Chapelle and Sainte-Marguerite, also of Saint-Gervais from 1789 until his death, inheriting most of

Pierre-Louis's appointments. He composed romances, variations, fantasies, sonatas, etc., for pianoforte, and pieces for violin, voice and harp. Gervais-François prepared for any eventuality by composing some variations on 'Ah ça ira!', signed "organiste du Roi". During the latter part of his life "citoyen Couperin, organiste célèbre" seems to have been successful enough in the post-revolutionary period. He officiated at the organ at the reopening of the Opéra in 1793 and was one of the organists who took part in the celebrations in honour of the return of Bonaparte from Egypt, in 1799. None the less, the Revolution meant the end of the world which had made the glory of the Couperins possible. Gervais-François was the last of the Couperins to officiate at Saint-Gervais. He married a pupil, Hélène-Narcisse Frey.

(11) **Céleste Couperin** (b. Paris, 1793 or 1794; d. Belleville, 14 Feb. 1860), organist, daughter of the preceding. She was given the thorough musical education traditionally accorded to members of the family, and seems to have been a competent organist. After moving from Paris she declined to the status of a second-rate teacher of the pianoforte and of singing. In 1848, in indigence, she was forced to sell the family portraits to the state; the Couperins had become a museum piece. She never married and was the last member of the Couperin dynasty.

W. H. M.

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**Couperus, Louis.** See Voormolen ('Arethusa', symph. myth).

**COUPLER.** All modern organs are provided with mechanical (pneumatic or electrical) appliances called "couplers". They are of two general kinds: "manual couplers" and "pedal couplers".

(1) The manual couplers operate in one of three ways: either by playing on one manual the key corresponding to that played on another, in which case it is a "unison coupler", or by taking down the octave above the note pressed down, when it forms an "octave coupler", sometimes incorrectly called the "super-octave coupler"; or by operating on the octave below, forming a "sub-octave coupler". The octave and sub-octave couplers may act on the manual on which the note is played or on another manual, e.g. Swell Octave to Great.

Manual couplers date back at least as far as 1651, when Geissler's organ at Lucerne was completed; which, according to the account formerly written over the keys, contained "several registers, whereby one may make use of the three manuals together, or of one or two of them separately".

(2) A pedal coupler attaches a particular manual to the pedal clavier and, by bringing the lower  $2\frac{1}{2}$  octaves of the compass of the manual under the control of the feet, produces the effect of a third hand on any manual required.

The ideal would be to have a complete pedal organ to obviate the necessity of frequent coupling to a manual. E. J. H., adds.

See also Organ.

**COUPLET** (Fr.). In literature the French term is used for a verse or stanza of a poem, not, as with the English "couplet", for two rhyming lines of poetry. In music the French term has two different meanings: (1) the older one, for the intermediate and variable episodes in the *rondeau* as cultivated by Couperin and his contemporaries, where the main theme recurs again and again unaltered after each *couplet*; (2) the later one, for the verses of a strophic song, generally of a light and often a humorous character, with the same music for each verse. E. B.

**COUPLEUX ORGAN.** An electrophonic organ producing its notes from the air, first installed at the Paris wireless station and in one of the churches in 1932.

**COUPPEY, Félix le.** See LE COUPPEY.

**COURANTE** (Ital. *corrente*, Eng. *corant*).

(1) A dance of French origin, the name of which is derived from *courir*, to run. It is described by Thoinot Arbeau ('Orchésographie') as a dance of duple rhythm, which remained in this form as long as it was used for dancing only. Its transformation into 3-2 time was gradual. Mersenne ('Harmonie universelle') notes its popularity among all other dances practised in France. Its vogue was

great in the 17th century, and it attained its apogee under Louis XIV. Defined in Brossard's Dictionary of Music, it was considered by d'Alembert as a slow saraband.<sup>1</sup>

It begins with a short note (usually a quaver) at the end of the bar and is distinguished by a predominance of dotted notes, as the following, from Bach's 'English Suites', No. 4:



and requires a staccato rather than a legato style of performance. Like most of the other old dances, it consists of two parts, each of which is repeated. A special peculiarity of the French courante is that the last bar of each part, in contradiction of the time signature, is in 6-4 time. This will be seen clearly by an extract from the movement quoted above:



As a component of the suite, the courante follows the allemande, with which in its character it is strongly contrasted. In losing its connection with the dance it underwent a slight modification: whereas in its earlier shape the 6-4 time was to be found only in the concluding bar of each part, courantes are frequently to be met with in suites wherein the two times are mixed up, and sometimes even where, in spite of the time-signature, the 6-4 predominates throughout. This is especially the case in many examples by Couperin.

The chief points of the French courante may be briefly summed up thus — triple time, prevalence of dotted rhythms, alternations of 3-2 and 6-4 times, and polyphonic treatment.

(2) The Italian courante (*courante italienne*), called also, like the preceding, simply *corrente* or *courante*, is a different form, quite independent of that just mentioned. It answers more nearly to the etymological meaning of its name, since it consists chiefly of running passages. This courante is also in triple time — usually 3-8, but sometimes 3-4 — and of

<sup>1</sup> See J. Écorcheville, 'Vingt Suites d'orchestre du dix-septième siècle français'.

rapid tempo, about *allegro* or *allegro assai*. It is thus, like the French courante, contrasted with the allemande. As an example of this class may be taken the following from Bach's Partita No. 5:



Other specimens of this kind of courante may be found in No. 5 of Handel's 'First Set of Lessons', and in Nos. 5 and 6 of Bach's 'French Suites', these last being in 3-4 time. They are also frequent in Corelli's violin sonatas.

(3) One more species of courante remains to be noticed, which is founded upon and attempts to combine the two preceding ones, but with the peculiarity that the special features of neither — the French change of rhythm and the Italian runs — are introduced. It is in fact a hybrid possessing little in common with the other varieties, except that it is in triple time and consists of two parts, each repeated. Most of Handel's courantes belong to this class. The beginning of one, from his 'Lessons', bk 1, No. 8, will show at once the great difference between this and the French or Italian courante:



Bach, on the other hand, uses chiefly the first kind of courante, his movements more resembling those of Couperin.

E. P., adds. M. L. P.

**Courmont, Louis de.** See Bizet (song)

**COURSES.** The pairs of strings on instruments of the lute family producing the same note on each string, usually in unison, but occasionally in octaves. The two or three strings producing one note in the modern pianoforte are actually "courses", but they are never so called, the word being obsolete in that sense.

#### COURTAULD-SARGENT CONCERTS.

These concerts had their first season in London in the winter of 1928-29, and were started by the late Mrs. Samuel Courtauld, with Sir (then Dr.) Malcolm Sargent as musical director, for the purpose of providing first-rate music for audiences unable to afford the usual prices of symphony concerts. A Concert Club was formed among the employees in banks, business houses, schools, hospitals and other institutions. The members of the Concert Club subscribed in groups for a series of six concerts through the winter season. The concerts were given at Queen's Hall; the London Philharmonic Orchestra was engaged and a number of

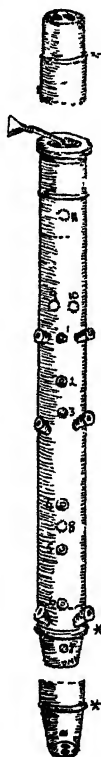
eminent conductors took charge of them and gave many memorable performances of important works. So popular was the idea of the Concert Club that it soon became necessary to give the concerts in two series, that is to say, the same programme on Monday and on Tuesday. After the death of Mrs. Courtauld Mr. Samuel Courtauld became chairman of the committee, but eventually, chiefly owing to the second world war, the organization was discontinued. Its useful function is now carried out in much the same way by the New Era Concert Society started in 1947 by Richard Austin.

H. C. C., adds.

**COURTAUT.** An obsolete type of woodwind instrument depicted and described by

Mersenne (1636) as nothing more than "un Fagot ou Basson raccourci qui sert aussi de Basse aux Musettes" (see Fig.). The narrow twin-bore was connected at the foot to form a continuous tube from the exposed double-reed and short crook at the top, down and up the twin-bores, to a lateral outlet near the top. The courtaut had the usual six fingerholes in front, but a curious feature was the presence of two sets of three small projecting lateral tubes (Fr. *tétines*) which communicated with the rear bore. Only three of these were used according to whether the performer played with left hand above right or vice versa. The three *tétines* not in use were stopped with wax. Mersenne tells us courtauts resembled thick walking-sticks, whence some people made of them "grands Bourdons semblables à ceux des Pèlerins de Saint-Jacques". Galpin drew attention to the existence

in the instrumental collection of Henry VIII, inventoried at his death in 1547, of "Pilgrim



Courtaut, as depicted by Mersenne, 'Harmonie universelle', Propos. XXXII (p. 298).

Hole 7 indicates the junction of the two cylindrical bores. Holes 8, 9, 10 and 11 are at the rear of the instrument. The continuous bore terminated at hole 11.

Staves", conceivably courtauts of the type described by Mersenne nearly a century later.

Several unfortunate errors in works of reference must now be noted.

Dr. Stone who wrote the article Bassoon in the first edition of this Dictionary misunderstood the *istines* in Mersenne's Courtaut and made the surprising statement that early bassoon types had plugs for insertion or withdrawal before performance, according to the key of the composition. The real purpose of the *istines*, which were not capable of withdrawal, has been explained above. The error was repeated by U. Daubeney in his 'Orchestral Wind Instruments' (1920) and by many others.

The learned musicologist and acoustician Victor Mahillon, in Vol. II of his Brussels Catalogue, gave a drawing and full description of No. 952 which he termed a "Courtaut" (*sic*), but the instrument is in reality a bass crumhorn, a facsimile of No. 214 in the Kunsthistorisches Museum, Vienna. Mahillon's error is the more remarkable as he minutely describes a set of six crumhorns under Nos. 610-15.

In the Catalogues of the 1872 Exhibition in London and of the Musical Instruments in the South Kensington Museum (London, 1874) Carl Engel made the erroneous statement that a specimen of the French Courtaut, dating from the 15th century, was preserved in the Paris Conservatoire. This was repeated in the Art Handbook issued by the Board of Education in 1908, and by Jeffrey Pulver who, in his 'Dictionary of Old English Music' (1923), makes confusion worse confounded by terming the surviving specimen a Curtal (*sic*) of the 15th century, and proceeds to quote at length from De Félice's 'Encyclopédie' (1772) a description of a true Courtaut. Engel thus cites a pseudo-courtaut said to date from two centuries in advance of its existence and Pulver makes of it a Curtal a century before that type was known. The instrument in the Paris Collection is in fact a late 17th-century Cervelat or Rackett. No specimen of a Courtaut has survived, but Galpin had a facsimile made from Mersenne's drawing, and it appears in Pl. XXXII, No. 7, of his 'Old English Instruments of Music'. Jacquot in his 'Dictionnaire des instruments de musique' (1886) also errs in defining the Courtaut thus: "Petit basson qui se nommait aussi Cervelas, selon la forme qu'il affectait".

Amid so much confusion in nomenclature the student may be excused his inability to distinguish fact from legend. It is greatly to be regretted that as yet no reprint of Mersenne's 'Harmonie universelle' exists, as in the case of Virdung, Agricola and Praetorius.

L. G. L.

**Courtelaine, Georges.** See Sauguet (incidental for 2 plays). Terrasse (do for 3 fantasies)

**COURTEVILLE.** English family of musicians, (?) of French descent.

(1) **Raphael Courteville** (b. ?, d. ? London, 28 Dec. 1675). He was one of the Gentlemen of the Chapel Royal in the reign of Charles I. He lived during the interregnum and resumed his place in the Chapel on its re-establishment in 1660.

J. A. F.-M.

(2) **Ralph (or Raphael) Courteville** (b. ?; d. London, c. 1735), organist and composer, son of the preceding. He was doubtless a pupil of his father and was brought up as a chorister in the Chapel Royal. Queen Mary had presented the organ from the Chapel Royal to the church of St. James's, Westminster, and on 7 Sept. 1691 "Ralph Courteville" was appointed first organist there at a salary of £20 per annum. Many of his songs appear in the collections published in the latter part of the 17th century and the beginning of the 18th. He published 6 Sonatas "composed and purposedly [*sic*] contriv'd for two flutes" about 1690. His best-known composition is the hymn-tune called "St. James's".

J. A. F.-M.

Courteville wrote songs for Southerne's 'Oroonoko' and for the third part of Dufey's 'Don Quixote' (both plays produced in Nov. 1695) and also for revivals of Nahum Tate's 'A Duke and No Duke' and Dryden's 'Aureng-Zebe' about the same time. There also exists a setting by him of a song which occurs in Thomas Wright's 'The Female Virtuoso's' (1693), but it is doubtful whether this was sung on the stage.<sup>2</sup>

A. L.

(3) **Raphael Courteville** (b. London, ?; d. London, June 1772<sup>3</sup>), organist, son of the preceding. He probably succeeded his father as organist of St. James's, Westminster; but in the vestry minutes of the parish, though they are very carefully kept, no record of this appointment or of the death of Courteville (2) can be found, and it has been assumed that one individual held the post of organist for eighty years.<sup>4</sup> The only direct evidence against this assumption is such as can be derived from the fact that there is a tablet in the church, recording the burial of the wife (Elizabeth Abbot) of "Raphael Courteville Junr of this parish, Gent . . ." in May 1735; as he is not called organist, it is likely that Courteville (2) was alive at the time. In Sept. 1735 the widower married Miss Lucy Green, a lady of large fortune.<sup>5</sup> This Courteville devoted himself mainly to political writing. He published 'Memoirs of the Life and Administration of William Cecil, Baron Bur-

<sup>1</sup> Also Cortevil, Courtaville or Courtvill.

<sup>2</sup> The same song was set by Purcell.

<sup>3</sup> Buried 10 June 1772.

<sup>4</sup> See D.N.B., Brit. Mus. Biog. etc.

<sup>5</sup> 'Notes and Queries', ser. II, x, 496.

leigh', in 1738, signing it only with the initials "R. C.". He was the reputed author of 'The Gazetteer', a paper written in support of Sir Robert Walpole's administration, and it was probably from this that he obtained the nickname of "Court-Evil" from the opposition. A letter appeared over his signature in No. 50 of the 'Westminster Journal', probably as a joke on his own productions; in this he is styled "Organ-blower, Essayist, and Historiographer". He published a pamphlet, 'Arguments respecting Insolvency', in 1761. For some years before this, entries in the minute-books of the church show that he had practically neglected his duties as organist: he is warned in 1753 and 1754; and in 1764 his assistant, one Richardson, was consulted as to the repairs of the organ. In 1771 it was reported that Courteville was giving his assistant only one quarter of his salary and was ordered to share it equally with him.

J. A. F.-M.

See also Akeroyde (collab.)

**COURTLY STYLE.** See GALANT.

Courtney, W. L. See Debussy ('Khamma', scen.) Howells (song).

**COURTOIS, Jean** (b. Cambrai, ?; d. ? Cambrai, ?).

Flemish 16th-century composer. Nothing is known of his life except that he was chapel-master at Cambrai Cathedral when in Jan. 1539 Charles V asked Francis I for free passage for troops going to Ghent. At the festivities held during Charles's stay at Cambrai a motet by Courtois, 'Venite populi terrae', was sung in the cathedral. It is described as follows:

Déclaration des triumpantz honneur et accueil faictz à la Maesté Imperiale à sa joyeuse et première entrée, ensemble aux illustres Princes de France Messieurs le Dauphin et duc Doriéans en la cité et duché de Cambray En lan de grâce mil cinq centz et XXXIX, au mois de janvier, le XX<sup>e</sup> jour dudict moys

Courtois also composed other motets, many published. Masses and motets in manuscript are in the Munich Library, and some at Cambrai and Leyden, also at Bologna in great number<sup>1</sup>, and at Hamburg. Several collections of the 16th century, printed in France, Italy and Germany, contain sacred and secular compositions by Courtois. His French songs include a canon and two songs in five and six parts in 'Chansons à 4, 5, 6 et 8 parties de divers auteurs' (Antwerp, 1543-1550); 'Si par souffrir', in 'Trente Chansons musicales à 4 parties' (Paris, 1539); 'Trente et une Chansons musicales à 4 parties' (1529)<sup>2</sup>; and two songs in 'Trente-cinq Livres de chansons nouvelles' (1533-49).<sup>3</sup>

H. C. C., adds.

<sup>1</sup> See L. Torchi, 'Rivista musicale', XIII.

<sup>2</sup> Contains 'Vire, vire Jan', reprinted 1897 by Henry Expert in 'Les Maîtres musiciens de la Renaissance', V.

<sup>3</sup> Collections issued by P. Attaignant, other publishers were Moderne, 1532, Ott, 1537, Gardano, 1539, Salubinger, 1540, Susato, 1546-47, etc.

**COURVOISIER, Walter** (b. Riehen nr. Basel, 7 Feb. 1875; d. Locarno, 27 Dec. 1931).

Swiss composer and teacher. He spent most of his life in Germany, having studied at Munich under Ludwig Thuille and married his daughter. He conducted the Kaim Orchestra there in 1907, became teacher at the Academy of Music in 1910 and professor there in 1919, in succession to Friedrich Klose, another Germanized Swiss composer. A number of younger Swiss musicians went to him for study at Munich, including Burkhard and Sutermeister.

As a composer Courvoisier devoted himself particularly to song-writing ('Geistliche Lieder', 'Altdeutsche Lieder', 'Kinderlieder', etc.), where he based an entirely personal style on the principles of Hugo Wolf. But his six suites for unaccompanied violin are also of interest as a synthesis of Bach's linear manner and modern German harmony. Other works by him are the operas 'Lancelot und Elaine', after Tennyson (Munich, 1917; Basel, 1918), 'Die Krahnen' (Munich, 1921) and 'Der Sunde Zauberei', after Calderón (not produced); 'Totenfeier' (also called 'Auferstehung') for solo voices, chorus and orchestra (1917), symphonic prologue for Carl Spitteler's 'Olympischer Frühling' (1906); numerous choruses, some pianoforte pieces, etc.

A. L., adds.

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**COUSIN JACQUES.** See BEFFROY DE REIGNY.

**COUSINEAU, Georges** (b. ?; d. ?);

**COUSINEAU, Jacques-Georges** (b. Paris, 13 Jan. 1760; d. Paris, 1824).

French harp makers and harpists. The father appeared as a music publisher in Paris in 1766 and was a member of the guild of instrument makers in 1769. He was one of the first to import pianofortes from England into France (1773). He also became famous as a maker of harps and a virtuoso on that instrument.

His son joined in the business in 1775 and both were given the title of Luthier-in-Ordinary to the Queen. But Jacques, while devoting much of his time to the making of instruments, was best known as a virtuoso player. He was harpist at the Paris Opéra in 1780 and soloist at a Concert Spirituel the following year. In 1780 also he published his first work, a volume of sonatas for his instrument. This was followed by more than twenty further collections and an excellent 'Méthode'. Father and son together did much to improve the harp, and in 1782 the Abbé Roussier presented to the Académie des Sciences a memoir on their new instrument tuned in C<sub>4</sub>, and furnished with a double row of pedals, thus enabling the player to produce the semitones



both diatonic and chromatic (perfected later by Érard in a more practical manner). In 1799 they patented an invention for stretching the strings, and in 1803 one for strengthening the tone-quality.

M. P.

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**Cousins, J. H.** See BAX (song).

**COUSSEMAKER, Charles Edmond**

**Henri de** (b. Bailleul, Nord, 19 Apr. 1805; d. Bourbourg, Nord, 12 Jan. 1876).

French musical historian. His family is traced back to the 15th century and had for many generations held magisterial posts in Bailleul. His father, a Juge de Paix, destined him for the law; but his musical aptitude was such that at the age of ten he could play any piece upon the pianoforte at sight. He also learned the violin and cello. He was educated at the Lycée Douai and took lessons in harmony from Moreau, organist of Saint-Pierre. In 1825 he went to Paris, and studied composition, etc., under Reicha and others. The recent researches of Fétis had roused a general interest in the history of music, and Coussemaker's attention was turned in that direction. Having completed his legal studies he was appointed judge successively at Douai, where he continued to study music with Victor Lefebvre, at Bergues, Hazebrouck, Dunkerque and Lille. He was a member of the Institut for twenty years and belonged to several other learned societies, besides being a Chevalier of the Legion of Honour and of the order of Leopold of Belgium. His musical works are:

'Mémoire sur Hucbald . . .' (1841).

'Notices sur les collections musicales de la Bibliothèque de Cambrai . . .' (1843).

'Histoire de l'harmonie au moyen-âge' (1852).

'Trois Chants historiques' (1854).

'Essai sur les instruments de musique au moyen-âge' (1856).

'Chants populaires des Flamands' (1856).

'Chants liturgiques de Thomas à Kempis' (1856).

'Notice sur un manuscrit musical . . . de St. Dié' (1859).

'Dramas liturgiques . . .' (1860).

'La Messe du XIII<sup>e</sup> siècle . . .' (1861).

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He also edited the works of Adam de La Halle (Paris, 1872) and Tinctor's treatise (1875). At the time of his death he was preparing a continuation of his 'L'Art harmonique' to the 14th century. His legal writings are good, especially one on Flemish law. In early life he

composed some masses and other church music and published a volume of songs. In spite of certain errors his works form a most important contribution to the history of music.

F. G.

**COUSSER.** See KUSSER.

**COUSU, Antoine de** (b. Amiens, ?; d. Saint-Quentin, 11 Aug. 1658).

French singer and theorist. He was first a singer at the Sainte-Chapelle in Paris, afterwards choirmaster at Noyon and finally canon at Saint-Quentin. He wrote 'La Musique universelle' (1658), one of the earliest works dealing with hidden fifths and octaves. Riemann thinks that a 4-part fantasy in Kircher's 'Musurgia' by "Jean Cousu" is probably attributable to Antoine. E. v. d. s.

BIB.—THOMAN, E., 'Antoine de Cousu' (Paris, 1866)

**COUVIN** (Opera). See AUBER.

**COVENT GARDEN THEATRE.** What is now the Royal Opera in London and, in spite of the spasmodic cultivation of opera in England, one of the great musical theatres in the world, was opened on 7 Dec. 1732 under the management of John Rich. He moved there with all his company from the theatre he had previously directed in Lincoln's Inn Fields.<sup>2</sup>

Though licensed for the performance of the higher class of dramatic works, to which the name of "legitimate" is given, Covent Garden Theatre has been the scene of all kinds of theatrical productions; and two years after the first opening of the theatre, in 1734, we find the bill for 11 Mar. announcing

a comedy called *The Way of the World*, by the late Mr Congreve, with entertainments of dancing, particularly the Scottish dance, by Mr. Glover and Mrs. Laguerre, Mr. Le Sac and Miss Boston, Mr. de la Garde and Mrs. Ogden; with a new dance called *Pigmalion*, performed by Mr. Malter and Mlle. Sallé

"No servants", it is stated, in a notification at the end of the programme, "will be permitted to keep places on the stage" Mlle Sallé is said on this occasion to have produced the first complete *ballet d'action* ever presented on the stage. She at the same time introduced important reforms in theatrical costume. In the autumn of the same year (1734) Handel opened his first season there with a ballet and 'Il pastor fido', and his subsequent operas with the majority of the oratorios were produced there. Next to him, but at a considerable distance both in time and artistic importance, the chief composer of eminence connected with the theatre was Bishop, who between 1810 and 1824 produced at Covent Garden no less than fifty musical works of various kinds, including 'Guy Mannering',

<sup>2</sup> In continuation of Gerbert's 'Scriptores ecclesiastici', together with which it forms one of the most important collections of early sources of musical scholarship. For contents see SCRIPTORES.

<sup>2</sup> This theatre's subsequent history is as follows: burnt on the night of 19 Sept. 1808; new theatre opened 18 Sept. 1809; converted into an opera-house, 1847; burnt down, 5 Mar. 1856; reconstructed and opened again as an opera-house, 15 May 1858.

'The Miller and his Men', 'The Slave' and 'Clari', besides adaptations of Rossini's 'Barber of Seville', Mozart's 'Marriage of Figaro' and other celebrated operas. Weber's 'Freischütz', soon after its production in Germany, was brought out in an English version both at Covent Garden and at Drury Lane (1824). So great was its success that Weber was requested to compose for Covent Garden an entirely new opera. 'Oberon', the work in question, was brought out 12 Apr. 1826, when, though much admired, it failed to achieve such popularity as 'Der Freischütz' had obtained. It has been said that Weber was much affected by the coolness with which 'Oberon' was received. Scudo, the eminent French critic, writing on this subject in the 'Revue des Deux Mondes', records the fact that 'Oberon' was very successful on its first production at Covent Garden and adds that it was "received with enthusiasm by those who were able to comprehend it".

ITALIAN OPERA.—Between 1826 and 1846 operas and musical dramas were from time to time played at Covent Garden. But it was not until 1846 that the theatre was turned permanently into an opera-house. With the interior reconstructed by Albano, it was opened, in the words of the prospectus, "for a more perfect representation of the lyric drama than has yet been attained in this country". The director was Frederick Beale (of the firm of Cramer, Beale & Co.), with whom was associated Persiani, husband of the eminent prima donna of that name and others. The musical conductor was Costa. In the company were included Grisi and Mario, who with Costa and nearly all the members of his orchestra had suddenly left Her Majesty's Theatre for the new enterprise, in which they were joined by Persiani, Tamburini, Ronconi and Alboni who, on the opening night—6 Apr. 1847—sang (as Arsace in 'Semiramide') for the first time on this side of the Alps.

The management of the Royal Italian Opera, as the new musical theatre was called, passed after a short time into the hands of Delafield, who was aided by Gye; and after Delafield's bankruptcy the establishment was carried on solely by Gye (1851), who, when the theatre was burned down in 1856, rebuilt it at his own expense from the design of Edward Barry, R.A. Adelina Patti made her debut at the Royal Italian Opera in 1861, when she sang for the first time on the boards of a European theatre. Lucca and Albani, Tamberlik and Graziani, may be mentioned among other artists of European fame who appeared at the Royal Italian Opera.

CONCERTS AND ENGLISH OPERA.—For some dozen years (between 1840 and 1855) Jullien directed promenade concerts at this theatre; and from time to time, during the winter

months, performances of English opera were given at Covent Garden. Thus Balfe's 'The Puritan's Daughter', 'Satanella' and 'The Armourer of Nantes', Wallace's 'Lurline' and Benedict's 'Lily of Killarney' were produced there under the management of Louisa Pyne and William Harrison.

INTERNATIONAL OPERA.—The Royal Italian Opera suffered financial collapse soon after the season of 1884, and between that date and the beginning of the prosperous régime of Sir Augustus Harris, a few seasons of opera were managed by an impresario named Lago. In 1888 Harris opened with a very large subscription and with a company which he had formed at Drury Lane in the previous year. From that date until his death in June 1896 success followed all that he undertook, and the Royal Opera (as it was called from 1892 onwards) once more drew all the world to Covent Garden. It was during Harris's management that Wagner's 'Der Ring des Nibelungen' was first given as a whole at Covent Garden (June 1892) under Mahler. After Harris's death the Grand Opera Syndicate became lessees of the theatre, and the traditions established by Harris were maintained until the first world war brought an interruption in 1914. Under this management were given brilliant performances of the 'Ring', conducted first by Mottl (1898), later by Richter (beginning 1903). Both German and French opera took an equal place with Italian works, and the custom was established of performing operas in the languages in which they were composed.

The house was closed from the summer of 1914 till 1919. Sir Thomas Beecham took charge of the two summer seasons of 1919 and 1920, but London was again without its Royal Opera in 1921. The Carl Rosa Opera Company and the British National Opera Company rented the house from the syndicate for short seasons of opera in English between 1921 and 1924. On 5 May 1924 the Grand Opera Syndicate (chairman, H. V. Higgins) resumed operations with a German company, and the London Opera Syndicate, leasing the house from the Grand Opera Syndicate, gave "international" seasons in 1925-27.

H. S. E., adds.

BETWEEN WARS.—The later years of Covent Garden's history as an opera-house were chiefly remarkable for the number of organizations, syndicates and companies which took temporary control. The London Opera Syndicate began the process, as stated above, by leasing the house from the Grand Opera Syndicate through three summer seasons, 1925-27. The London Opera Syndicate was inspired by the late Mrs Samuel Courtauld, managed by Colonel Eustace W. Blois, and the musical direction was in the hands of Bruno Walter. In 1928 a new governing body, the Covent

Garden Opera Syndicate, with Colonel Blois as managing director, superseded the London Opera Syndicate and provided international opera seasons through three years, combined with seasons by Diaghilev's Russian Ballet. It was during this period that the Chancellor of the Exchequer first granted a government subsidy to opera at Covent Garden to be paid by the Postmaster-General through the B.B.C. In 1931 the Covent Garden Touring Company was formed under Blois, which toured the provinces. The next year, 1932, Beecham returned as principal conductor. Blois died on 16 May 1933, and in the same year Beecham became artistic director. At the end of the 1939 season he declared his intention of withdrawing for a time from conducting operas, but announced his scheme for an "international" season in 1940. For three years, 1934-36, Geoffrey Toye was managing director to a syndicate formed under Philip Hill, Chairman of Covent Garden Properties, Ltd. The 1939 season was given under the auspices of the London Philharmonic Concert Society.

Such varying fortunes in management have necessarily meant a considerable variation in types and standards of performance. Seasons have been shortened, and summer seasons of ballet have been added. The opera season of 1939 lasted only from 1 May to 16 June. In the Coronation Year, 1937, a particularly elaborate programme was devised which included the visit of the company of the Paris Opéra to give the first performance in England of Dukas's 'Ariane et Barbe-Bleue'. It also included the first performance, under the composer's direction, of Eugene Goossens's three-act opera 'Don Juan de Mañara'.

Occasional short seasons of opera were given in the winter at Covent Garden. In 1935 Sir Thomas Beecham gave an autumn season with a company which subsequently took the repertory on tour in the provinces. It included the first performance of Delius's 'Koanga'. In 1936 the Dresden Opera visited the House, giving distinguished performances of famous German operas. In the same year a short season, directed by Albert Coates, produced his opera 'Pickwick' and other English works.

H. C. C.

OPERA IN ENGLISH.—An entirely new phase was entered upon in 1946, when at last the great international house became a centre for productions on a large scale of opera in the vernacular. David Webster was appointed managing director and Karl Rankl musical director and chief conductor. Messrs. Boosey & Hawkes took a financial interest in the venture to a considerable extent and a very substantial government subsidy was secured, not involving any direct State control, but to be administered at the discretion of the Arts Council of Great Britain.

Great stress was laid on lavish productions, each opera being newly staged with scenic designs by well-known artists, some of them experienced in stage work, others commissioned experimentally on account of distinguished work done in their own sphere. The results often turned out to be beautiful, and they were never less than interesting. In this respect Covent Garden had, in fact, become as progressive as any continental opera-house, and more so than most, and only on one or two occasions did enterprise turn into freakishness, as in the notorious production of Strauss's 'Salome', with designs by Dali, in 1949. Among the most spectacular and handsome productions were the sets and dresses for Purcell's 'Fairy Queen' by Michael Ayrton, Mozart's 'Magic Flute' by Oliver Messel and Puccini's 'Turandot' by Leslie Hurry; the finest of all was Messel's setting for Tchaikovsky's 'Queen of Spades'.

On the musical side the management was faced with far greater difficulties, in the choice of both conductors and singers. No musical leadership comparable with that of, for example, Mahler, Walter or Beecham was to be secured, though criticism could not complain of any lack of hard and painstaking work. Singers to whom the English language is native and who at the same time had adequate stage experience were simply not to be had in sufficient numbers to fill the casts of a considerable repertory. A good many foreign artists of greater or less distinction had therefore to be resorted to, with the result that all sorts of strange accents have been heard from the Covent Garden stage, with a disturbing and sometimes unfortunately comic effect, and that there were even occasional relapses into the original languages of the operas, not excluding Russian. There was also the drawback that it became only too obvious now and again that the foreign artists were obsessed with a sense of their superiority, justified as a rule in so far as operatic experience was concerned, but by no means always by better voices or greater talent.

What became evident as the seasons went on was that opera in English on the scale it has to be produced at a great house like Covent Garden—a house, moreover, laden with an almost oppressive weight of great traditions—required years of schooling and maturing before it could settle down to a new tradition of its own and produce uniformly great work by sheer experience and routine. Meanwhile it was possible sometimes to welcome a superior all-round performance and more often to find promise and pleasure in ventures that could perhaps not have been looked for at more settled establishments. The revival of 'The Fairy Queen' made a good start in this direction, the performance of

'Boris' in the original, not in Rimsky-Korsakov's edition, was an event, and if 'Salome' was a temporary disaster, it was at least not one due to staleness or timidity.

On the whole the repertory has so far consisted of accepted masterpieces in English translations, sometimes newly made for Covent Garden. Works by English composers, apart from Purcell and Benjamin Britten ('Peter Grimes', 'Billy Budd' and 'Gloriana') have in the nature of things been scarce, but Covent Garden has introduced at any rate two full-scale new operas by English composers, Arthur Bliss's 'The Olympians', the libretto of which is by a distinguished English playwright, J. B. Priestley, and Vaughan Williams's Bunyan opera 'The Pilgrim's Progress'.

THE SITE.—Visitors to London are often heard to express surprise that the Royal Opera-House of the British capital should stand in an unimpressive thoroughfare opposite Bow Street Police Station and be surrounded by narrow streets too often littered with vegetable refuse. But it should be remembered that the venerable theatre was there first, though not in its present state, two houses having been burnt down (1808 and 1856) before the present building was opened on 15 May 1858. That the London flower, fruit and vegetable market should have been opened so near the Opera was unfortunate, the more so because the square on which it stands was once a beautiful open space surrounded by arcaded houses in the Italian style (still standing on the north side), with Inigo Jones's St. Paul's Church forming a centre-piece to the design. This large square, familiarly known as the *piazza*, and probably first so called by the Italian singers at the Opera, must once have been used as a promenade during the intervals of the performances and have made opera-goers feel almost as much in Italy as they were inside the house, which is now old-fashioned and in some ways inconvenient, but retains a beauty, dignity and atmosphere of its own which never fails to delight and impress all but the most unimaginative visitors.

E. B.

BIBL.—NORTHCOTT, RICHARD, 'Covent Garden and the Royal Opera' (London, 1924).  
SAXE WYNDHAM, H., 'The Annals of Covent Garden Theatre' (London, n.d.).  
SHAWE-TAYLOR, DESMOND, 'Covent Garden' ('World of Music' series) (London, 1948).

**COVENTRY & HOLLIER.** English firm of music sellers and publishers, established in London. They were at 71 Dean Street, Soho, from about 1833 to 1848. They published a number of important works, many from plates taken over when they succeeded Thomas Preston at 71 Dean Street. Preston and his father had acquired at various times stock and plates of Robert Bremner, Thomas Skillern, H. Wright and others, in-

cluding many of Handel's works originally issued by Walsh, Randall, etc. Some of these plates were acquired by J. Alfred Novello in 1849, after the partnership of Coventry & Hollier was dissolved. From about 1848 to 1851 Charles Coventry continued alone at 71 Dean Street, and at the sale of his stock-in-trade in 1851 Novello purchased another 4780 plates of sacred works, and subsequently reissued from some of them.

W. C. S.

**Coverdale, Myles.** See Vaughan Williams (3 choral hymns).

**COW HORN** (Ger *Sterhorn* = bull horn). A primitive instrument originally made, as its name shows, of the horn of a bull or cow and capable of sounding a single note only, varying according to size. It was the war horn or great bugle horn of antiquity and the early middle ages. Wagner, who calls it *Sterhorn*, requires its sound off-stage in 'Der Ring des Nibelungen', thus: in 'Die Walküre', Act II, written c; in 'Götterdämmerung', Acts II and III, three *Sterhorns* written c', d<sup>b</sup> and d', but played an octave lower. A set of three special instruments is made for this. They are straight tubes of brass (the C horn is 41 ins. long) with an exact conical bore which expands from a socket for a trombone mouth-piece at one end to an orifice 2½ ins. across at the other; there is no bell flare. Their fundamentals are sounded *fortissimo* by three trombonists in the wings. Wagner also uses the cow horn for the Night Watchman in 'Die Meistersinger'.

In the finale of his 'Spring Symphony' (1949) Benjamin Britten requires the rather raucous sound of a cow horn in C, but since he was not content with this single note, a special instrument of brass was made for him by Messrs. Boosey & Hawkes, not greatly different from the *Sterhorn*, but larger and of greater length. Two keys were added to it to produce notes a perfect fourth on either side of the c' which is the instrument's natural note: g and f'.

A. B.

**COWARD, (Sir) Henry** (b. Liverpool, 26 Nov. 1849; d. Sheffield 10 June 1944).

English chorus-master and choral conductor. His father was a Sheffield grinder who had given up this trade and became a banjoist and "nigger minstrel", and later a publican at Liverpool; his mother was a good singer. After the father's death the family moved back to Sheffield where, at the age of nine, the boy was put to learn the trade of cutler. Almost entirely without schooling, even of the most elementary kind, he taught himself to read and write and made good progress at his trade, winning a number of prizes for craftsmanship. He attended tonic sol-fa classes, and at the age of seventeen started one of his own, which later gave several

concerts. At twenty-two he threw up his trade and became a pupil-teacher, advancing with remarkable rapidity to the position of headmaster of an elementary school. Meanwhile he was still working hard as a conductor and in 1876 formed a choral body, the Sheffield Tonic Sol-fa Association, which developed in a few years into a first-rate choral society, the Sheffield Musical Union.

In 1887 the school of which he was the head was merged into another larger one, and he decided to make music his profession. Eighteen months later he had taken the degree of B.Mus. at Oxford, proceeding in due course to that of D.Mus. He was much in demand as a conductor of large bodies of singers connected with outdoor festivals; on the occasion of a visit of Queen Victoria to Sheffield in 1887 he had about 60,000 children under his baton. His greatest opportunity occurred, however, when in 1895 he was appointed chorus-master, with August Manns as conductor, of the then newly formed Sheffield Musical Festival. At one stroke the fame of Sheffield choral singing and of Coward as chorus-master was made.

In 1906 Coward was invited to take a chorus to the Rhine Provinces, and for this purpose he called in the assistance of the Sheffield Musical Union and the Leeds Choral Union, the two principal permanent choral bodies with which he was associated. Concerts were given at Cologne, Dusseldorf and Frankfurt o/M., with the assistance of local orchestras, Elgar's 'The Dream of Gerontius' and Handel's 'Messiah' being the principal works performed. The great success of this tour led to a longer one during the summer of 1910, when Dusseldorf, Aachen, Essen, Leipzig and Dresden were visited. Between these two tours several visits had been made by the Sheffield Choral Union to London, Birmingham and Arundel, with equal success, and in 1908 a long tour in Canada was undertaken by a choir of two hundred drawn chiefly from that society. Eleven days were spent there, sixteen concerts, some with and some without orchestra, being given at Montreal, Quebec, Toronto, Ottawa and other towns.

This tour had been proposed and organized by Dr. C. A. E. Harriss, a well-known Canadian musician and entrepreneur, who at the close of it again suggested a world tour by the same or a similar choir, the places to be visited being in the British Dominions and the U.S.A. This took place in 1911, among the many places visited being Halifax (Nova Scotia), the chief Canadian towns, Chicago, Winnipeg, Vancouver, Victoria (B.C.), Honolulu, Brisbane, Adelaide, Perth, Wellington, Sydney, Auckland, Melbourne, Durban and Capetown. As this lasted six months Coward drew on a wider area than previously for his chorus, with

the result that the success was less complete, some American criticisms being particularly disparaging. Of Coward's own powers, however, there was no question.

Besides his activities centring on Sheffield, Coward was the conductor of large choral bodies at Leeds, Huddersfield, Preston, Derby, Newcastle-on-Tyne, Glasgow and other places. His services as judge at competitive festivals were much in demand, and he had considerable influence as a lecturer and as a humorous and instructive writer in local newspapers, besides composing a number of agreeable if undistinguished cantatas and shorter works. He received knighthood in 1926. He is also the author of a useful treatise on choral singing.

H. A.

BIBL.—RODGERS, J. A., 'Dr Henry Coward, the Pioneer Chorus-Master' (London, 1911)  
'Sir Henry Coward': Obituary Article (Mus. T., July 1944).

**COWARD, James** (b. London, 25 Jan. 1824; d. London, 22 Jan. 1880).

English organist, conductor and composer. He entered the choir of Westminster Abbey in London at an early age. He was given the appointment of organist at the parish church, Lambeth, and at the opening of the Crystal Palace at Sydenham in 1857 he received a similar appointment there, which he retained until his death, which took place at his house in Lupus Street.

He held various church appointments in addition to this, being at one time or another organist of St. George's, Bloomsbury, and St. Magnus the Martyr, London Bridge. He was conductor of the Western Madrigal Society from 1864 to 1872 and directed also the Abbey and City Glee Clubs for some time before his death. He was for some time organist to the Sacred Harmonic Society and the Grand Lodge of Freemasons. Although best known by his brilliant transcriptions for the organ of operatic melodies, etc., his published works show him to have possessed considerable musical knowledge and artistic feeling. They include an anthem, 'O Lord, correct me'; 'Sing unto God', a canon four in two; two other canons; 'Ten Glee's', 1857; 'Ten Glee's and a Madrigal', 1871; besides many pieces for pianoforte, organ, etc. He had a remarkable power of improvisation.

J. A. F.-M.

**Coward, Noel.** See ADDINELL ('Sigh no More', revue, 'Blithe Spirit', film).

**COWDEN, John.** See ENGLISH MUSICIANS ABROAD.

**COWELL, Henry (Dixon)** (b. Menlo Park, California, 11 Mar. 1897).

American pianist and composer. He was the son of an Irish Episcopal Dean of Kildare. He started violin study at the age of five and at eight was already composing. He received his first real training in music from Chas.

Seeger at the University of California and after an interlude of service in the Army in the first world war continued his studies with Woodman at the New York Institute of Applied Music. In 1931-32 he received the Guggenheim Fellowship, which enabled him to study comparative musicology at the University of Berlin.

Cowell made several tours of Europe and America in the capacity of concert pianist, and was one of the earliest American composers heard abroad, where he provoked scenes bordering on riots by his extremely experimental pianoforte music. He originated the term "tone cluster", an expression that has become part of the musical vocabulary in the U.S.A. It is a term for large bunches of notes to be played with whole hand, fist or, on occasions, forearm, effects which, together with the specified plucking or stroking of pianoforte strings, were characteristic of one period of his writing.

Henry Cowell has for many years been a champion of American composers and their music; he is the founder of 'New Music Quarterly', New Music Quarterly Recordings and New Music Orchestral Series. He is an active member of many modern music organizations, and has been both editor of and contributor to 'American Composers on American Music', a symposium published by the Stanford University Press.

He has been instructor and lecturer in Music at the New School for Social Research, N.Y.C., at Stanford University, Mills College, Cal., and the University of California. As a composer Cowell has been a stimulating influence for many young composers, especially those on the west coast, where his percussion orchestras and experiments in percussion and rhythmic compositions gained him an enthusiastic following. In 1932 Cowell gave a demonstration in New York of the "Rhythmicon", an instrument he had developed in collaboration with Lev Theremin, designed to produce all kinds of rhythmic combinations.

Cowell's Concerto for pianoforte and orchestra, his 'Reel', 'Synchrony', 'Old American Country Set', 'Tales of our Countryside', 'Schoonthree' and many other works have been heard extensively in the U.S.A., Havana, South America and France, and his chamber works have also been played in both Europe and the U.S.A. Among his commissions have been one for the League of Composers and another for the Cincinnati Symphony Orchestra.

There is a persistent undercurrent of folk material audible in most of Henry Cowell's works, though they vary very much according to their particular function and particular instrumentation. He has written in almost all

the usual musical forms and has invented forms of his own, one of which, "Hymn and Fuguing Tune", has been employed for various different ensembles, including voices. He has been a pioneer also in the field of band music, and was one of the first American composers to turn his attention to this field. His instrumentation is often brilliant and his musical style melodic, whimsical and very free.

Cowell's works, too numerous to be completely listed, number some 500 and include four symphonies, 'Hymn and Fuguing Tune' Nos. 1, 2, 3, 4, 5, 'Rhythmicana' for rhythmicon and orchestra, a Festival Overture 'To America' for chorus and two simultaneous orchestras, many suites for orchestra and chamber orchestra, various sonatas for pianoforte and solo instrument, and two string quartets. There are also two ballets, 'The Building of Banba' for soprano, alto, tenor, two basses, chorus and orchestra of 14, and 'Atlantis' for 3 voices and orchestra.

P. G.-H.

**COWEN, (Sir) Frederic (Hymen)** (originally **Hymen Frederick**) (b Kingston, Jamaica, 29 Jan. 1852, d. London 6 Oct. 1935).

English pianist, conductor and composer. He was brought by his parents to England at the age of four and even in earliest childhood exhibited an extraordinary love of music; he published a waltz at the age of six and in 1860 composed an operetta called 'Garibaldi, or The Rival Patriots', to a libretto by his sister, aged seventeen. In Nov. of the same year he became a pupil of Goss and Benedict, and by 1863 was advanced enough to give a morning concert (or pianoforte recital) in the concert-room of Her Majesty's Theatre, playing a number of pieces from memory. In 1864 he played Mendelssohn's D minor Concerto at Dudley House, at a concert at which Joachim and Santley appeared. In 1865, also at Dudley House (the composer's father was private secretary to the Earl of Dudley), a Trio in A major, composed by Cowen, was played by himself, Joachim and Pezze. In the same year he competed successfully for the Mendelssohn Scholarship, but this was relinquished, as his parents objected to giving up the control of their son.

They took him to Leipzig, where he entered the Conservatory as a pupil of Plaidy, Moscheles, Reinecke, Richter and Hauptmann. A string Quartet was played at the Conservatory in Jan. 1866, but his residence abroad was cut short by the war between Prussia and Austria, and he returned to England, appearing as a composer for the orchestra with an Overture in D minor played at Mallon's promenade concerts at Covent Garden. He appeared elsewhere as a pianist



a few times, and in Oct. 1867 entered the Stern Conservatory in Berlin, where he studied under Kiel and laid the foundation of his remarkable skill as a conductor. He stayed less than a year abroad, returning to London in 1868 and playing at various concerts, such as the Philharmonic, the Monday Popular and elsewhere.

Cowen made his most prominent appearance as a composer on 9 Dec. 1869 at a concert in St. James's Hall, where were produced his Symphony in C minor and pianoforte Concerto in A minor.

From that time Cowen was recognized primarily as a composer, but as, even for a young man so highly gifted as he, composition was not yet a practical means of livelihood, he undertook to act as accompanist to Mapleson's concert-party and assistant accompanist at Her Majesty's Theatre under Costa who got him his first festival commission, as a result of which 'The Corsair' was brought out at Birmingham in 1876. In the same year his first opera, 'Pauline', was produced by the Carl Rosa Company at the Lyceum Theatre in London. It was the production of his 'Scandinavian Symphony' at St. James's Hall on 18 Dec. 1880 that gave Cowen his place among the most prominent of English composers. The Symphony rapidly made its way on the Continent and in America, and as the work of one who never had a lesson in orchestration it is a very remarkable feat. Local colour is used with admirable felicity, and there is little wonder that it soon became popular. In 1881 his 'St Ursula' at Norwich enhanced his fame, and in 1884 he conducted five concerts for the Philharmonic Society. From 1888 to 1892 he was permanent conductor of the society, appointed on the resignation of Sullivan; and in 1888 he went to Melbourne, where he conducted the daily orchestral concerts at the Centennial Exhibition for six months, receiving the unprecedented sum of £5000 for the engagement. He conducted the Hallé Orchestra in Manchester in 1896-99; the Liverpool Philharmonic Society in 1896-1913 and the Bradford Festival Choral Society and Subscription Concerts from the same date. He conducted the Bradford Permanent Orchestra in 1899-1902 and the Scarborough Festival of 1899. In 1900 he was again appointed, in succession to Sir Alexander Mackenzie, as conductor of the Philharmonic Society and conducted its concerts regularly until 1907 and occasionally later. In this capacity some of his best work was done, for he raised the society to a higher position than it had held since the death of Costa. The conductorship of the Scottish Orchestra was added to Cowen's other appointments in 1900, that of the Cardiff Festival in 1902 and that of the Handel Festival in 1903.

In Nov. 1900 the honorary degree of Mus.D. was conferred upon him by the University of Cambridge and in 1910 by Edinburgh. He received the honour of knighthood in 1911. Four Cardiff Festivals were held under his direction (1902-10) and at the last of them the most important composition of his later years, 'The Veil', was produced. Cowen conducted all the triennial Handel Festivals from his appointment until the break caused by the first world war, and two since (1920, 1923).

Cowen's music is marked by a certain fantastic grace that is all his own; for this reason he succeeds best in subjects that deal with fairy tales and the like. Here he is always in his element, and the variety of treatment which he showed in a long succession of choral and orchestral works of this kind is very remarkable. Some of his many songs are genuinely expressive, and in his operas there are things in which the deeper emotions are skilfully handled; but it is in the lighter moods that he is most successful.

The following is a list of Cowen's more important works.

#### OPERAS

- 'Garibaldi, or The Rival Patriots', operetta (1860).
- 'Pauline' (libretto by Henry Hersee, based on Bulwer Lytton's 'The Lady of Lyons'), 4 acts, prod. London, Lyceum Theatre, 22 Nov. 1876.
- 'Thorgim' (lib. by Joseph Benett, based on the Icelandic legend 'Viglund the Fair'), 4 acts, prod. London, Drury Lane Theatre, 22 Apr. 1890.
- 'Signa' (lib. by Gilbert Arthur A'Beckett, H. A. Rudall & Frederick Edward Weatherly, based on Ouida's novel), 3 acts, prod. Milan, Teatro dal Verme (trans. by Giovanni Andrea Mazzucato), 12 Nov. 1894; London, Covent Garden Theatre (reduced to 2 acts), 30 June 1894.
- 'Harold, or The Norman Conquest' (lib. by Sir Edward Malet), 3 acts, prod. London, Covent Garden Theatre, 8 June 1895.

#### BALLETS

- 'Monica's Blue Boy', pantomime.
- 'Cupid's Conspiracy', comedy ballet (1918).

#### INCIDENTAL MUSIC

- 'The Maid of Orleans' (1871).
- 'The Enchanted Cottage' (Finero) (1922).

#### CHORAL WORKS

- 'The Rose Maiden', cantata (1870).
- 'The Corsair', cantata (Birmingham, 1876).
- 'The Deluge', oratorio (Brighton, 1878).
- 'St. Ursula', oratorio (Norwich, 1881).
- 'The Sleeping Beauty', cantata (Birmingham, 1885).
- 'Ruth', oratorio (Worcester, 1887).
- 'Song of Thanksgiving' (Melbourne, 1888).
- 'St. John's Eve', cantata (1889).
- 'The Water Lily', cantata (Norwich, 1893).
- 'The Transfiguration', oratorio (Gloucester, 1895).
- 'All Hail the glorious reign', Jubilee ode (1897).
- 'Ode to the Passions' (Collins) (Leeds, 1898).
- 'Coronation Ode' (Norwich, 1902).
- 'John Gilpin' (Cowper) (Cardiff, 1904).
- 'He giveth His beloved sleep' (Cardiff, 1907).
- 'The Veil' (Robert Buchanan) (Cardiff, 1910).
- Also cantatas for women's voices: 'Summer on the River', 'Christmas Scenes', 'The Rose of Life', 'A Daughter of the Sea', 'Village Scenes', 'The Fairies' Spring'; anthems, part songs, &c.

#### ORCHESTRAL WORKS

- Overture, D mi (1866).
- Symphony No. 1, C mi. (1869).



- Festiva Overture (Norwich, 1872).  
 Symphony No. 2, F m. (1872).  
 Symphony No. 3, 'Scandinavian', C m. (1880).  
 'The Language of Flowers', Suite I (1880).  
 Characteristic Overture 'Niagara' (1881).  
 'Sinfonietta', A m. (1881).  
 'In the Olden Time' for sts (1883).  
 Symphony No. 4, 'Welsh', Bb m. (1884).  
 Symphony No. 5, F m. (1887).  
 'In Fairyland' (1896).  
 Symphony No. 6, 'Idyllic', E m. (1897).  
 'The Butterfly's Ball' (1901).  
 'A Fantasy of Life and Love' (1901).  
 Coronation March (1902).  
 'Indian Rhapsody' (1903).  
 2 Pieces for small orch. (1903)  
   1 Childhood.  
   2 Girlhood.  
 'Four Old English Dances', Set I.  
 'Four Old English Dances', Set II (1905).  
 'The Language of Flowers', Suite II (1914).  
 Also various marches

## SOLO AND ORCHESTRA

- Pf Concerto, A m. (1869).  
 'The Dream of Endymion' for tenor (1897).  
 'Concertstuck' for pf (1900).  
 'Nights of Music', vocal duet (1900).  
 'Réverie' for vn.

## CHAMBER MUSIC

- Trio, A m., for vn, cello & pf. (1865).  
 String Quartet, C m. (1866).

## PIANOFORTE MUSIC

- Sonata.  
 Suite 'Flower Fairies'.  
 Fantasy.  
 'Allegro grazioso'.  
 'Petite Scène de ballet', 4 pieces.  
 Also a number of other pieces

## SONGS

Nearly 300 songs for voice & pf.

J. A. F.-M., adds.

- Cowley, Abraham. See Blow (act-song for Oxford).  
 King (W, songs). Milford ('Drake's Chair', choral work).  
 Purcell (4, sacred song, 7 secular cantatas, 4 vocal duets, 4 songs). Reggio (settings of poems).  
 Schubert (song).  
 Cowley, Hannah. See Arne (4, 'Belle's Stratagem').  
 Carter (C. T., 'Bold Stroke for a Husband', song for).  
 Cowmeadow, J. W. See Haydn ('Alfred', inc. m.).  
 COWPER, Robert<sup>1</sup> (b. ?; c. 1474; d. ?; c. 1530)

English composer. Nothing is known of his life before 16 Nov. 1498, when he was presented by the Crown to "the free Chapel of Snodhill (co. Hereford), in the diocese of Hereford, vacant by the surrender of Robert Fayrefax, one of the Gentlemen of the King's Chapel, resigned".<sup>2</sup> It is thus likely that he had been attached to Henry VII's court. He graduated Mus.B. at Cambridge<sup>3</sup> in 1493 and Mus.D. in 1507. On 4 Nov. 1514 he resigned the Snodhill appointment to Robert Geffrey.<sup>2</sup> On 21 Apr. 1516 he was appointed rector of East Horsley, Surrey, but he resigned this on 13 May for the more lucrative post of rector of Latchington, Essex. On 5 June 1525 his brother, William Cowper, who had been Dean of Bridgenorth since 1515, recommended him to Cromwell for further preferment, as being "well disposed [?] politically] and virtuous,

<sup>1</sup> Also Cooper, Coper or Couper.

<sup>2</sup> Calendar of Patent Rolls of Henry VII.

<sup>3</sup> Venn, 'Alumni Cantabrigienses' (Cambridge, 1922).

and a good *quereman*"; but it is not known with what results, if any. Flood (see Bibl.) suggests that Cowper was a friend of Thomas Ludford's.

Cowper's known works include several motets, 2 madrigals for 3 voices, 'I have been a foster' and 'Farewell, my joy', and a song, 'Petyously constrained am I', all in the B.M. In Wynkyn de Worde's song-book of 1530 are 3 songs for 3 voices, 'In youth, in age', 'So great unkindness' and 'Ut, re, mi'. A catch, 'Alone I live', was published in 1891.<sup>4</sup>

E. B.

BIBL.—FLOOD, W. H. GRATTAN, 'Early Tudor Composers' (Oxford, 1925)

## COWPER, Robert. See COOPER.

Cowper, William. See Cowen ('John Gilpin', cantata). Dunhill (do). Frd (chorus). Latrobe (C, song). Sullivan (hvmn). Waddington ('John Gilpin', cantata).

COX AND BOX. Operetta in 1 act by Sullivan. Libretto by Francis Cowley Burnand based on John Madison Morton's farce 'Box and Cox'. Produced London, Adelphi Theatre, 11 May 1867. 1st perf. abroad, New York, 13 Aug. 1875.

## COX, Arthur. See CARRON.

COX, Harry (b. Amsterdam, 16 Apr. 1923). Belgian pianist and composer of Dutch birth and English origin. He studied at the Royal Flemish Conservatory of Antwerp with Marinus de Jong (pianoforte) and Karel Candael (theory) between 1939 and 1944. Later he went to Geneva as a pupil of Dinu Lipatti for pianoforte and Pierre Wissmer for composition. Since 1950 he has been living in Paris, engaged in further studies with Nadia Boulanger. He has played at several important concerts in Paris, Brussels, Antwerp and Amsterdam, and is a very gifted young musician, extremely severe with himself and serious about his art. His production as a composer is thus still small, but it shows genuine inspiration and an enviable technical skill. His works include the following:

- 'Rondel' for unaccomp chorus.  
 'Pater noster' for unaccomp chorus (1952).  
 'Toccata — Fughetta — Sarabande e rondoletto' for orch. (1949).  
 Suite of Swedish Folksongs for orch (1949).  
 String Quartet, D m. (1951).  
 Quintet, F m., for vn, viola, cello, flute and harp (1952).  
 2 Suites for 2 flutes (1952).  
 Trio for vn, viola and cello, D m. (1953).  
 8 'Pièces enfantines' for pf. (1949).  
 Several Sonatinas for pf.  
 3 Songs (La Fontaine) (1952).  
 3 Inventions for 2 voices & pf. (1951).

A. L. C.

## COX, John (b. ?; d. London, ?).

English 18th-century musical-instrument maker, music seller and publisher. He was at Simpson's music shop, Sweeting's Alley, opposite the east door of the Royal Exchange, London, from 1751 to 1764. Cox married Ann Simpson, the widow of John Simpson, prob-

<sup>4</sup> Plain-Song and Mediaeval Music Society.

ably early in 1751, and continued the business with her as Simpson's Music Shop or John Cox at Simpson's Music Shop until June 1764, when owing to the state of Mrs. Cox's health they gave up business, and Maurice Whittaker, who had been manager for Mrs. Simpson and afterwards for Cox before 1760, advertised that "he carries on the same business in every branch thereof at his Music Shop, the Sign of the Violin, under the North Piazza of the Royal Exchange". Robert Bremner purchased some of the plates at the sale of the stock-in-trade of Simpson's music shop in 1764.

W. G. S.

**Cox, Trenchard.** See Birmingham.

**COXSUN, Robert** (b. ?; d. ?).

English 16th-century organist. He was of the school of John Redford, probably associated with St. Paul's Cathedral in London, since two of his offertories for organ are found in B.M. Add. MS 29,996, which is the main source for early Tudor organ music from this centre.

The offertories are 'Letamini in Domino' (f. 39v), a short composition in three-part harmony, written on a single stave of twelve lines, and 'Veritas mea' (ff. 43-45) which, although a more extended structure than the previous piece, is mostly in two-part harmony, with a third voice entering at important cadences. The more usual twin staves of six or seven lines each are found here.

D. W. S.

**CRAB CANON.** See CANCRIZANS. CANON.

**CRABBE, Armand** (b. Saint-Gilles, Brussels, 23 Apr. 1884; d. Brussels, 24 July 1947).

Belgian baritone singer. He studied at the École de Musique of Saint-Gilles near Brussels, entered the Théâtre de la Monnaie in 1906 and went in 1908 to the U.S.A., where he appeared at the Manhattan Opera House in New York and at the Civic Opera of Chicago until 1914. In the meantime he had appeared during nine successive seasons at the Covent Garden Opera in London. In 1914 he was engaged by the Teatro alla Scala at Milan, where he remained as first baritone until 1916. He then went to Madrid and from there to the Teatro Colón in Buenos Aires. While in South America he also sang in Rio de Janeiro and Montevideo. In 1930 he returned to Europe, where he again appeared at Milan (Scala) and also in Paris (Opéra-Comique) and Antwerp (Flemish Opera). He was appointed professor of singing at the Brussels Conservatoire on 1 Oct. 1937.

Among Crabbé's best parts were Figaro in Rossini's 'Barbiere', Beckmesser in Wagner's 'Mastersingers', the Juggler in Massenet's 'Le Jongleur de Notre-Dame', Marouf in Raubaud's opera of that name (the part specially

arranged for his voice by the composer), Pelléas in Debussy's opera, Prinzeval in Fécier's 'Monna Vanna', etc. He published 'Conseils sur l'art du chant' (Brussels, 1931) and 'L'Art d'Orphée' (Brussels, 1933).

A. L. C.

**Crabbe, George.** See Britten ('Peter Grimes', opera). Peter Grimes (Britten, opera).

**CRACKLE.** A verb used in connection with lute music: to curtail a note or chord. See ORNAMENTS, C (v) (b).

**CRACOVIA CIVITAS.** A Polish hymn in praise of the city of Cracow. The words are by Stanisław Ciołek (b. ?; 1382; d. Poznań, 1437), a priest and poet who became Secretary of State for Foreign Affairs to King Jagiełło and later Bishop of Poznań. He wrote 'Cracovia Civitas' before he left for Poznań. It describes the inhabitants of what was then the capital of Poland. Some authorities have attributed to Ciołek, a man of great abilities, brilliant education and wit, the authorship of the music as well as the words of this hymn. Recent research, however, holds that the music was not written by Ciołek, but by an unknown composer. It is a kind of a monody with an accompaniment in two parts.

C. R. H.

**CRACOVIAK.**

**CRACOVIANNE.** } See KRAKOWIAK.

**Craddock, Charles.** See Fisher (J. A., 'Zobeide', incd. m.).

**CRAIG, Adam** (b. ? Edinburgh, ?; d. Edinburgh, Oct. 1741).

Scottish violinist. He was considered "a good orchestral player" who played principal second violin to McGibbon at the Edinburgh concerts from 1695. He is better known as the compiler of 'A Collection of the Choicest Scots Tunes . . . for the Harpsicord' (Edinburgh, 1730, although there is an undated issue which is probably earlier). At the sale of Lord Colville's music in Nov. 1728 the 'Catalogue of Musick' contained an item marked "Mr. Adam Craig's Works, in one book, folio, MS".

H. G. F.

**BIBL.—FARMER, HENRY G.,** 'History of Music in Scotland' (London, 1947), pp. 251-52.

**GLEN, JOHN,** 'Early Scottish Melodies' (Edinburgh, 1900), pp. 245-46.

**KIMSON, F.,** 'British Music Publishers' (London, 1900), pp. 17, 180, 182.

**TYTLER, WM.,** 'Transactions of the Society of Antiquaries of Scotland' (Edinburgh, 1792), pp. 508-10.

**Craigher, Jacob Nicolaus von.** See Schubert (2 songs).

**Craigie, (Pearl Mary) Teresa.** See Parry (H., 'Repentance', incd. m.).

**CRAMER.** German family of musicians, of Silesian origin.

(x) **Wilhelm Cramer** (b. Mannheim, 1745; d. London, 5 Oct. 1799), violinist. He was the son of Jacob Cramer (1705-77), a violinist in the Mannheim orchestra, and a pupil of Johann Stamitz and Christian Cannabich. When still very young he gave evidence

of unusually brilliant abilities, his contemporaries declaring that his playing united the facility of Lulli with the expression of Franz Benda. He entered the Mannheim orchestra in 1757, but left it in 1772 and went to London, where he was well received and soon obtained a creditable position. His first appearance was on 22 Mar. 1773. He was appointed head of the king's band and leader of the Opera and Pantheon, the Antient Concerts (1780-89) and the Professional Concerts. He was famous as the leader of the Handel Festivals at Westminster Abbey in 1784 and 1787. His last appearance was at the Gloucester Festival of 1799, and he died in Charles Street, Marylebone, that year. As a solo player he was for a time considered without a rival in England till superseded by Salomon and Viotti. He published three Concertos in Paris, as well as several solos and trios, but they are of no great value. One string Trio (Op. 3 No. 2) was reprinted in Vol. XVI of D.T.B. (1915).

(2) **Johann (John) Baptist Cramer** (b. Mannheim, 24 Feb. 1771; d. London, 16 Apr. 1858), pianist, composer and publisher, son of the preceding. He was his father's eldest son and but a year old when the latter settled in London. J. B. Cramer lived and worked there for the greatest part of his life. To his father's instruction on the violin and in the elements of the theory of music pianoforte playing was added, and for this the boy manifested the most decided preference and unmistakable talent. His teachers were a certain Benser, Schroeter and, above all, Clementi, under whom he studied for two years. His first appearance in public took place in 1781. His mind and taste were formed on Handel, Bach, Scarlatti, Haydn and Mozart, and by this means he obtained that musical depth and solidity so conspicuous in his numerous works. He had a course of lessons in thorough-bass from C. F. Abel in 1785, but his knowledge was chiefly acquired through his own study of Kirnberger and Marpurg.

From 1788 Cramer undertook professional tours on the Continent, and in the intervals he lived in London, enjoying a world-wide reputation as pianist and teacher. Forty-two studies for the pianoforte were first published by him in 1804 at 6 Coventry Street, Haymarket. In 1824 he established the firm of J. B. Cramer & Co., music publishers, having been first in business in that line, as Cramer & Keys, as early as 1805 and become a partner of Samuel Chappell in 1812. After a residence of some years abroad, at first (from 1835) at Munich and afterwards in Paris, he returned in 1845 to London. He passed the rest of his life in retirement. There are references to him in Beethoven's letters of 1 June 1815 and 5 Mar. 1818. Ries left on record ('Notizen', p. 99) that John Cramer was the only player of his time

of whom Beethoven had any opinion — "all the rest went for nothing".

A. M., adds. A. L.

J. B. Cramer's playing was distinguished by the astonishingly even cultivation of the two hands, which enabled him, while playing legato, to give an entirely distinct character to florid inner parts and thus attain a remarkable perfection. He was noted among his contemporaries for his expressive touch in adagio, and in this, and in facility for playing at sight, he was able when in Paris to hold his own against the younger and more advanced pianists. His improvisations were for the most part in a style too artistic and involved for general appreciation. Cramer's mechanism exhibits the development between Clementi and Hummel, and is distinguished from the period of Moscheles and Kalkbrenner which followed it by the fact that it aimed more at the cultivation of music in general than at the display of the specific qualities of the instrument. All his works are distinguished by a certain musical solidity, and among his many compositions for pianoforte there are several, including the seven Concertos, which undeniably possess musical vitality. But his 105 sonatas, pianoforte Quartet and Quintet, and countless variations, rondos, fantasias, etc., are now forgotten. In one sphere of composition alone Cramer left a conspicuous and abiding memorial of his powers: his representative work, '84 Studies in two parts of 42 each', is of classical value for its intimate combination of significant musical ideas with the most instructive mechanical passages. It forms the fifth part of his 'Grosse praktische Pianoforte-Schule' and has appeared in numerous editions; the last, revised by Cramer himself, i.e. the original English edition of Cramer & Co., contained, as Op. 81, "16 nouvelles études", making 100 in all. This must be distinguished from the 'Schule der Gelaufigkeit' (Op. 100), also containing 100 daily studies and forming the second part of the 'Grosse Pianoforte-Schule'. It should be used as a preparation for the great 'Études'. A copy of the 'Études', with comments by Beethoven, was discovered in 1893 in the Royal (now State) Library of Berlin, by J. S. Shedlock, who published a selection from the book, with a prefatory account and careful annotations.

E. D., abr.

BIBL.—FEMBAUR, J., '84 Études von J. B. Cramer' (Leipzig, 1901).

SCHLESINGER, T., 'Johann Baptist Cramer und seine Klavierstudien' (Munich, 1928).

See also Abel (4, teacher). Bach (C. P. E., 34, infl. by). Beethoven (*passim*). Bösl (ded.). "Emperor" Concerto. Rouseau's Dream (Vars. on).

(3) **Franz (François) Cramer** (b. ? Mannheim or London, 1772; d. London, 1 Aug. 1848), violinist and conductor, brother of the preceding. He was the second son of Wilhelm

Cramer (1) and no doubt his pupil. He was appointed Master of the King's Music to William IV in 1837, succeeding Christopher Kramer, who in spite of the similarity of the names was not related to the Cramer family. Franz Cramer held the post under Queen Victoria until his death, when he was himself succeeded by George Frederick Anderson. No compositions by him are known, either in print or in manuscript, apart from a single violin Capriccio ('Album Leaf') in the B.M.

A. L.

**CRAMER & CO.** This music-publishing house was founded as Cramer, Addison & Beale in 1824 by J. B. Cramer in partnership with Robert Addison and T. Frederick Beale; the two latter had previously carried on a small business at 120 New Bond Street and had moved to 201 Regent Street in June 1824. Cramer's popularity and influence soon drew numerous customers for the pianoforte music published by the firm and the catalogue was increased until, in 1830, the firm bought many of the music plates belonging to the Royal Harmonic Institution, which contained a considerable portion of works by Clementi, Dussek, Haydn, Herz, Hummel, Mozart and Steibelt, besides a few by Beethoven and Moscheles. Italian songs and duets, English operas (Balfe, Barnett, Benedict and Wallace) and more recent pianoforte music was gradually added.

Between 1835 and 1845 Cramer was much abroad, and in 1844 Addison retired from the business and was succeeded by W. Chappell, when the firm became Cramer, Beale & Chappell. After the death of Cramer in 1858 and the retirement of Chappell in 1861 George Wood, one of a family of Edinburgh and Glasgow music publishers, became partner with Beale, trading as Cramer, Beale & Wood. In 1862 the firm took additional premises with a large gallery at 207 and 209 Regent Street, and about the same time devoted much attention to the manufacture of pianofortes. On the death of Beale in 1863 the whole of the business fell into the hands of Wood, who carried it on with great success as Cramer & Co. (later J. B. Cramer & Co.), giving, however, more attention to pianoforte manufacturing than to publishing. On his death in 1893 the business passed to his two nephews, and the premises at 199 and 201 Regent Street were given up.

In 1897 the firm was turned into a limited company (J. B. Cramer & Co., Ltd.), and at the end of 1902 it removed to 126 Oxford Street. Other establishments were opened in Moorgate Street, Kensington High Street and at Notting Hill Gate, and the present headquarters address (1954) is 139 New Bond Street, with the pianoforte factory at 79 Castle Road, N.W.1.

G. H. P., rev. W. C. S.

**CRAMER, Carl Friedrich** (b. Quedlinburg, 7 Mar. 1752; d. Paris, 8 Dec. 1807).

German editor and writer on music. He was professor of philosophy at Kiel University from 1775 until 1794, when he lost his post as a sympathizer with the revolutionaries in France. He went to Paris and became a publisher and bookseller there. Cramer was the editor of an important musical periodical, the 'Magazin der Musik' (4 vols., Hamburg, 1783-86), with a short-lived continuation 'Musik' (Copenhagen, 1789). From 1783 onwards he edited a number of vocal scores of operas and other works, first under the collective title 'Polyhymnia', comprising Salieri's 'Armida' (1783), Naumann's 'Orpheus und Euridice' (1787), J. A. P. Schulz's oratorio 'Mana und Johannes' (1789) and opera 'Aline reine de Golconde' (1790), F. L. A. Kunzen's 'Holger Danske' and 'Hermann und die Fursten' (both 1790). Cramer also provided the German translations where necessary and translated some other operas from Danish and French into German. Furthermore, he edited a volume of Kunzen's 'Oden und Lieder' (1784) and under the title of 'Flora' a collection of songs and pianoforte compositions by Gluck, C. P. E. Bach, Reichardt, Schwanberger, Graven and Adolph and F. L. A. Kunzen (1787). In Paris he compiled and published 'Anecdotes sur W. T. Mozart. Traduites de l'Allemand' (1801), which was the first book on Mozart to appear in the French language.<sup>2</sup>

A. L.

**Crane, Walter.** See Griffes (song) Quilter (Children's Overture).

**CRANE, William** (b. ?; d. London, autumn 1545).

English composer. His first appearance in official records occurs on 3 June 1509, when, being already a Gentleman of the Chapel Royal, he was appointed water-bailiff of Dartmouth by Henry VIII. This was merely a benefice and did not preclude residence in London, where in Nov. 1510 and Feb. 1511 he took part in the court revels, in which the king also performed. He also held a London tenancy and a licence to export wool, and in 1512 received a loan of £1,000, with another following in 1513. He wrote music for Henry Medwall's morality play 'The Finding of Truth', performed after a 'Cornish Mask' on 6 Jan. 1514, and on 21 Feb. of the same year he was appointed Comptroller of the Petty Customs in the Port of London. In June 1520 he was in France in Henry VIII's retinue and took part in the ceremonies of the Field of the Cloth of Gold.

When Cornyshe resigned the post of Master of the Children in the Chapel Royal it was given to Crane (25 Mar. 1523), and his salary

<sup>1</sup> This initial stands for Théophile=Amadeus

<sup>2</sup> Preceded by one or two magazine articles, cf. M. & L., Vol. XXIV, No. 2, 1943, p. 111

was increased to £40 per annum in Jan. 1526 when the number of boys was augmented by the Eltham ordinances. Out of his pay he had to provide not only instruction, but also "vestures, and beds for twelve boys". He continued even after this time to engage in trade, for in Jan. 1527 he obtained a licence to import 500 tuns of Toulouse woad or Gascon wine; and in 1531 he became the owner of Beaumont's Inn in the parish of St. Michael's, Cripplegate, with two other messuages "void by the forfeiture of Francis Lovell, late Lord Lovell". Further favours conferred on Crane are mentioned by Flood (*see* Bibl.), one of which was a grant of ten tenements, as well as a room at St. Helen's, Bishopsgate, for himself and his wife Margaret, by whom he had at least one child, a daughter mentioned in a letter from the Archbishop of York in 1535. The probability is that he was married about 1515.

Crane fell seriously ill in June 1545, and on 30 June Richard Bowyer was appointed his successor. He made his will on 6 July and died very probably in Sept. or Oct., being buried in St. Helen's church, Bishopsgate. Not a single work of his is known to have survived.

E. B.

BIBL.—FLOOD, W. H. GRATTAN, 'Early Tudor Composers' (Oxford, 1925).

#### CRANFORD, William (b. ?; d. ?).

English 17th-century singer and composer. He was a singing-man at St. Paul's Cathedral in London and wrote many rounds and catches as well as church music. He is thus represented in Hilton's 'Catch that catch can' (1652) and other collections, as well as in the Ravenscroft Psalter of 1621. A 'Passion' on the death of Prince Henry (1613), "Weepe, Brittaines, weepe" for 6 voices, and a madrigal 'Woods, rockes and mountaynes' (a 6) are in the library at Christ Church, Oxford (the bass part is wanting). The same library also contains a 5-part 'In Nomine' and a 3-part 'Almane' by him. Below is a list of his sacred compositions:

Evening Service (M. and N.D.). Tenb. O.B./229v.

#### ANTHEMS

- 'My sinfull soul' Ch. Ch 56-60 (Bass part missing).
- 'Heare my prayer, O Lord' Durh. C 16/113 (imperf.).
- 'How long.' R.C.M. 1046/12 (single part only).
- 'I will love thee, O Lord', for two basses Durh., PH.; B.M., Add. MSS 30,478/9 (Tenor Cantoris part only).
- 'My beloved spake' Tenb. O.B./470v.
- 'O Eternal God.' Tenb. O.B./472; Harl. 6346/74 (words only).
- 'O Lord, I have sinned.' Tenb. O.B./474v.
- 'O Lord, make thy servant.' Durh., PH.; B.M., Add.
- 'The King shall rejoice' MSS 17,784/3 (Bass (verse anthem for the part only); Harl. 6346/44 (words only). King's Day).
- 'O most gracious God.' Tenb. O.B./473v.

J. M. (ii).

**CRANG & HANCOCK.** English 18th-century organ builders. John Crang, a

Devonshire 'man, settled in London and became a partner with Hancock, a good voicer of reeds. The latter added new reeds to many of Father Smith's organs. Crang altered the old echoes into swells in many organs, as in London at St. Paul's Cathedral, St. Peter's, Cornhill, etc. There appear to have been two Hancocks: (1) John (d. 1792) and (2) James (living in 1820), probably brothers; both are mentioned in the contract for an organ at Chelmsford in 1772. Crang appears to have given his name, probably as a godfather, to Crang Hancock, a pianoforte maker.

v. de p.

**Cranko, John.** *See* Sadler's Wells (Ballet).

**CRANMER, Arthur (Henry)** (b. Birmingham, 5 May 1885).

English baritone singer. He was educated at King Edward's Grammar School, Birmingham. He sang the part of Dalua in Rutland Boughton's 'Immortal Hour' during its run in London in 1922 some 500 times. Later he joined the British National Opera Company. He took part in the opera festivals organized by Napier Miles at Bristol and excelled as the visitor in Miles's opera, 'Markheim'. His gift for conveying the sense of mystery required by such parts as these also made him particularly successful in Stanford's 'The Travelling Companion', both in its Bristol production and in London at Sadler's Wells. But that comedy is also within his scope was shown in such parts as Dr. Bartolo in 'The Barber of Seville' and Don Alfonso in 'Cosi fan tutte'. His outstanding performance in oratorio is that of the part of Christ in Bach's Passions. As an interpreter of songs Cranmer also earned much praise, and he has been a successful teacher of singing.

H. C. C., adds.

**CRAS, Jean (Émile Paul)** (b. Brest, 22 May 1879; d. Brest, 14 Sept. 1932).

French composer. He was not intended to become a musician; but his gifts for music being great, he devoted his life to it in spite of his naval career, which, unlike Roussel and Mariotte, he did not abandon. He reached the rank of rear-admiral. Coming of a family of musical amateurs, he composed by instinct when only fifteen, and was self-taught until he was befriended by Henri Duparc (Oct. 1901), who gave him musical instruction. He also attended for some time Guilmant's organ class at the Paris Conservatoire. His first songs were written in 1900-5 and followed by a set of 'Élégies' for voice and orchestra (1910; performed 1912). 'L'Offrande lyrique' (text from Tagore; translation by André Gide), written in 1920 and performed on 28 Jan. 1922, was orchestrated and played in that form in Nov. 1924. The songs show their composer in possession of the style peculiar to him. He did not try to give them

an outward Oriental colour, but aimed at rendering the accent and the intensity of the verses, the result of which is very taking. Another collection of songs, 'Fontaines' (1923), was sung for the first time the following year.

For the pianoforte Cras wrote 'Poèmes intimes', 'Danze', 'Paysages' (the last two 1917); for the orchestra suite 'Âmes d'enfants' (1918) and 'Le Songe d'Acis et Galathée' (unpublished). His chamber music consists of a Sonata for cello and pianoforte, a Trio for violin, cello and pianoforte (1907), a string Quartet (1909), a Quintet for strings and pianoforte (1922), these last two works having been first played at the Société Nationale on 5 Mar. 1910 and 13 Jan. 1923; also a string Trio.

Among more recent works are 'Dans la montagne' (male-voice choruses, 1925), 'Deux Impromptus' (harp) and 'Air varié' (vn. and pf., 1926). The composition of 'Polyphème' (poem by A. Samain), a lyrical drama in 4 acts (5 scenes), plays an important part in Cras's life. Begun in 1912 and finished in 1914, it was orchestrated between 1916 and Mar. 1918, during the leisure hours spared from the submarine war in the Adriatic. This dramatic production was crowned at the *concours* of the City of Paris (21 Mar. 1921), and given at the Opéra-Comique as a special performance on 29 Dec. 1922, preceding its first official production on 3 Jan. 1923. There again he clad the poet's verses in a musical garment which reflects their expression and their lyrical colour. His music, free from formulas either old or new, does not affect any particular modern stamp, but its substance is rich and its inspiration wholly and purely musical. Cras's last works are 'Journal de bord' for orchestra (1927); 'La Flûte de Pan' for voice, flute, violin and cello; a Quintet for the same, with harp; songs ('Trois Noël's', 'Trois Chansons bretonnes', etc.; 1929, 1932); Concerto for pianoforte and orchestra (1931).

M. L. P.

BML.—'Monde musical', Mar. 1922 & Sept. 1932.

**Crashaw, Richard.** See Bax ('To the Name', choral work). Finzi (anthem). Rubbra (motet). Scott (C., 'Nativity Hymn', choral work). Vaughan Williams (hymn for tenor & sts.).

**CRASSIA, Beltrame de.** See VACQUERAS.

**CRAVEN, Elizabeth.** See ANSPACH.

**Crawe, James.** See Appleby.

**Crawford, Marlon.** See Pierné ('Francesca da Rimini', incid. m.).

**CRAWFORD, Robert (Caldwell)** (b. Edinburgh, 18 Apr. 1925).

Scottish composer. He began his studies in composition with Hans Gál in Edinburgh and continued at the G.S.M. in London, with Benjamin Frankel (1946-49). In 1951 he won an Arts Council Festival of Britain Prize (Scotland) with his string Quartet, which was performed at the Frankfurt o/M. Festival of

the I.S.C.M. in the same year. His other compositions include incidental music for 'The Bench Hand', commissioned by the B.B.C., 'Six Bagatelles' (1948), Sonata (1950) and Sonata (1951), all for pianoforte.

c. m. (iii).

**CRAWFORD, Ruth** (b. East Liverpool, Ohio, 3 July 1901; d. Chevy Chase, Md., 18 Nov. 1953).

American composer and author. In her earlier years she studied and taught pianoforte at the School of Musical Art, Jacksonville, Florida, and later she entered the American Conservatory, studying harmony, counterpoint, composition and orchestration with Weidig and pianoforte with Djane Herz. She also taught at the Elmhurst College of Music and at the American Conservatory. She received a Guggenheim Fellowship in 1930, with the aid of which she studied during the years 1930-31 in Paris and Berlin. Her works have been performed in Europe and in North and South America. She represented the U.S.A. at the I.S.C.M. Festival in 1933 with her Three Songs for contralto, oboe, piano and percussion, with orchestral *ostinato*.

Ruth Crawford was the wife of Charles Seeger, Chief of the Music Division of the Pan-American Union, and she lived in Washington, D.C. In addition to her creative work she was active in the collecting and transcribing of folk material from various parts of the country. She was music editor of 'Our Singing Country', by John A. and Alan Lomax, a work that involved transcribing from gramophone recordings 200 songs recorded in field research. She was the author of 'American Folksongs for Children' and co-editor with Charles Seeger of 'Folksong: U.S.A.' by John and Alan Lomax. The following are her chief compositions:

Chants for unaccompanied women's chorus (1930).

2 Movements for chamber orch. (1926).

'Risolyt Rosolyt' for 10 wind insts., drums & sts. (1941).

3 Songs for contralto & 17 insts. (1932).

Suite for stg. 4tet & pf. (1927).

3 Movements for wind insts. & pf. (1928).

4 Diaphonic Suites for flute, oboe, 2 clars. & 2 cellos (1931).

String Quartet (1931).

Sonata for vn. & pf. (1927).

9 Preludes for pf. (1926).

P. G.-H.

**Crawford.** See Clarke (J. [1], 'Love at First Sight', song for). Croft ('Courtship à la mode', incid. m.).

**CRAXTON, (Thomas) Harold (Hunt)** (b. London, 30 Apr. 1885).

English pianist, accompanist and teacher. He was a pupil of Tobias Matthay and became a professor in his master's Pianoforte School in London in 1914. In 1919 he joined the staff of the R.A.M., and he was given the distinction Hon. R.A.M. in 1921. He became widely known as one of the most able of pianoforte accompanists in the concert-rooms of London. His recitals of early English keyboard music

and his transcriptions of old music, both English and foreign, for the pianoforte have made a distinctive contribution to the revival of such music everywhere prevalent to-day. He collaborated with Sir Donald Tovey in editing Beethoven's pianoforte sonatas for the Associated Board of the Royal Schools of Music (1931). As teacher and editor he has taken an important part in musical education.

H. C. C.

"CREATION" MASS. See HAYDN (J.), p. 168.

**CREATION, THE.** Haydn's oratorio, written at a suggestion made to him in London by Salomon. The words were selected—originally for Handel—from Genesis and Milton's 'Paradise Lost' by Lidley or Liddell, and translated into German, as 'Die Schöpfung', with modifications, by Baron Gottfried van Swieten. The work was produced by a body of dilettanti at the Schwarzenberg Palace, Vienna, on 29 Apr. 1798; in London at Covent Garden Theatre, under Ashley, on 28 Mar. 1800; in Paris on 24 Dec. 1800.

**CRÉCHILLON, Thomas.** See CRECQUILLON.

**CRECQUILLON<sup>1</sup>, Thomas** (b. ?; d. Béthune, 1557).

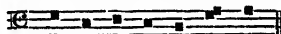
Flemish composer. Ambros says that he succeeded Canis as choirmaster of the imperial chapel of Charles V in the Netherlands, but from the dates and other particulars given by E. van der Straeten in his 'La Musique aux Pays-Bas' it would almost appear that it was Canis who succeeded Crecquillon, for already in 1544 Susato describes Crecquillon as choirmaster, while in 1550 Canis is described as *praefectus sacelli*, and Crecquillon as being "singer and composer to the chapel" (*cantor et cantionum conditor, quem vulgo componistam vocant*). He was a priest and became a canon at Namur, in 1552 at Termonde and in 1555 at Béthune.

Apart from two volumes of motets of his composition published separately by Phalèse in 1559 and 1576, his very numerous works consisting of chansons and motets, lamentations and masses, are contained in the great collections of the time. Ambros has much to say in commendation of Crecquillon's music. Beauty of harmony, great constructive power and a simple grandeur of expression characterize his works and entitle him to be reckoned among the great masters of the polyphonic style between Josquin des Prés and Lassus. He shows a certain kinship to the Spaniard Morales and approaches the pure ideal style of Palestrina. Two of his motets appear in Commer, Coll. Op. Mus. Bat., and three very attractive chansons in Eitner's reprint of Ott's 'Liederbuch' of 1544. In the Q.-L. Eitner lists 275

works published in various collections of the 16th century. The largest was Phalèse's 'Opus sacrarum cantionum . . .' (Louvain, 1576), containing 111 motets.<sup>2</sup> J. R. M., adds.

See also La Hèle (Mass on motet by C.). Paix (parody mass on motet).

**CREDO.** The first word of the Nicene Creed in Latin. It is the name by which that creed is known to musicians by reason of the magnificent music to which it has been set by the greatest composers of the Mass. The traditional figure to which the first sentence or "intonation" is given out by the priest is



Cre-do in u-num De-um.

and upon this Bach developed the stupendous contrapuntal chorus to those words in his B minor Mass.

The Nicene Creed is distinguished in the English Church by an extensive musical treatment.<sup>3</sup> Marbeck's setting of it in 'The Book of Common Prayer Noted' of 1550 for the use of the English Church follows plainsong originals less closely than most of the other parts of his setting of the service. The Apostles' Creed and that known as the Creed of St. Athanasius (*Quicumque vult*) have never been given the elaborate musical treatment devoted to the Nicene Creed.

W. H. F.

**Crémieux, Hector.** See Offenbach (13 lbs.). *Orphée aux enfers* (Offenbach, lib.).

**CREMONA.** See ORGAN STOPS.

**CRÉOLE, LA** (Opera). See OFFENBACH.

**CRÉQUILLON, Thomas.** See CRECQUILLON.

**CRESCENDO** (Ital. = growing, increasing, i.e. in loudness). One of the most important effects in music. It is expressed by *cresc.* or by the sign  $\llcorner$ . Sometimes the word is expanded—*cres . . . cen . . . do*—to cover the whole space affected.

G.

See also Expression (5). Mayr (S., introd. into opera)

**CRESCENDO PEDAL** (Ger. *Rollschweller* or *Walze*). A term sometimes used for the ordinary swell pedal of the organ, but more appropriately applied, in the form of "Crescendo and Decrescendo Pedal", to a contrivance which throws out and takes in the stops in their proper order as to pitch and power. The device has limited artistic use, but is popular in Germany where Max Reger's organ music is played.

T. E., adds.

**CRESCENTINI, Girolamo** (b. Urbania nr. Urbino, 2 Feb. 1762; d. Naples, 24 Apr. 1846).

Italian male mezzo-soprano singer. At the age of ten he began to study music and was afterwards placed with Gibelli, to learn singing. Possessed of a beautiful mezzo-soprano voice and a perfect method of vocalization, he made his début in Rome in 1783. He

<sup>1</sup> Also Créchillon, Créquillon, Crecquillon, Cinquillon, Gréquillon.

<sup>2</sup> Copy in B.M.

<sup>3</sup> See SERVICE.



then obtained an engagement as *primo uomo* at Leghorn, where he appeared in Cherubini's 'Artaserse'. He next went to London, making his debut in a pasticcio on 8 Jan. 1785, but was thought so moderate a performer that, before the season was half over, he was superseded by Tenducci, an old singer who had never been first-rate and had scarcely any voice left. Crescentini sang only two more parts, in Anfossi's 'Nitteti' on 26 Feb. and in the pasticcio 'Artaserse' on 16 Apr. Lord Mount-Edgcumbe wrote:

It is but justice to add that, when he was here, Crescentini was very young, and had not attained that excellence which has since gained him the reputation of a first-rate singer. He never returned to this country.

In the spring of 1785 he sang at Padua in the 'Didone' of Sarti<sup>1</sup>, and was engaged for Venice. In the following summer he was at Turin. In 1787 he was engaged for the Carnival at Milan, and in 1788-89 he sang at the San Carlo Theatre at Naples. In 1791 and 1793 he appeared at the Argentina in Rome and in 1794 at Venice and Milan. In 1796 Cimarosa composed expressly for him 'Gli Orazi ed i Curiazi' at Venice. After singing in Vienna he returned to Milan for the Carnival of 1797 and at the end of that season went to Lisbon, where he sang for the next four years. He reappeared at Milan in 1803, sang at Piacenza, at the opening of the new theatre, and went to Vienna in 1805 with the appointment of professor of singing to the imperial family. Napoleon having heard him there was so charmed that he determined to engage him permanently and secured him a handsome salary.

Crescentini sang in Paris from 1806 to 1812, when his voice showed signs of suffering from an uncongenial climate, and he with difficulty obtained permission to retire. He went to Bologna, and then to Rome, where he remained till 1816, when he settled at Naples as professor at the Real Collegio di Musica. He was, with Velluti, one of the last great singers of his school. Crescentini was also a composer and published at Vienna in 1797 several collections of *arlette* and some admirable exercises for the voice, with a treatise on vocalization in French and Italian, in Paris. J. M., rev.

**CRESTON, Paul** (b. New York, 10 Oct. 1906).

American composer. He comes of a poor family named Guttovoggio and was obliged to work for his living at an early age. His parents, seeing that he was passionately devoted to music, contrived to have pianoforte lessons given to him, but by the time he was fourteen he realized that they were thoroughly unsatisfactory. He then met a pupil of Randegger, who undertook to teach him to

prepare for lessons under that master himself. Another teacher was Dethier, and he also learnt the organ under Pietro Yon. But he could not afford lessons indefinitely and continued by teaching himself. He also began to compose and to write poetry, and for a time he was undecided whether to devote himself to music or to literature. However, at the age of twenty-six he decided for the former and for the first time gave an opus number to one of his works, a set of five Dances for pianoforte. He continued to study the work of a great variety of composers and acquired some pupils, so that by degrees he mastered composition and made some kind of a living by music. His later career has been made easier by performance of works of his at concerts and on the radio, and he has gained various prizes, such as the Guggenheim Fellowship in 1938 and 1939, the \$1000 grant of the American Academy of Arts and Letters in 1943 and the Ditson Fund Award in 1945. E. B.

BIBL.—COWELL, HENRY, 'Paul Creston' (M. Q., XXXIV, 1948, p. 533).

## CATALOGUE OF WORKS

### BALLET

- Op.  
23. 'A Tale about the Land' (1940).

### CHORAL WORKS

11. 'Three Chorales from Tagore' for unaccompanied chorus (1936).  
22. 'Dirge' for chorus & pf. or stg. orch. (1940).

### ORCHESTRAL WORKS

5. 'Out of the Cradle' for chamber orch. (1934).  
16. 'Threnody' (1938).  
17a. 'Two Choric Dances' for chamber orch. (1938).  
17b. 'Two Choric Dances' for full orch. (1938).  
20. Symphony No. 1 (1940).  
25. Prelude and Dance (1941).  
27. 'A Rumour' (1941).  
28. 'Pastorale and Tarantella' (1941).  
33. 'Chant of 1942' (1943).  
34. 'Frontiers' (1943).  
35. Symphony No. 2 (1944).  
36. 'Dawn Mood' (1944).

### SOLO INSTRUMENTS AND ORCHESTRA

12. Partita for flute, vn. & stgs. (1937).  
21. Concertino for marimba (1940).  
26. Concerto for saxophone (1941).  
32. Fantasy for pf (1942).  
39. Poem for harp (1943).  
42. Fantasy for trombone (1947).

### VOICE AND ORCHESTRA

30. Dance Variations for soprano (1942).  
37. Psalm XXIII (1945).

### BAND MUSIC

31. 'Legend' (1942).  
40. 'Zanoni' (1946).

### CHAMBER MUSIC

8. String Quartet (1936).

### ONE INSTRUMENT AND PIANOFORTE

6. Suite for saxophone (1935).  
13. Suite for viola (1937).  
18. Suite for vn. (1939).  
19. Sonata for saxophone (1939).  
41. 'Homage' for viola (1947).

<sup>1</sup> Apparently a revival: the work had been first given there in 1782.

## MUSIC WITH ORGAN

- Op*  
 15. 'Missa pro defunctis' for tenor & baritone (1938).  
 37. Psalm XXIII for one voice (1945).  
 41. 'Homage' for viola with organ & harp (1947).

## PIANOFORTE MUSIC

1. 5 Dances (1932)  
 3. 'Seven Themes' (1933).  
 9. Sonata (1936)  
 14. 5 Two-part Inventions (1937).  
 24. 5 Little Dances (1940)  
 29. Preludes and Dances (1942)  
     No. 1  
     No. 2  
 38. 6 Preludes (1945).

## SONGS

2. 'The Bird of the Wilderness' (Tagore) (1933)  
 4. 'Three Poems from Walt Whitman' (1934)  
 7. 'Four Songs of Death' (Tagore) (1935)  
     1. Death, thy servant, is at my door.  
     2. O thou the last fulfilment of life.  
     3. At this time of my parting.  
     4. I dive down into the depths.  
 10. 3 Sonnets (Arthur Davison Ficke) (1936)  
     1. Low suns and moons.  
     2. Joy.  
     3. Out of the dusk

Creswell, Peter. See Arundell ('Matinée', broadcast m.).

**CREYGHTON, Robert** (b. Cambridge, c. 1639, d. Wells, 17 Feb. 1734).

English divine and composer. He was the son of the Rev. Dr. Robert Creyghton, professor of Greek at Cambridge, afterwards Dean of Wells and in 1670 Bishop of Bath and Wells. Like his father, the younger Robert, who had taken the D.D. degree, held the Greek professorship at Cambridge, in 1662. In 1674 he was appointed canon residentiary and precentor of Wells Cathedral.

Creyghton composed several services and anthems still extant in the library of Wells Cathedral. Two services, in E♭ major and B♭ major, are now printed. Tudway's manuscript (B.M., Add. MSS 7338-39) contains a third, in C major, and an anthem, 'Praise the Lord'. He is widely known by his anthem 'I will arise'.  
 W. H. H.

**CRICQUILLON, Thomas.** } See CREC-  
**CRICQUILLON, Thomas.** } QUILLON.

**CRISPATA CADENTIA** (Lat. = double relish). See ORNAMENTS, D (vii).

**CRISPATIO** (Lat. = trill). See ORNAMENTS, B (iii).

**CRISPI, Pietro Maria** (b. Rome, 1737; d. Rome, 16 June 1797).

Italian composer. He joined the Accademia di Santa Cecilia, Rome, on 8 June 1762 — the entry in the register calls him *abbate* and *maestro di cappella*. From 1772 until his death he was organist of the church of San Luigi de' Francesi. Burney visited him on 23 Sept. 1770 to hear the weekly *accademia* at his house and again on 16 Nov., when six new quartets of Crispi's were performed, which he thought of "great merit and . . . superior to any of his

other productions".<sup>1</sup> From 1762 onwards Crispi wrote several cantatas and oratorios for various colleges and churches in Rome ('Isacco', 1762, 'La morte di Abele', 1763, 'La caduta de Gerico', 1766, 'La passione del Redentore', 1778, etc.) and from 1763 to 1777 half a dozen comic operas and intermezzi of which the last, 'Il marchese a forza', is still extant. Of Crispi's instrumental works, symphonies, trio sonatas and works for harpsichord have been preserved in various libraries. Two of his harpsichord sonatas appeared in Crotch's 'Specimens of Various Styles of Music' (Vol. III, 1809) and one rondo was published by Cametti in 'Musica d'oggi' to illustrate the article quoted below. A L.

BIBL.—CAMETTI, ALBERTO, 'Pietro Crispi, cembalista e compositore' ('Musica d'oggi', Vol. II, No. 8/9-10, Aug./Sept.-Oct. 1920).

**CRIST, Bainbridge** (b. Lawrenceburg, Ind., 13 Feb. 1883).

American composer. He began his musical studies at the age of five. He received the degree of LL.B. from George Washington University at Washington and practised law at Boston for six years, composing in his spare time. He then abandoned his practice and went to Europe, where he studied theory and orchestration in Berlin and London, with Paul Juon and Claude Landi, and singing with William Shakespeare, Charles W. Clark and Franz Emerich. From 1915 he taught singing at Boston, Washington, Florence, Paris, Lucerne and Berlin. In 1939 he went to live at South Yarmouth, Mass., devoting himself to composition and teaching. Nearly 200 of his works have been published, including 29 for orchestra (mostly with voice), 3 stage works, 13 for chorus and many songs. Among the larger works may be mentioned 'The Parting' for voice and orchestra (1916), the choreographic drama 'Le Pied de la momie' (Bournemouth, 1925) and two symphonic poems, 'La Nuit revêcue' (New York, 1936) and 'Hymn to Nefertiti' (1937). An 'American Epic' for orchestra was first performed in New York on 28 Feb. 1943. His songs are frequently broadcast and sung at concerts. The best of them are noteworthy for the skilful handling of the voice, the sensitiveness of the melodic line and the aptness and variety of the harmony.  
 N. B.

**CRISTOFORI<sup>2</sup>, Bartolommeo di Francesco** (b. Padua, 4 May 1655<sup>3</sup>; d. Florence, 27 Jan. 1731).

Italian harpsichord maker and inventor of the pianoforte. Other claims to this discovery have great interest and are noticed elsewhere<sup>4</sup>,

<sup>1</sup> There are four different references to Crispi in Burney's 'Present State', not one only as indicated in the inadequate index.

<sup>2</sup> Written Cristofali by Maffei.

<sup>3</sup> Fétis and Pietrucci in their respective memoirs erroneously state 1683 as the date of his birth.

<sup>4</sup> See PIANOFORTE and SCHROTER.

but the priority and importance of Cristofori's invention have been so searchingly investigated and clearly proved by Cavalieri Leto Puliti<sup>1</sup>, that the Italian origin of the instrument, which its name would indicate, can be no longer disputed.

It may be surmised that Cristofori was the best harpsichord maker at Padua, since Prince Ferdinand, son of the Grand Duke Cosmo III, a skilled harpsichord player, who visited Padua in 1687, induced him then or very soon after to transfer himself from that city to Florence. We have evidence that in 1693 Cristofori wrote from Florence to engage a singer — the only time he appears in the prince's voluminous correspondence. In 1709 Maffei visited Florence to seek the patronage of Prince Ferdinand for his 'Giornale dei letterati d'Italia' and in Vol. V of that work, published in 1711, Maffei states that Cristofori had made four "gravicembali col piano e forte", three distinctly specified as of the large or usual harpsichord form, the fourth differing in construction and most likely in the clavi-chord or spinet form: there was among the prince's musical instruments a "cimbalo in forma quadra", an Italian spinet which when altered to a pianoforte would be termed a square. In 1719, in his 'Rime e prose', published at Venice, Maffei reproduced his description of Cristofori's invention without reference to the previous publication. As these pianofortes were in existence in 1711, it is just possible that Handel may have tried them, since he was called to Florence in 1708 by Prince Ferdinand to compose the music for a melodrama, remained there a year and brought out his first opera, 'Rodrigo'.

The prince died in 1713, and Cristofori, continuing in the service of the grand duke, in 1716 received the charge of the eighty-four musical instruments left by the prince. Of these nearly half were harpsichords and spinets — seven bearing the name of Cristofori himself. It is curious, however, that not one of them is described as "col piano e forte", and also interesting that in the receipt of this inventory we have Cristofori's own handwriting as authority for the spelling of his name now adopted.

The search for Cristofori's workshop proving unsuccessful, Puliti infers that the prince had given him a room in the Uffizi, probably near the old theatre, in the vicinity of the foundry and workshops of the cabinet makers. He imagines the prince suggesting the idea of the pianoforte, and taking great interest in the gradual embodiment of the idea thus carried out under his own eyes. René Savoye of Paris had, however, in his collection an instrument

of 1610 which, if accepted as a pianoforte, would antedate Cristofori's invention by a hundred years. It has small hammers but no dampers and is shaped like a dulcimer. This may be the Dulce Melos<sup>2</sup> (*Doucemelle*), really a keyed dulcimer according to a 15th-century manuscript unearthed by Bottée de Toulmon<sup>3</sup> (1840), who described the illustration given as that of a pianoforte of four octaves.

Maffei gives an engraving of Cristofori's action or hammer mechanism of 1711. It shows the key with intermediate lever and the hopper, the thrust of which against a notch in the butt of the hammer jerks the latter upwards to the string. The instant return of the hopper to its perpendicular position is secured by a spring; thus the escapement or controlled rebound of the hammer is without doubt the invention of Cristofori. The fall of the intermediate lever governs an under-damper, but there is no check to graduate the fall of the hammer in relation to the force exercised to raise it. For this, however, we have only to wait a very few years. There was in the possession of the Signora Ernesta Mocenni Martelli at Florence (now, by gift of Mrs. J. Crosby Brown, in the Metropolitan Museum, New York) a grand pianoforte made by Cristofori in 1720, the namepiece "Bartholomaeus de Christoforis Patavinus Inventor faciebat Florentiae mdcxxx" being the guarantee for its origin and age. Puliti had two exact drawings made of the action, one with the key at rest and the other when pressed down, and has described each detail with the greatest care. The hammer is heavier than that represented in 1711, the intermediate lever is differently poised and the damper raised by the key when in movement now acts above instead of under the strings. Finally there is the check completing the machine.

What doubts have not found their solution by the discovery of this interesting instrument, which was exhibited at the Cristofori Festival at Florence in May 1876? The story of it begins earlier in the 19th century, Signor Fabio Mocenni, the father of the late owner, having obtained it from a pianoforte tuner at Siena in exchange for wine. Its anterior history is not known, but Puliti offers suggestive information in the fact of Violante Beatrice di Baviera — the widow of Cristofori's master and protector Prince Ferdinand — having lived at Siena at different times, particularly when her nephew was studying at the Siennese University in 1721.

But if it were only a harpsichord turned by the substitution of hammers into a pianoforte? The careful examination of Puliti is the authority that all its parts were constructed at one time, and the word "Inventor" appended to

<sup>1</sup> 'Cenni storici della vita del serenissimo Ferdinando dei Medici, Estratto dagli Atti dell' Accademia del R. Istituto Musicale di Firenze' (1874).

<sup>2</sup> Hipkins, 'History of the Pianoforte', p. 55.

<sup>3</sup> Bibliothèque Nationale, Paris.

Cristofori's name would not have been applied to a simple harpsichord or spinet. It is a bichord instrument, compass from D to F, exceeding four octaves. Another grand pianoforte by Cristofori, a few years later in date, 1726, was in the famous museum at Florence belonging to Baron Kraus and his son the Commendatore Alessandro Kraus figlio. This instrument was shown by them in the Paris Exhibition of 1878 and was, at that time, in satisfactory playing order: the touch light and agreeable. The pianoforte is now in the Heyer Museum of old instruments at Leipzig. Yet another instrument existing accredited to Cristofori is a harpsichord with three keyboards, dated A.D. 1702 and bearing the arms of Ferdinando de' Medici. It now belongs to the University of Michigan.

Cristofori's reputation had extended during his lifetime into Germany, for Mattheson had published the translation by König of Maffei's article in the second volume of his 'Critica musica' (Hamburg, 1722-25, reproduced in Adlung's 'Musica mechanica organoedi', 1767) and Walther, in his 'Musikalisches Lexikon' (Leipzig, 1732), article "Pianoforte", treating of the invention, attributed it exclusively to Cristofori.

On 7 May 1876 a stone in the device of a tuning-hammer was placed in the cloisters of Santa Croce at Florence bearing the following inscription:

A BARTOLOMEO CRISTOFORI | Cembalaro da Padova  
| che in Firenze nel MDCCXI | INVENTÒ IL CLAVI-  
CEMBALO COL PIANO E FORTE.

A. J. H., adds.

**CRITIC, THE** (Opera). See STANFORD.

**CRITICISM.** I. HISTORY.—The history of musical criticism has never been examined in full. This is a large gap in musicological studies, but hardly a surprising one. Endless research into the files of old newspapers and periodicals would be required before the task could have a hope of success. For the public memory in this matter, dependent as it is on the whim of biographers, is highly selective. Ernest Newman in his edition of Chorley has put the question from the critic's point of view: "If he talks sense, his views become the commonplaces of later musical opinion, and no one thinks of crediting him in particular with them. If he talks nonsense, this is regarded as peculiarly his own." This is partly inevitable, since popular history likes to recall the eccentrics while forgetting the circle. But it has often been the interest of posterity deliberately to misrepresent the critics of the past. Romanticism thrives on exaggeration, and a popular and picturesque exaggeration is very difficult to disperse. We are told when a great composer has been damned, even if it is for an early or feeble work, but seldom when a mediocre one has

been overpraised—a far commoner occurrence. One of the legends of critical history, exploded by Newman in 'A Musical Critic's Holiday' but habitually resurrected, is that many of the greatest composers were so far ahead of their age that they were more or less regularly misunderstood and blackguarded by critics and public alike. There is no single instance of a great composer whose works had an adequate hearing having suffered such a fate. The argument, invented by the Wagnerians and evidently directed at a nostalgic hankering after the pathetic fallacy that was one of the legacies of romanticism to modern man, has been appropriated by the outriders of certain modern composers whom contemporary audiences have shown reluctance to place next to their bosoms.

Another deterrent to the historian is a certain slipperiness about the subject itself. Criticism was a haphazard growth, carried on for long periods either by musical amateurs interested in literature, aesthetics or social science, or by musicians who were amateurs in all else, including the processes of thought and verbal expression. How much of all this musico-literary activity, ranging from press notices and reviews to the elaborate productions of scholarship and the remotest speculations of aesthetic theory, deserves the title of criticism? If the distinction is drawn too narrowly, there is an obvious danger of falling into an all too familiar pattern of academic logic-chopping; if too widely, philosophical definitions would have to be laid down that would carry the enquiry too far afield. It seems best therefore to confine the term "criticism" for the most part to current discussion, in the daily and periodical press, of contemporary musical trends, while taking care not to block the irrigation channels that carry the fertile silt of scholarship and aesthetics. Much of the best criticism occurs in books; much daily "criticism" is little more than the reporting of events and the advertisement of executants, lacking even the justification for such activities in the other arts, since when the notice appears the performance is over and the reader is no longer in a position to benefit from the one or the other. For so flexible a subject a flexible treatment is essential.

*Origins.*—Since the daily and periodical press did not make its first irregular appearances till the late 17th century, everything that preceded that period is in a sense beyond our terms of reference. But it is notable that, whereas unorganized criticism of a sort must always have been virtually co-existent with art itself, ever since records began the criticism of music has lagged behind that of the other arts. The probable reasons for this are discussed below; here it is sufficient to note that the elusiveness of musical material and the

elements of sound and time in which it operates make it difficult to record accurately even now, almost impossible to describe in words, and therefore highly unamenable to criticism.

Ancient Greek myth, symbolizing the rivalry between the lyre of Apollo and the flute of Cybele in the story of Marsyas, gave musical criticism its first martyr, whose grisly fate has been constantly wished upon his successors (it is not quite clear whether or no he antedated Midas). But although the Greeks and Romans, and the musicians of the middle ages, wrote technical treatises on the art and discussed its philosophical implications, their rigidly preconceived methods of linking these two aspects seem now to fall altogether outside the sphere of art criticism. There is however a perennial ring of familiarity about the terms in which Joannes de Muris in the early 14th century criticized the innovators of his time. The Renaissance released a flood of discussion, carried on in a casual war of prefaces and pamphlets, in which music and especially the monodic revolution associated with the Florentine invention of opera about the year 1600 came in for their share of attention; but its main import was academic or social, and largely concerned with the attempt to graft the newly apprehended (or misapprehended) theories of the ancient classical writers on the surviving fabric of medieval society. Music was still regarded almost as a department of manners, and even the critical systems propounded in the France of Louis XIV approached it first through ethics and then through literature. Criticism of individual composers and compositions, except as illustrations for a thesis, and the formulation of a critical attitude to contemporary music as a whole had to wait for the press.

*The 18th Century.*—We are accustomed to regard the early 18th century as a great age of criticism, and rightly so; but its treatment of music was circumscribed by considerations not easily appreciated to-day. All the musical writers of the period (there were no regular critics in the modern sense for another hundred years) were preoccupied with the idea, derived from Plato and Aristotle through the Renaissance, that art was an imitation of nature (human or external). In music this doctrine found expression in the rationalistic theory of the passions known as *Affektenlehre*, developed in Germany during the 17th century and connected both with Descartes and with the Renaissance "humours", themselves partly derived from Theophrastus. According to this theory every passion and psychological state was supposed to have its musical corollary. Its basis was a questionable analogy between music and speech. It was essentially a literary device designed to

establish communication between composer and audience by means of a short cut; it assumed that the composer either worked through a literary text or wished to say something that could in part at least be communicated in words. Later these limitations began to be recognized, and expressiveness (sometimes descending to a sensibility parallel with that of Sterne and other writers) became the critical ideal: Avison attacked Handel for carrying imitation to an absurd length, not without reason, but the prominence of the mannerism seems to have blinded him to Handel's other qualities. Avison's ideal of "expression" in fact meant something like an imitation of the ancients instead of nature (This generalized "expression" must of course be distinguished from the romantic idea of self-expression, the overflow of powerful individual emotions. The attempts of modern scholars to read a personal symbolism into Bach's use of conventional forms of expression are liable to romantic extravagance.)

Among the earliest pieces of musical journalism were Addison's reflections on Italian opera in 'The Spectator' of 1711. Addison was a critic of manners rather than art, and although he had written an opera libretto, he was no musician; but his articles are important for their influence on the Hamburg theorist Johann Mattheson, who has claims to rank as the first modern music critic. He not only translated and imitated Addison and Steele in 'Der Vernünftler' (1713), but went on to found the first periodical devoted wholly to music, 'Critica Musica' (1722-25). This contained original and translated matter of historical and aesthetic interest, but was largely devoted to current problems of musical taste, in particular the controversy between the old polyphony, then reaching its climax in J. S. Bach, and the new melodic style, represented by Telemann, Handel's Italian operas and cantatas and Mattheson's own tastes. His example was followed by other German theorists, and although their periodicals were irregular in appearance and duration they exerted a strong influence on the musical temper of the time and focused attention on current activities, including books and concerts. Among the most prominent of these periodicals were 'Der getreue Musikmeister' (Telemann, 1728—the first to publish compositions), 'Neu eröffnete musikalische Bibliothek' (L. C. Mizler, at intervals between 1736 and 1754), 'Der kritische Musikus' (J. A. Scheibe, 1737-40) and three successive papers edited by F. W. Marburg, beginning in 1749. Many of their contents were still learned or theoretical, as befitted the age of the important treatises of Rameau, Fux, Mattheson, C. P. E. Bach and others; but the growing importance

of the middle classes throughout northern Europe introduced a less specialized, more popular element. Regular concert series had begun at Hamburg (1722) and Paris (1725); amateur music-making spread widely beyond aristocratic and court circles. Here was a new public eager for critical instruction in music, and J. A. Hiller's 'Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend' (1766) seems to have been the first periodical designed to cater for them.

But if Germany was first in the field with periodicals, the intellectual fuel that fed them was largely French. The monument of 18th-century rationalism was the great 'Encyclopédie' of d'Alembert and Diderot (1751-77), which was preceded and accompanied by a series of pamphlet wars on musical subjects. It is significant that the most prominent of these struggles—between the successors of Lully and Quinault and the supporters of Italian opera early in the century, between the followers of Rameau and the newly introduced *opera buffa* in the 1750s, and between the Gluck and Piccinni factions twenty years later—were all concerned with opera, that meeting-point of all the arts, including the dance, scene-painting, architecture and even the art of polite society. The opponents were often men of letters and philosophers, such as Rousseau. But if music was not yet treated as an adult and independent art, there was a good deal of genuine musical criticism in the periodicals 'Mercure de France' and 'Correspondance littéraire', both edited by the German Grimm, who had studied with Scheibe's master Gottsched at Leipzig. There were also a number of short-lived musical magazines, the earliest in 1756. Furthermore the critics were ahead of rather than behind the composers, their destructive attacks on the extravagances of baroque opera, the arch-enemy of rationalism, prepared the way for Gluck and no doubt influenced his operative reforms. Gluck's much publicized endeavour to forget that he was a musician was a tribute to the scientific criticism of his age.

England had no musical periodicals till much later, but there was a crop of treatises and pamphlets, mostly the work of dilettante philosophers and men of letters. Among the exceptions were Burney, who combined the industry of an academic historian and a sound musician with a limited historical sense, and Charles Avison, an able composer and organist who tried to reconcile theory with practice in his 'Essay on Musical Expression' (1752). Burney's short 'Essay on Musical Criticism', prefixed to the third book of his 'General History', shows him more aware than most of his contemporaries of the problems implicit in his title. Observing that

musicians even more than other people were apt to reason without principles, he sought to offer guidance to those who would learn "how to listen, or to judge for themselves". To Burney the critic meant not a professional musician, still less a journalist, but a judicious listener. That this was the usual view is clear from Johnson's division of critics into three classes: "those that know no rules but pronounce entirely from their natural taste and feelings . . . those that know and judge by rules . . . [and] those who know but are above the rules". The first class would not now rank as critics at all. Avison's limitations seem to-day more conspicuous than his virtues. He drew elaborate parallels between music and the other arts, especially painting, and considered that in the 16th century music was far more backward than painting. "The Works of Palestrina in that Infant-State of Music, may be considered as the first lights of Harmony." The baroque contrapuntists of the 17th century he called "the Ancients"; the moderns were the French and Italian opera composers. True musical expression he defined as "such a Concurrence of Air and Harmony, as affects us most strongly with the Passions or Affections which the Poet intends to raise". His ideal composers were Marcello in vocal music, Geminiani in instrumental; and he assumed that "the finest instrumental Music may be considered as an Imitation of the vocal". On the other hand he urged the need for historical research into the life and work of the greatest composers of the past.

It is in historical sense and disproportionate emphasis on extra-musical values that 18th-century criticism seems to us to be deficient. Scheibe's famous criticism of Bach was not the outcome of a narrow malevolence, as romantic writers have never ceased to assert, but an attempt to judge one technical method in terms of another—a mistake repeated *ad nauseam* by the critics of every succeeding period. Nevertheless the age saw the first systematic attempt at musical criticism, even if it began on the wrong foot by claiming music as either the handmaid of a philosophy of manners or a secondary and less efficient literary language, instead of accepting it as an art expressed in terms of sound. The social aspect also is important. The concentration on criticism typical of the period was partly aimed at demolishing the extravagance of baroque art and society; but the middle-class rationalism which it fostered exerted in its turn a decisive influence on artistic developments and underlying critical theories, especially in countries where music-making was not dominated by courts and ecclesiastical establishments. The decay of patronage opened the way to journalism.



*The Romantic Period.*—In the closing years of the century musical periodicals multiplied, especially in Germany. C. F. Cramer brought out periodicals at Hamburg (1783–87) and Copenhagen (1789), the Abbé Vogler at Mannheim (1778–81), J. N. Forkel at Gotha (1778–79); in 1798 J. F. Rochlitz founded at Leipzig the influential 'Allgemeine musikalische Zeitung', which he edited till 1818. (The Berlin paper of the same name was founded by A. B. Marx in 1824.) It was in periodicals of this kind that the new works of Mozart, Haydn and Beethoven were first criticized, often more favourably than their more sentimental biographers would have us suppose. Mozart, though condemned for excessive emotionalism, was on the whole treated better by the press than by his patrons; and it was the publishers, not the reviewers, who treated Schubert with contumely. Beethoven while still a young man was recognized as a force to be reckoned with, though the critics often found fault with the qualities that have since been most admired—a tribute, if by inversion, to their musical susceptibility. The tone of the critic was lowered as his audience expanded: he began to approach the reader as a colleague rather than a moral pedagogue. But analogies with the other arts were still prominent: Mozart was compared to Klopstock, Haydn at various times to Sterne, Gellert, Wieland, Jean Paul Richter and Tintoretto.

With the dawn of romanticism in the first quarter of the 19th century the reaction against rationalism went rapidly to extremes. Beethoven found a passionate admirer in E. T. A. Hoffmann, who began to write musical criticism for the Leipzig 'Allgemeine musikalische Zeitung' in 1809. Beethoven was the first composer to be acclaimed among the spiritual leaders of mankind (not entirely for musical reasons), an apotheosis completed by Wagner when in 1870 he called the choral Symphony "the new religion, the world-redeeming redemption". The romantic critics tended to regard art as a sacrament instead of a rational or enjoyable experience. Many of them, such as Hoffmann, Rochlitz and the two Rellstabs, were men of letters, often inspired by idealistic notions linking all the arts with sociology and politics. This literary movement in its turn influenced Wagner. There was a strong element of propaganda as well as amateurishness and pure ignorance; while criticism broke the bonds of 18th-century rationalism it is doubtful if it came much nearer to music. Nature and manners were replaced by the vapours of individual emotionalism and subjective irrelevance. An exception among men of letters was Heine, who for some years criticized music in Paris for the Augsburg 'All-

gemeine Zeitung'. He steered a course between pedantry and the cloudy raptures of German romanticism, and his incisive wit often half-concealed a real imaginative perception. In these respects he anticipated Bernard Shaw.

A new element in musical criticism appeared in the use of the daily press for concert notices and articles. This practice seems to have been begun by J. K. F. Rellstab in the Berlin 'Vossische Zeitung' during the earliest years of the century. He was succeeded by his son, who in a characteristically romantic manner combined the criticism of music with that of politics and military affairs, and who was imprisoned for ridiculing public worship of the prima donna Henriette Sontag, thus early calling attention to the invidious position of the critic in relation to the laws of libel. In France and England daily musical journalism began a little later. 'The Times' is said to have been the first English daily paper to appoint a regular music critic. Among the earliest musical journalists in England were Edward Holmes, author of the first English life of Mozart and critic of 'The Atlas' from 1826, and George Hogarth, Dickens's father-in-law. In Paris the 'Journal des Débats' had a regular music critic in Castil-Blaze; under him and his successors Berlioz and d'Ortigue the French literary essay or *feuilleton* was applied to music with happy results. The establishment of the cheap daily papers 'La Presse' and 'Le Siècle' in 1836 increased the scope; but with certain exceptions French music critics during the next fifty years were more remarkable for quantity than quality. The first French musical periodicals of importance were Fétis's 'La Revue musicale' (1827) and the publisher Heugel's 'Le Ménestrel' (1833). Fétis has been denounced by contemporaries and successors as a reactionary pedant, but he was one of the first to give public lectures on musical history and aesthetics; it is hardly surprising that he came into conflict with the extreme romantics who surrounded Liszt. A more original journalistic enterprise was 'La Gazette musicale de Paris', founded by Schlesinger in 1834 to provide a platform for composers themselves. In its first number Liszt attacked the critics as shallow and ignorant, and suggested that they should be subjected to knowledge and ability tests. Later numbers of this paper included further articles by Liszt, and others by Berlioz, Wagner and the German critics Marx and Rellstab.

Liszt in the article mentioned above urged that composers should themselves take up criticism; and the romantic age was full of composer-critics. Among the first was Weber, whose press experience began at the age of fourteen, when he engaged in violent contro-



versy with an elderly organist who had criticized his opera 'Das Waldmadchen'. From 1809 to 1813 he wrote on current musical affairs for a number of German papers, including the Leipzig 'Allgemeine musikalische Zeitung', and after 1815 mainly on opera for the 'Prager Zeitung' and Dresden 'Abendzeitung'. His criticism is often penetrating and of considerable historical interest, but casual and unsystematic, a too obvious side-line. Schumann, who in his first article (Leipzig 'Allgemeine musikalische Zeitung', 1831) hailed Chopin as a genius, was a more sensitive critic. In 1834 he founded his own 'Neue Zeitschrift für Musik', an important venture in which for ten years he pursued a policy nicely poised between encouragement of young composers and the cultivation of the historical sense. At this period the rediscovery of J. S. Bach and Mendelssohn's revival of the St. Matthew Passion gave a healthy impetus to interest in the past and therefore to a balanced musical criticism. Schumann acclaimed Bach, Handel, Scarlatti, Couperin and Gluck on the one hand, and Beethoven, Schubert, Berlioz and Weber on the other. In his last article (1853) he added the twenty-year-old Brahms. His interest was aesthetic rather than technical, and he had a high conception of his calling. His chief failing was a tendency to identify too many ill-fledged geese as potential swans. In Germany he has been highly esteemed as a writer, but the preciosity and awkward fantasy, of his earlier writing especially, will not endear him to every taste.

A more stimulating writer, though perhaps a more erratic critic, was Berlioz, who for many years contributed a regular musical *feuilleton* to the 'Journal des Débats'. He had not only a fine musical perception but a literary style of remarkable precision and flexibility. His blind spots were large (he called Handel "a barrel of pork and beer" and detected "no spark of genius" in Palestrina), but he wrote with acute penetration on composers such as Beethoven, Gluck and Weber, who stirred him deeply. He is probably the only great composer who might have reached equal stature in literature, and one of the very few music critics who can still be read with pleasure for their style alone.

The middle of the century saw a reaction against the extravagances of romantic criticism, an attempt to reformulate the tasks of the critic and map the proper spheres of technique and aesthetics. The leading figure in this neo-rationalism was Eduard Hanslick, who for fifty years (1855-1904) dominated the world of Viennese musical journalism in the 'Presse' and 'Neue freie Presse'. He is remembered to-day chiefly as the enemy of Wagner, who pilloried him (very clumsily) as

Beckmesser in 'Die Meistersinger'. Certainly it was the principles of the Liszt-Wagner school that Hanslick most roundly condemned; but it is too easily forgotten that many of his strictures on Wagner, especially in early years, were perfectly justified. Wagner displayed his ineptitude in literature, aesthetics and dramatic theory before his genius in music, and a contemporary critic can hardly be blamed for expecting him to practise what he preached. Hanslick's fatal limitations lay elsewhere, in the narrow limits he set to his view of musical aesthetics. By denying anything more than a fortuitous connection between art and emotion, he not only disqualified those romantic composers whom he disliked, but cut away the ground beneath the Viennese classics whom he worshipped. It was then very necessary to reassert the claims of music as sound against music as propaganda, but Hanslick seemed to include emotion under the heading of propaganda. He all but denied music the attributes of an art. Like many reactions, his went much too far.

Another country where musical criticism during the 19th century drifted into a backwater was England. The musical periodicals founded early in the century, R. M. Bacon's 'Quarterly Musical Magazine and Review' (1818-28), William Ayrton's 'Harmonicon' (1823-33) and 'The Musical World' (from 1836), had set out with high ambitions and wide terms of reference, comprising journalistic and critical comment on all branches of musical knowledge. Ayrton was also a critic of literature and a friend of Lamb and Hazlitt. But the first two of these ventures failed, and English criticism followed the rest of English society into respectability. England had been early in its acceptance of Beethoven—much earlier than France—and the less inflammatory romantics, Rossini, Weber, Spohr and especially Mendelssohn, had a fairly easy passage. Even Berlioz enjoyed a moderate if not a lasting success. But English musical life was stunted by the absence of a creative tradition. For a generation musical criticism in London was dominated by H. F. Chorley ('The Athenaeum', 1830-68) and J. W. Davison ('The Times', 1846-79) in much the same way as Vienna's was by Hanslick. Their gods among the moderns were Rossini in opera and Beethoven (except the last quartets) and Mendelssohn in instrumental music. They were certainly narrow and conservative in their tastes; but the particular case against them is not that they damned the early works of Wagner or overrated Rossini, but that they set themselves blindly against a composer in their own special subject, Verdi, and for social rather than musical reasons. Verdi was attacked for the vulgarity of his

tunes and his bad taste in bringing passionate emotions and contemporary subjects on to the stage. Chorley even wrote that he was never fully aware of the value of Auber's 'Gustave III' till he heard "the assault made by Signor Verdi on the same story" ('Un ballo in maschera'). He was for ever lamenting the decay of "those great principles which are unchanging", when he meant simply the technical methods of the age of Rossini, and he denied the possibility of dramatic irony in opera—the quality in which it is supremely rich. Non-musical elements have always been strong in English musical criticism, owing perhaps to the deep hold obtained by the Puritan and evangelical movements of the 17th and 18th centuries, which were basically hostile to art unless adulterated by ethical instruction. Even to-day it is not uncommon to find such irrelevances introduced, especially in criticism of works for the stage.

In the 1880-90s, when the great works of Wagner's mature genius had more than justified his pretensions, the dams of hostile criticism gave way all over the western world. In his numerous writings Wagner had been a propagandist for his own work rather than a critic of other people's (in 1848 he wrote that "the immoral profession of musical criticism must be abolished"). His followers, without his excuse, filled their criticism with wholesale propaganda and drew imaginary distinctions between a commercial world of vested interests bent on denying Wagner a hearing and the small clan who alone held the standard of music aloft. In fact, as Ernest Newman has shown, even Wagner's early operas were popular both with the public and the impresarios, and when he came into conflict with the latter it was generally his own fault. They were sometimes attacked by critics (often with reason), but the resulting controversies in a sense benefited both Wagner and musical criticism by establishing the news-value of each. Indeed Wagner unwittingly increased both the numbers and the status of the tribe he wished to abolish. The Wagner publicity movement, led for some years by the philosopher Nietzsche, was naturally strongest in Germany, but it changed the critical landscape all over Europe. In France, where except for the work of a few men like Reyher the standard since Berlioz's day had been very low, Wagnerism was for a time overwhelming. Hanslick's stronghold of Vienna was invaded by the young Hugo Wolf, who in the 'Wiener Salonblatt' in 1884-87 trained his guns on the weight of Brahms and the levity of Johann Strauss. Wolf was a one-sided critic, but his work had a pungent wit: Brahms's supporters, he wrote, "despite their fat bellies attach themselves to a much-

talked-of man and hold on like noughts after a figure one". The countries where musical nationalism was in spate, Bohemia and Russia for instance, were disturbed by cross-currents of their own: the critical pen was more often than not the servant of a cause, sometimes of several causes. Smetana, who became critic of a Prague daily paper in 1864, campaigned continually for Czech national opera and the Liszt-Wagner movement. In Russia Cui and Stasov raised the standard of the St. Petersburg nationalists. Cui, whose criticism has a stronger savour than his music, attacked not only Wagner, Italian opera, Rubinstein and Tchaikovsky, but the backslidings of Mussorgsky (for using *Leitmotive*) and Rimsky-Korsakov (for studying counterpoint). Serov, a fanatical Wagnerian, attacked the entire nationalist school in three languages at once. Tchaikovsky acted as critic of the Moscow 'Gazette' for some years in the 1870s; his criticism, as we should expect, was subjective, and he has never been forgiven by German writers for comparing Bayreuth to a prison and preferring Delibes's 'Sylvia' to 'The Ring'. Russian musical criticism has been compared for its violence with religious disputation on dogma. To-day, with the dogma inverted, the two things have become inextricably entangled, and true criticism has long ceased to exist. Even Italy, for generations so fertile in the production of operas according to a well-worn tradition that criticism on a more than rudimentary scale appeared a superfluous luxury, felt the Wagnerian blast. In England the effect was curious. Some of the most active supporters of the English musical renaissance, including Parry and Hadow, combined a worship of the German classics (especially J. S. Bach) and an acceptance of Wagner as their heir with the hereditary prejudice against the stage, and turned to rend the still fashionable Italian opera; this they could do only, however, by pretending that Wagner was a great moral teacher. The latter delusion, though on other grounds and without the prejudice against the stage, was nourished by Bernard Shaw, an active London music critic for six years (1888-94) and by far the ablest of the Wagnerians who wrote in English. Shaw later confessed that he deliberately overstated his case in order to obtain performances of Wagner's works; he also asserted, probably with truth, that the public never took him seriously since he refused to write musical criticism in the dry non-committal style to which they were accustomed. His power of expressing clear thought in memorable language, combined with a real knowledge and love of music, raised him far above the critical level of his contemporaries. He underrated Brahms and overrated Goetz, but on the whole made

extraordinarily few mistakes of this kind. In an age that tended to despise Mozart and Verdi, and all too often confused clarity with childishness and flatulence with profundity, he was ahead of all but a few of his professional colleagues in judgment and let fall an astonishing number of illuminating asides of lasting validity.

*The 20th Century.*—Critics at the turn of the century were beset by many difficulties. The expansion of the popular press, while enlarging their platform, had disturbed its foundations. Their words, for good or ill, were diffused as by a gigantic megaphone over a much wider area. The competitive demand for publicity promoted a new outlook not only in the public but in managers and impresarios, who looked to the press for advertisement and occasionally for something more. Political and national affairs made more and more incursions into the realm of art. In some countries the law of libel became a potentially grave stumbling-block: if the critic can be sued for depreciating the market value of an artist's services, he may be reduced to criticizing with one hand behind his back. Above all, the language of music itself, after gradually expanding for three hundred years, showed signs of sudden collapse, and it became difficult to distinguish between those two ingredients of every revolution—fertile innovation and simple brick-heaving. Hence chasms occurred on the lines of communication between critic and public. The serious critic, closely following the composer, parted company with the journalist and retired to his former sanctuary of the learned magazine; the journalist, keeping one hand in that of the public, risked loss of touch with modern music. All through the 19th century the gap between art and life, between producer and consumer, had been widening; now it began to present an aspect of permanent unbridgeability, and in this desert place there sprang up new forms of so-called popular music that had no more connection with art than the clangour of a blast factory or the ululations of a parrot-house. The true folk music was saved just in time, largely at the expense of being uprooted from its native soil. Some musicians have condemned the critics for siding with the public against the composer, but this is to bring only one of several defendants to justice. There were critics on the other side to urge the composers into backwaters and then churn up the mud in the face of those members of the public inquisitive enough to leave the main stream and peer round the corner. Nor can blame be withheld from society as a whole: artists are not troglodytes, and when the community begins to lose its faith in spiritual values the disintegration is felt everywhere. Inevitably criticism tended to take refuge in

that attitude of preciosity summed up by the slogan "art for art's sake". When not the vehicle for propaganda, it became a form of entertainment, sometimes very amusing, but often at the expense of the art it purported to serve. This was more conspicuous in Vienna and Paris than in Germany, where entertainment, like everything else, was taken very seriously. Max Graf has compared the status of German music critics with that of town councillors or policemen; and they have been known to use their considerable scope for making bye-laws and holding up the traffic.

Germany had now lost her musical hegemony of a century and a half, but one important benefit continued to accrue. The researches of the great German musicologists, begun about the middle of the century and published in technical periodicals and complete editions of the great classical composers, supplied for the first time in convenient form the material for a thorough critical appraisal of musical history. But it was some time before this salutary influence was felt throughout the body of criticism. Faction remained strong. The non-Latin countries were for long divided in allegiance between Brahms and Wagner. These two composers perhaps represent the two poles of the German spirit (or at least of its response to romanticism), the repressed conservative and the heated, egocentric revolutionary; but it was some time before criticism could bring them into focus. Richard Strauss was presently acclaimed as sole heir to the empire of German music; the cult of the colossal and the grotesque, and of a sensuous hedonism dressed in a mystic veil (popularized by 'Parsifal'), characteristic both of the German temperament and of romantic decadence in general, led to a grave overbalance of critical values. For a time vastness was all; Strauss was overvalued, and many pretenders rose to a brief eminence. In Austria, where the line of great symphonists had fallen into abeyance, composers like Bruckner and Mahler enjoyed inflated reputations, largely manufactured after their death.

In France, on the other hand, there was a sharp division of opinion. D'Indy and the Schola Cantorum group, developing two qualities hitherto more characteristic of German than French musicians—antiquarian research and an almost ethical reverence for the sublime—endeavoured by word and deed to found a Franck movement after the manner of Germany's Wagner movement. The more characteristic French temperament on the other hand, intelligent, sensuous, yet unburdened by non-musical aspirations, reasserted itself in Debussy, who three times (1901, 1903, 1912-14) held the post of music

critic on a paper. Debussy, as we should expect, was a subjective and impressionistic critic. Indeed he declared himself "much more interested in sincere and honestly felt impressions than in criticism", which he compared to a child pulling a toy to pieces—a common attitude in creative artists. He abjured system and regarded all technical analysis as doomed to futility. His criticism is pointed, often precious, sometimes penetrating; he likened Mussorgsky's music to "the art of an enquiring savage, discovering music step by step through his emotions", and Strauss's 'Heldenleben' to "a book of pictures or even a cinematograph"; but it is a hit-or-miss affair and tells us more about Debussy himself than about the music he heard. His scepticism over critical standards was not unique. Anatole France denied their validity altogether and defined criticism as talking about oneself with some great artist as an excuse. But Debussy's dislike of sectarian controversy did not save him from a set of journalistic Debussysts, who annoyed their patron saint quite as much as his opponents. France, like Germany and Austria, was soon filled with critical sects, fighting furiously round the figures of the leading composers, especially Stravinsky and Schoenberg. The best French critics were not those whose energies were consumed in this daily warfare, but the scholars who carried a thorough familiarity with the past into their dealings with the present. Men like Tiersot, Combarieu and Prunières (founder in 1920 of the periodical 'La Revue musicale') set a high standard that was not always followed; and mention must be made of the novelist and dramatist Romain Rolland, who turned the imagination of a creative artist, an acute analytical intelligence and a graceful style on the music of past and present.

In England the standard of musical criticism rose in the first half of the 20th century, together with a definite if uneven extension of musical culture and the establishment of a genuinely fruitful creative tradition. The wider diffusion of music has been enormously stimulated by the gramophone and later the radio—a phenomenon of course universal, but much more radical in a country whose musical life had hitherto been underdeveloped. Their full effect on criticism is not yet clear, though the opportunities created are enormous. The tendency, already noticed in connection with the rise of the middle classes in the 18th century and of popular journalism in the 19th, for the critic to be drawn down to the level of his expanding audience (when not hoisted out of its sight) seems to have been held partly in check. On the other hand a temporary paper shortage, showing every sign of perpetuity, has established a thrombosis of the

artery connecting critic and public, although the broadcasting of musical criticism by the B.B.C.—a field not fully explored as yet—indicates a possible correction of the balance. Most of the daily and weekly newspapers continue to maintain one or more music critics, even if in some cases the appointment seems designed for ornament or an expression of hope for better times. The periodicals have been able to render fuller service, and the publishing-houses now issue more critical works on music than at any earlier period. Here, however, the standard is sometimes grievously low, and there have not been wanting unworthy attempts to "cash in" on the new public appetite for musical enlightenment. 'The Musical Times' and 'The Monthly Musical Record' remain as distinguished survivors of the periodicals founded in the 19th century (1844 and 1871 respectively). The first half of this century has seen the birth of several more, of which the quarterly 'Music & Letters', founded by A. H. Fox Strangways in 1920, at once assumed a position of eminence it has never since lost.

Musical criticism in the U.S.A. is of comparatively recent growth and may be said to have begun in 1852 with the foundation at Boston of 'Dwight's Journal of Music'. The tone of this periodical, which rejected both Brahms and Wagner, was dogmatic, ethical and conservative, reminiscent of the Chorley-Davison period in England. The opposite ideal of complete subjectivity was preached by W. F. Apthorp (1848-1913), critic of the 'Boston Evening Transcript', who wrote from a standpoint very near that of Debussy. He made fun of the "aesthetic Rhadamantus" so dear to the Germans and declared that "criticism should be nothing but an expression of enlightened opinion". This of course begs the question how enlightened opinion is to be defined and cultivated. Apthorp's most prominent successors in Boston and New York were Philip Hale, Henry Theophilus Finck, J. G. Huneker and Lawrence Gilman. Since the 1930s the U.S.A. have served as a sanctuary for many leading European musicians uprooted by political convulsions. This infusion has widened the range and sympathy of American criticism, if in some cases it has debased the style and even transferred to new soil the sectarian controversies of central Europe. Another result is that America has replaced Germany as the centre of musicological research. This scholarly aspect, carried almost to extremes in the pages of the leading New York periodical, 'The Musical Quarterly', is perhaps more suited to the American genius than the aesthetic or literary sides of criticism.

The present century has seen considerable

debate on the nature and aims of musical criticism itself. This of course is nothing new, and it is obviously important that every age (and every individual critic) should consider the matter afresh; but the lack of agreement about the premises on which so much activity is based is symptomatic. A good deal of critical irresponsibility doubtless occurs in every age; some of the reasons for its prevalence to-day have already been mentioned. While scholarship has aided criticism on one side, unsettled values and extraneous interference have clogged it on the other. In Germany during the Hitler rule and in Russia since the revolution of 1917 considerations of state policy inhibited criticism and reduced it to a bogus and inverted pedantry. In Russia especially the spectacle of critical somersaults and retractions at the bidding of persons innocent of artistic experience has become ludicrous. It is of course true that art criticism cannot flourish without reference to the rest of life, as was sometimes evident at the beginning of the 20th century; but when it is forced into the uniform of a preordained system it automatically ceases to exist. Even in so-called democratic countries the position is not satisfactory. There is always the danger that state patronage of the arts will trespass on the critic's prerogative. The cult of the common man, while perhaps widening the critic's opportunity, proportionately multiplies the hazards of his task. Whether consciously or not, it may encourage him, by writing down to his audience, to prove himself the lowest common man; and the sanction it holds over him is the fear of making himself unpopular or ridiculous through an appearance of exclusiveness. There is no such thing as democracy in art, nor can there be in criticism; it would be more true to say that "from him that hath not shall be taken away even that which he hath". The modern critic must hold all the closer to his responsibilities, and he should be a propagandist only in the cause of music itself.

There are equal dangers in turning away from contemporary life into arbours of esoteric delight. No age until the present has spent so much time discussing the future. This has advantages for the critic who dislikes being beholden to evidence, but the present and the past are his proper tenses. The future will be determined by the creative gift of the composer of genius, a commodity for which the critic legislates at his peril. New music of lasting value is always rooted in tradition; the point from which it stems can be discerned by the critic, and then only after the new shoot has shown signs of independent growth. Even this is not easy to observe in an age of transition, which throws out so many suckers destined never to mature. The so-called ugly-

ness of much modern music is really a side-issue. The standard of ugliness—the borderline of what the trained ear can tolerate—is always changing (This was amusingly pointed out by C K Salaman in a paper on musical criticism in 1875: "Whether in music or in personal appearance, ugliness is, no doubt, an acquired taste, like the taste for tobacco, and similar nauseous appetites".) There is ground for supposing that the average musical listener responds quickly to genius, however discordantly expressed, but is suspicious of extraneous originality. Ernest Newman wrote in 1925:

We may then take it for granted, I think, that none of the new works of to-day that fail to justify themselves at once, *aesthetically*, to the average musical sense of the period will be of much significance for the future, no matter how fertile they may be in suggestions of new technical resources.

This is probably true, provided the average musical mind is given a real chance to decide—and that means more than one hearing and assistance rather than molestation from the critics. Certainly it will have the final say; neither propagandists nor critics can in the long run force indigestible matter down the public throat and compel its retention.

A more practical difficulty is the method under which modern newspaper criticism is written and published. A critic whose notice of a concert, containing perhaps an important new work of which the score is not available, has to appear in the following morning's newspaper is unlikely to say anything of value about the music and only too likely to say something hasty, unjust or inaccurate, which he will have opportunity to repent at leisure. He is naturally tempted to play for safety and concentrate on the executive rather than the creative artist, leaving a discussion of the music to his weekly or monthly colleague (perhaps himself in another capacity). The result is bad all round: the wider public is not enlightened, the performer is given an exaggerated idea of his importance, the weekly paper has insufficient space for the discussion of a week's music, and the monthly or quarterly reaches only a fractional audience.

II. THEORY AND PRACTICE.—Criticism is in no sense a science and only in a limited sense an art. It may be roughly defined as the translation and grading of an aesthetic experience by means of intellectual analysis and imaginative enquiry. The important point is that this is a composite process. Whereas the work of art is primarily concerned with one set of standards only, the aesthetic, criticism has to communicate something of this quality together with the result of its impact on the critic's mind and experience. He is thus concerned with two sorts of problem instead of one, and generally with two mediums instead of one: in musical criticism

with music as the artist's material and with words as his own. On the other hand neither he nor the artist is concerned with establishing an absolute philosophic truth.

Owing to this dual nature of criticism no single set of principles can be found to govern both its expository and recreative aspects. The former is subject to principles of logic and method; the latter depends on intuition, which itself is conditioned by the character and experience of the individual critic. And both are affected by the nature of music's primary material, sound. It is possible to lay down ideal standards for the critic's training, procedure and approach to his audience, and to define the opportunities and restrictions imposed by the nature of music as sound. It is not possible to legislate for the intuitive, recreative response, without which criticism remains an external gesticulation. Here criticism comes closest to creative art; it is the translation of this intuitive experience that can raise the critic to the rank of an artist. Our enquiry therefore will be largely concerned with disentangling the various considerations to which different aspects of criticism are subject, and not permitting those that inhabit one field to stray into the next.

*The Critic's Function.*—The general function of all art criticism is to establish a line of communication between the creative artist and the public. In a primitive, compact or narrowly restricted society (African tribe, Greek city-state, medieval or baroque court) there is no need for this cultural middleman, but with the growth of less homogeneous, more self-conscious societies the critic, if not regarded as an essential link, became a tolerated and in time a useful citizen, his importance increasing as interest in the arts percolated through different classes. The word "critic" means literally a judge, but the functions to-day comprise in addition those of interpreter, wine-taster and public relations officer, not to mention the more questionable ones of propagandist and entertainer. Since art itself is a form of communication, the critic may be said to give it an extra digestion before passing it on; and his increasing prominence is perhaps symptomatic in an age that prefers to live on processed foods. The great critic is an artist as well. He tells us what he thinks is good, he tells us why he thinks so, and he performs both functions in such a way that we are excited by his manner while convinced by his argument. We appreciate the work he is criticizing all the more for his interpretation of it; but we appreciate him as well for what he brings to the discussion.

Gibbon summed up this infectious type of criticism when he wrote of Longinus: "He tells me his own feelings, and tells them with

so much energy that he communicates them". He distinguished two further types, the explanatory and the analytical, both familiar in musical criticism, where the former is apt to degenerate into more or less inept literary paraphrase and the latter into the dry pedantry so deftly parodied in Bernard Shaw's "analysis" of Hamlet's famous soliloquy:

Shakespeare, dispensing with the customary exordium, announces his subject at once in the infinitive, in which mood it is presently repeated after a short connecting passage in which, brief as it is, we recognize the alternative and negative forms on which so much of the significance of repetition depends. Here we reach a colon; and a pointed pository phrase, in which the accent falls decisively on the relative pronoun, brings us to the first full stop.

The subject can of course be divided and sub-divided in various ways. For instance, Professor Theodore Meyer Greene, who has subjected art criticism to a detached and systematic study (*see* Bibl.), finds three main aspects, the recreative, the historical and the judicial, each of course essential to the whole. Here we need only note the distinctions implied in modern practice, which as elsewhere in life tends to split up production among a number of departments. The philosopher, the scholar and the historian work through books, lectures and learned periodicals. The task of the press critic is ephemeral and doubtless lower, but in some ways more difficult and responsible, and frequently more controversial, since he is concerned with the day-to-day discussion of new music. Although the same persons are often found in each camp, there are obvious dangers about a system in which a scholar may never review a concert or a press critic rarely grapple with a subject on a scale to fill a book. All are concerned with criticism in the wider sense, and none can afford to ignore, even temporarily, the work of the others.

*The Limitations of Music.*—Music is probably the most difficult of the arts to criticize, owing to certain innate characteristics that gravely complicate the task at the outset. It is an art expressed in terms of time and sound. It has to be recreated anew at every performance; criticism from the score is an unsafe method, if sometimes an unavoidable substitute, since it ignores both the physical impact of sound and the inexactitude of musical notation, factors which also ensure that no two performances are exactly alike. Secondly its primary material, sound, unlike the primary materials of all the other arts, has not in its pure form been developed for non-artistic use. Whereas music is in no sense concerned with space or sight or tangible materials, like painting, sculpture and architecture, there is a link with literature, and particularly with drama and poetry, which do involve time and sound. But the resemblance is misleading and has led to endless confusion. For the



aesthetic appeal of music, although it may be allied with words, is not verbal, is in fact antiverbal. It has to evolve its own concepts, which cannot carry the connotations of everyday life associated with a verbal language. To talk of the "language" of music is to employ a dangerous metaphor; we have grown so used to the association of words and music that the daring nature of this compromise between opposites is forgotten. The music critic cannot communicate with his readers through notes and staves; he must use words. He is thus translating—and translating in the dark, for there can be no dictionary to help him. The word "love" is common coin in life as well as literature; the note C has nothing to do with breakfast or railway journeys or marital harmony. The difficulty of course occurs with the other arts, but not to the same extent, for all of them either use a verbal language or are partly representational. Even an abstract painting can be described to some extent in terms of design or colour. The critic of music can only appeal from his own experience to that of his readers.

The time factor also imposes its pattern. We cannot hear a piece of music all at once. The faculty of memory is therefore called into play and is continually operative from the first bar to the last. It is this that determines the peculiar nature of musical forms. An art that moves in time and is not expressed in words requires much more repetition of material, or at least allusion to material already heard. This fact in turn poses its own problems of balance, contrast, expectation and fulfilment, which are far more central to music than to the other arts, supported as these are by their verbal or representational content. A painter can place a small cloud in one corner of a landscape, and that cloud remains before the eye and may dominate the picture (witness the cloud over the lock in one of van Gogh's Provençal landscapes); but if a composer wishes a musical phrase to dominate a work of more than the slightest proportions he must allude to it more than once. Hence the remarkable complexity of musical forms, and, since it is very difficult to invent a form that is both new and coherent, their slow evolution and long period of use. Here we pass a conspicuous side-turning to critical error. Whereas the need for balance, contrast, etc., remains constant, the methods of satisfying it alter from age to age, sometimes almost as imperceptibly as the flow of a glacier. The historian will detect the change in time, but the critic may be led into mistaking the temporary canons of musical science for the permanent laws of the art—to take sonata form as equivalent to form, or the major-minor system for tonality itself.

*The Aesthetic Problem.*—These special properties of music, when taken in conjunction with the very extensive general requirements of art criticism, are quite enough to account for the rarity of front-rank music critics in proportion to those of the other arts. But there is another basic difficulty. The critic has never been supported by a thoroughly worked-out musical aesthetic. The philosophers in whose province the promulgation of such matters lay have seldom had a working knowledge or a real understanding of music; failing to appreciate its inner nature, they have saddled it with "principles" borrowed from the other arts, and even from farther afield. The Greeks, and Plato in particular, viewed aesthetics across the territory of ethics and politics. Western philosophy has managed to disentangle the political thread and considerably loosened the ethical (for centuries the bane not only of English musical criticism, but of English musical life in all its forms, though music with its non-verbal and non-representational centre of gravity must be the least ethical of the arts); but it has still not firmly established the independent position of music. There remains a chasm between the aestheticians on the one hand and the practical music critics on the other, a chasm that can be bridged only by hard thought. Since the philosophers were not fitted to build a bridge, the critics—those who saw its necessity, and without it they could only work in darkness—have tried to throw one from the other side. Their repeated failure is the inner history of musical criticism, at which it is now necessary to glance.

The 18th-century critics not only ignored the absence of a bridge, but saw no need for one. They applied their general aesthetic theories to music without regard to whether they made sense. Thus we find Mattheson, the leading critic of his day and a man of wide culture, not only attempting to legislate for all music on terms applicable only to the *galant* melodic style of which he constituted himself the prophet, but regulating the proper content of musical forms ("A Concerto should convey hopefulness... the Sarabande has to express no other feeling than awe... voluptuousness reigns supreme in the Concerto Grosso", while the chaconne should express satiety and the overture magnanimity) and even the musical reactions of the animal kingdom: he tells us that crabs follow the pipe, hares the transverse flute, camels a small bell, trout and carp a large bell, bees the cymbals and spiders the lute, while "pigs will go anywhere after a zither". Needless to say, watertight systems of this kind rejected *a priori* not only the early contrapuntal schools but the climax of baroque counterpoint in J. S. Bach, and their absurd rigidity may have encouraged



the irresponsible element in the romantic reaction. The early 19th-century critics threw off the shackles of rationalist pedantry, only to impose new ones of their own. By glorifying the spirit of revolt represented by Beethoven, who became a sort of musical Byron, and later by Liszt and Wagner, they set up an inverted ethical standard that brought them no closer to music itself. It was in reaction to what he regarded as a chaotic and decadent empiricism that Hanslick wrote his book on musical aesthetics. His bridge broke down not because he was a bad musician but because he was a bad philosopher. He made it too rigid, not sufficiently tensile; his prejudices were opposed to the emotionalism of Wagner and Liszt, so he elevated them into general principles by denying the relevance of emotion to musical experience. It is only when elongated into a principle that prejudice becomes dangerous. Hanslick set the fashion for a spate of aesthetic bridge-building, especially in Germany; but the structures invariably collapsed either at the same point or on a misunderstanding of the scope of musical "language". One example only need be taken, that of Hadow in the first chapter of his *'Essays in Modern Music'* (1892). He put forward four "principles of musical judgment": the principles of vitality (comprising both technical inventiveness and imaginative power), labour (the best possible workmanship), proportion and fitness. With his elucidation of the first and third there can be no dispute; but the interpretation placed upon the second and fourth led him into a wholesale condemnation of Italian opera on ethical grounds and a totally false antithesis between sacred and secular music. He failed to distinguish between ends and means; his suspicion of the theatre, shared by most of his English contemporaries, led him into a series of equivocations, for instance over *'Parsifal'*, to whose Grail scenes he denied theatrical power, solely, it would appear, because Wagner "was too great an artist to confuse sacred music with secular".

It was the seeming inevitability of such failures that led some critics at the turn of the century to conclude that the establishment of principles was not only impossible but undesirable; that the critic's job was not to judge or theorize, but merely to reflect his own impressions and leave the reader to take them or leave them. Hence the criteria adopted by Debussy: "To render one's impressions is better than to criticize, and all technical analysis is doomed to futility. . . . Remember the word 'impressions', for I insist on keeping my emotion free from all parasitic aesthetics."

*Objective and Subjective Criticism.*—These two approaches have supplied the great bone of

critical contention in the first half of the 20th century. They have been endlessly contrasted, disputed and combined. Ernest Newman in *'A Musical Critic's Holiday'* (1925) made a sustained attempt to lay down objective standards, especially for criticism of contemporary music. The book supplied a first-class intellectual stimulant and a healthy counterblast to much sloppy thought, but carried the seeds of its own failure: for in testing the validity of a 19th-century German critic's attempt to lay down watertight objective standards, J. C. Lobe's *'Musikalische Briefe eines Wohlbekannten'* (1852), and demonstrating its failure in practice, Newman returned the inevitable verdict on all such enterprises, including his own. For aesthetic appreciation, depending on the sensory reactions of the individual, can be no more subject to predetermined laws than the proportions of a cathedral or the colour of a picture—than, in fact, the work of art itself. The critic may attempt to rationalize his responses, but the result will be valid for himself alone, and if he comes to give it the force of a principle he will find his receptiveness attacked by a sort of spiritual pneumoconiosis, a hardening of the tissue into stone, which will ultimately be fatal to an efficient performance of his duties. It is as dangerous for him as for the artist to hold his subconscious mind on too tight a rein. Thence springs the mentality unable to distinguish the mechanical from the organic, a sonata movement by Czerny from one by Beethoven. No listener can be exclusively objective where his own emotions are concerned; and if they are not concerned, he cannot be said to have experienced the work he has heard.

This, however, is no argument for wholesale surrender to the other side. Subjective criticism as advocated by Debussy and Anatole France opens the door to all manner of absurdity and irrelevance, and in fact points straight to chaos. For there is no counter-check outside the critic's own personality. He becomes a circus turn, amusing the reader for as long as he can remain balanced on his tight-rope. However finely attuned his sensibility, it may be thrown out by the most trivial circumstance. Where his objective colleague may apply an obsolete and irrelevant yardstick, the subjective critic may unwittingly judge by what he has eaten for dinner or the proximity of his enemy in the row in front smoking a noxious cigar.

It follows that, if a subjective critic too often degenerates into a nuisance, an unprejudiced critic is a contradiction in terms—and if there were such a person he would be an insufferable bore, since when fully trained and in efficient working order he would always be right. This aspect of criticism has never

been more trenchantly expressed than by Bernard Shaw:

Never in my life have I penned an impartial criticism; and I hope I never may. . . . To be just to individuals—even if it were possible—would be to sacrifice the end to the means, which would be profoundly immoral. One must, of course, know the facts, and that is where the critic's skill comes in, but a moral has to be drawn from the facts, and that is where his bias comes out.

Shaw declared that "there is no more dishonest and insufferable affectation" than the "infernal, abstract, judicially authoritative air" of *ex cathedra* criticism, and pleaded instead for

sincerity of expression, not only of the critic's opinion, but of the mood in which that opinion was formed. We cannot get away from the critic's tempers, his impatience, his sorenesses, his friendships, his spite, his enthusiasms (amatory and other), nay, his very politics and religion.

How then is the objective-subjective dilemma to be resolved? It does not really help to take refuge in metaphysics and assert (with A. J. Sheldon) that objective criteria exist, but we can only comprehend them subjectively, or (with Calvocoressi) that, while recognizing that they do not exist, the critic is entitled to proceed as if they did. The only answer is to divide the problem, separating those aspects where an objective standard can operate (the basic laws and limitations of music, the critic's responsibilities, his training and intellectual armament) from the personal and intuitive factors. The critic needs to cultivate a kind of double vision. His mind must be open and susceptible while retaining its hold on accumulated experience and thought; it must be cool and logical without losing the capacity to be moved; it must in a real sense be objective and subjective at the same time, like the mind of Keats when he watched the sparrows out of his window and projected himself into their existence as they picked about the gravel.

*The Critic's Responsibilities.*—The critic owes responsibility in different degrees to (i) the art of music itself, (ii) the audience, and through it to society as a whole, (iii) the composer as an individual, (iv) the performer. This, it may be suggested, is the correct order of precedence. The critic owes no responsibility—except those of every citizen to do his best and keep within the law—either to the impresario or to the editor of his paper. In a matter where the governing factor is an aesthetic judgment any attempt to impose a policy or a party line is an infringement of the critic's prerogative. And since the value of a criticism depends in part on the reader's knowledge of the critic's standpoint, the unsigned article must be condemned as improper, especially when the paper employs more than one critic.

Responsibility to the art should be distinguished from responsibility to the composer,

who like the critic is a servant of the art. The critic is not the composer's personal advocate; he should not, except in the compelling interests of music itself, lapse into the propagandist. He is the magistrate, even if his tenure of the bench is insecure and his judgment liable at any time to be upset on appeal. It follows that he must be absolutely fearless. If there is one thing more distasteful than a critic who will not speak his mind but, like Shakespeare's equivocator, "swears in both the scales against either scale", it is a critic grovelling before the composer of his fancy, like a small boy begging for the autograph of a popular sportsman. Schumann well said that "the critic who does not attack what is bad is but a half-hearted supporter of what is good".

At this point the horns of a familiar dilemma begin to obtrude. How is a composer of genius to be safely and satisfactorily handled by a critic who cannot make pretension to such an endowment? Bernard Shaw maintained in 'The Quintessence of Ibsenism' that no author can create a character greater than himself; how can a critic judge an artist greater than himself, especially when he meets him for the first time? In the words of Greene, "If great art is the product of a great soul, only a critic of spiritual stature can hope to recognize and appreciate artistic greatness when he sees it. To the trivial all things are trivial." The answer, as so often, is to look the dilemma straight between the horns and pass it by. The critic's pronouncements are generally valuable not so much for their conclusion as for the process of thought by which the conclusion is reached, and for the reactions they set up in the reader's mind. Many a smaller man than Beethoven has thrown light on Beethoven's music and on the nature and creative processes of art itself. But the critic cannot refuse his task; he must attempt to reach a conclusion or confess defeat. It is often better to judge wrongly than to mark time. Nor is he precluded from changing his mind. His verdict need not be final for himself, let alone for his contemporaries and successors; it is sure to be counter-checked by others. The verdict of posterity is after all no more than a majority vote; as Crotch put it early in the 19th century: "the opinions of acknowledged critics accumulate in time, and are compacted into a mass that inevitably bears down before it all the opposition of false taste and ignorance". Of course the man who expects the critic of a complex new work to return the considered verdict of posterity is demanding a miracle. Yet those critics who instinctively detected Beethoven's genius and attacked it according to their lights were doing music more service than the partisan writers of to-day or yesterday

who proclaim half a dozen masterpieces every year in the hope of getting one shot on the target. There is a false as well as a true humility in criticism. Johnson put the pettifogging critic in his place: "A fly, sir, may sting a stately horse and make him wince; but the one is but an insect, the other is a horse still". Ernest Newman has emphasized the critic's high calling: "The business of criticism is, in the case of the first-rate artist, to see him steadily and see him whole, and in the case of the second- or third-rate artist, to see him steadily and see him damned".

While the critic who thinks that his utterances can alter the course of musical history is suffering from professional inflation, the composer who to-day ignores all criticism runs the risk of severing his strongest link with the public. The lordly contempt for critics exhibited by a few composers must be rebutted, not merely from a sense of the dignity of criticism but because it is a sign of weakness. D'Indy wrote in 1899: "I consider criticism absolutely useless; indeed, I should even say, injurious. . . . Criticism as a rule is the opinion some gentleman or other has of a work. How should such an opinion be of any use to art?" The answer is that without the opinion of "some gentleman or other" art would be wingless, since it cannot bombinate in a vacuum, and under present conditions it must pass the Cerberus of criticism before it can hope to enjoy public favour. Cerberus may bark out of turn or up the wrong tree, but it is no use the composer peevishly pretending that he is inaudible. Liszt went to the other extreme when he wrote that "criticism should become more and more an activity of productive artists". This would work only if all had the open-hearted and responsible attitude of Liszt himself. It is interesting to compare the opinion of a modern creative artist, E. M. Forster, who regards criticism of a work of art and surrender to it as antithetical: "Think before you speak is criticism's motto; speak before you think creation's". But the critic both hears and feels before he speaks. It is this dualism — the taking part and the standing aside — that lies at the centre of criticism.

The responsibility to society also has its dilemma. Every work of art is a Janus, looking inwardly to its own laws and outwardly towards life, and it may touch life at any point, in its moral values and its commonplace incidents; indeed it often acts as a lightning-conductor between the two, interpreting the former in terms of the latter, illustrating the general by the particular. In music this connection is obscure and elusive, even when words are attached, but its existence cannot be doubted. Jeremy Collier's complaint that music in the theatre "throws a Man off his Guard, makes way for an ill

Impression, and is most Commodiously planted to do Mischief" is a back-handed tribute to the art he wished to banish. The critic has to tread warily here. If he restricts himself exclusively to artistic laws he runs the risk of cutting himself off from life and falling into the preciosity of art for art's sake. But there is an even greater danger of importing alien (especially ethical) values into musical criticism. Dramatic composers who do not take sides for or against their characters, for instance Purcell and Mozart, are sometimes attacked for "weaknesses of artistic judgment and failures of artistic probity". This has been a common failing in England and Germany — German philosophers (e.g. Kant) have generally been hostile to aesthetic beauty, except when accompanied by moral ideas; and it has resulted in considerable injustice being done to French and Italian music, which is generally without such moral pre-occupations. Music has continually to defend its territory against the incursion of moralists (Shelley in his 'Defence of Poetry' saw the same danger in literature), and here the critic should take the lead. This does not mean that moral questions are never to be asked. In the words of an American critic, Edgar Wind, the critic should not be confined to asking "Has the artist achieved the effect at which he aimed? . . . He should also ask the forbidden question: Should this kind of effect be aimed at, and what should be its place in our experience?" To this he can only return a subjective answer, but the ventilation of such matters is often healthy. This is the proper sphere for discussing the aversion many people feel for the exaltation of negative human values in works like 'Tristan und Isolde' and 'A Village Romeo and Juliet', and the vexed question of artistic decadence in general. The critic is not a moral guide, nor is he "the secretary of the public" (Sainte-Beuve); but close communication with the public and the level of public taste are very much his concern.

*The Critic's Qualifications.*—The qualities required of the ideal music critic to-day are so multifarious as almost to place him among the mythical beasts. Nevertheless, if the great critic is perhaps born, not made, much can be done by training, and it is worth attempting to sum up these qualities:

(i) A knowledge of the technical and theoretical principles of music. History shows that the critic who knows no art but music is of very little use, but the dilettante who does not understand music is of no use at all.

(ii) A knowledge of musical history and scholarship. Without this, in Greene's words, "no critic, however artistically sensitive, can escape critical 'sentimentality', that is, an illegitimate intrusion into a work of art of what does not exist in it and a failure to

apprehend certain of its essential ingredients". He can learn too from the history of his own department. Criticism, like art itself, swings between the poles of classicism and romanticism, and old problems continually recur in new guises. Stainer in 1881 found musical criticism "oscillating dangerously between the two extremes of dogmatic conventionalism and unblushing nihilism". Perhaps it always does.

(iii) A wide general education, covering as many as possible of the subjects with which music can be shown to have a point of direct contact. At the narrowest, this includes aesthetics, social history and some at least of the other arts, but it can be extended to many other activities, for instance to the new science of psychology, which may one day be regarded as an essential. To give an obvious example of this interdependence, no one can criticize liturgical music without an understanding of the church liturgy or opera without some specialized knowledge of the theatre.

(iv) The ability to think straight and to write in a clear and stimulating manner. Nearly everybody to-day has been taught to write in childhood and thinks—after a fashion—because he cannot help it. It is too often forgotten that both functions need rigorous training before they are fit for infliction on the public. Also they are connected. The critic has to engage the substance of the reader's mind, not merely its surface; he must therefore first know his own. Criticism by catchphrase is a form of laziness, designed to evade the necessity for thought. Badly expressed criticism, if not wholly useless, is largely wasted: Homer's antithesis between winged words, which find their mark, and wingless words, which might as well not have been uttered, is worth the critic's consideration. He thus has two reasons for studying literature—the large area over which it touches music and the fact that in putting pen to paper he is himself practising it. Too many music critics are found in the innocent condition of Molière's Monsieur Jourdain, who was astonished to learn he had all his life been speaking prose.

(v) An insight into the workings of the creative imagination. This presupposes a touch of the same quality in the critic. If this is present, it can be trained to a high level of perceptiveness. Without it there is always the danger of a super-academic irrelevance.

(vi) An integrated philosophy of life of his own. Greene again puts the point well. The critic must be able "to share imaginatively in many different types of experience and to comprehend diverse interpretations and evaluations of these experiences. . . . Unless he believes in some scale of values, he must remain blind to the nature and significance of

scales of value to which he himself cannot subscribe." The match must have a box to strike on.

(vii) An enduring inquisitiveness and willingness to learn. The man who has lost this has begun to lose his power to criticize, since neither the current stream of art nor its view of its own past is ever static. The critic who is no longer interested in music or in what other people are thinking about it soon grows pompous and repetitive. He should retire and take up some harmless pastime.

(viii) An acceptance of his own limitations, both individual and generic. These are variable quantities, temporary currents of prejudice abound in every age, and any honest critic will admit that there are moments when he loathes and spurns a work that he knows to rank among the masterpieces. If from previous experience or his own admission his readers can locate his weaknesses, the harm done by an ill-considered judgment—and all critics make more of these than they like to suppose—will be minimized. If he sets himself up as an oracle, he has all the farther to fall.

This formidable catalogue of qualifications is likely to rule out large sections of the community, not least in the musical profession itself. Many executive musicians, whose training has been for the most part practical, are too closely bound up in their art to criticize it. Only in comparatively recent years has the study of history received adequate emphasis in musical colleges and universities, and a special course in criticism is an even later growth, which has hardly had time to bear a full crop of fruit. The composer of strong creative personality is never an ideal critic, though he may be a stimulating one; apart from the fact that his best energies are diverted elsewhere, he is likely to be narrow in his sympathies. A more promising candidate is the composer content to abandon or subordinate his own creative activity, or even the active practitioner of another art—provided he knows enough of music. It is not altogether an accident that one of the few really outstanding music critics, at least in English, was a man who had trained himself as a novelist and social thinker and was to reach eminence as a dramatist—Bernard Shaw. All his musical criticism—apart from a piece of special and mostly non-musical pleading in 'The Perfect Wagnerite'—was confined to the columns of a weekly newspaper—in it, it is true, a more spacious age. Nor is its stimulating quality, even when he is discussing music since forgotten and singers long dead, dependent on his inimitable wit. With the possible exception of the second, he possessed in abundant measure all the eight qualifications listed above.

The first attempt in this Dictionary to grapple with the subject of criticism cannot be ended more fitly than with another quotation from Shaw.

A criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man a critic . . . When my critical mood is at its height, personal feeling is not the word. It is passion—the passion for artistic perfection—for the noblest beauty of sound, sight, and action—that rages in me.

Perhaps a ninth qualification may be added. criticism should not be a profession casually chosen or embraced with a view to easy subsistence, but a vocation. W. D.

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**CRIVELLATI, Cesare** (b. Viterbo, ? , d. ?).

Italian 16th-17th-century amateur musician. He was a doctor of medicine at Viterbo and as a musician probably a pupil of Frescobaldi. He is known by his 'Discorsi musicali' (Viterbo, 1624), based largely upon the opinions and teaching of earlier writers on music. N. F. (II).

**CRIVELLATI, Domenico** (b. Viterbo, ? , d. ?).

Italian 16th-17th-century amateur musician, probably brother of the preceding. He lived at Viterbo as a gentleman-amateur and in 1628 published a book of 'Cantate diverse' for 1-3 voices; but, apart from one or two strophic-bass arias, they do not justify the use of the then modern-sounding title. The work employs various melodic and fundamental instruments. Crivellati is also represented by one song in 'Le risonanti sfere', a collection of songs issued by Robletti of Rome in 1629. N. F. (II).

**CRIVELLI, Domenico** (b. Brescia, 2 Apr. 1794; d. London, 11 Feb. 1857).

Italian singer, teacher and composer. He was taught by his father, the tenor Gaetano Crivelli, and was for some years teacher at the Real Collegio di Naples. Called to London by his father, he brought with him an *opera buffa*, 'La fiera di Salerno', which, however, was never produced. He settled in London as a singing-master and published 'The Art of Singing'. J. M.

**CRIVELLI, Gaetano** (b. Bergamo, 1774; d. Brescia, 10 July 1836).

Italian tenor singer, father of the preceding. He made his first appearance when very young and married at the age of nineteen. In 1793 he was at Brescia, where he was admired for his fine voice and large manner of phrasing. He was engaged to sing at Naples in 1795, where he remained several years. Thence he went to Rome, Venice, and at last to Milan, where he sang at the Teatro alla Scala in the Carnival of 1805. In 1811 he succeeded Garcia at the Italian Opera in Paris and produced a great effect in the 'Pirro' of Paisiello, in which he first appeared.

Crivelli's superb voice, excellent method and nobly expressive style of acting combined

to make him a most valuable acquisition to the stage. He remained in Paris until Feb. 1817, when he went to London. He had, according to Lord Mount-Edgumbe,

a sonorous mellow voice, and a really good method of singing, but he was reckoned dull, met with no applause, and staid only one year.

In 1819 and 1820 he sang at the Scala in Milan again; but in the latter year signs of decay were apparent in his voice, and these became more evident when he appeared in that town in Lent 1823. In Dec. 1830 he sang at Venice in Generali's opera 'I baccanali di Roma'. He published some canzonets and songs in London and Milan. J. M.

**CROCE, Giovanni (Joanne a Cruce Clodiensis)** (b. Chioggia nr. Venice, c. 1557; d. Venice, 15 May 1609).

Italian composer. He was known as the Chiozzotto because of his birthplace. A pupil of Zarlino, he entered the choir of St. Mark's at Venice as a contralto. At some period before 1585 he became a priest and was attached to the church of Santa Maria Formosa at the time of his death. He is entitled "vice maestro di cappella" of St. Mark's in 1592, the duties of this post including teaching at the Seminario. On the death of Donato in 1603, despite one of the Procurators who wished to search outside Venice for a *maestro di cappella*, Croce was elected to this post, owing the promotion to the insistence of Doge Marino Grimani when the usual competition was held. Croce's Requiem Mass was performed at the funeral of the doge in 1605. He suffered from gout in 1607 and was provided with a deputy to assist him. When he died in 1609 he had attained sufficient fame for many of his works to be published posthumously.

The only known portrait of Croce is contained in the coat of arms of a chemist's shop at Venice dating from about the year 1790. This has been republished in G. Dian's 'Cenni storici sulla farmacia veneta' (Venice, 1905).

Croce is important as a composer of both secular and liturgical music. He was one of the principal members of the conservative Venetian school of madrigal composers and excels in the lighter style of madrigal and the canzonet. He was probably the chief composer of music for the festival plays of Venice which reached their height of popularity during the governance of Doge Grimani, and he left two examples of madrigal comedy, 'Mascharate [sic] piacevole' (1590) and the 'Triaca musicale' (1596), both using the Venetian dialect and making allusions to places and characters at Venice. The latter is the successor of Striggio's 'Il cicalamento delle donne al bucato', but is more advanced in individualizing the part of each voice and

developing a type of unaccompanied recitative. The madrigals also introduce popular songs and onomatopoeic sounds.

Croce's church music is also in the Venetian tradition, being written mainly for double choirs used antiphonally. The tendency towards the monodic style is clear from the homophonic texture which is foreign to the rhythmic complexity of the works of other members of the Venetian school, and his first volume of motets for 8 voices is the first printed volume to be provided with a bass part for the organ, with which most of his later works were also provided. In his 'Sacrae cantilene concertato' (published posthumously) he is one of the earliest composers of the *stilo concertato*, contrasting solo voices accompanied by the organ with the *ripieno* choir, which repeats a refrain between the solo episodes, the whole using a homophonic texture and appearing in a rondo form. His 'Laude pueri' (published in a collection of Simonetti's, 1630) is worthy of note for using three choirs, one of soloists, *ripieni* and a *choro grave* of three trombones accompanying a solo tenor.

Of importance also is Croce's influence on the English madrigal composers. Morley mentions him several times in the 'Plaine and Easie Introduction'; several works appeared in 'Musica Transalpina' and Morley's collection of Italian canzonets (1597); his madrigal 'Ovi tra l' herbe' was the only foreign work in 'The Triumphes of Oriana'; and his 'Septem Psalmi poenitentiales' were provided with an English text and published as 'Musica sacra' by T. East in 1608. The similarity between his canzonet and light, conservative madrigal styles and the styles of Morley and other early composers of the English madrigal school is remarkable.

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## CATALOGUE OF WORKS

### CHURCH MUSIC

1. 'Compietta a 8 voci' (1591).
2. 'Motetti a 8, libro primo' (1594, reprinted 1599, 1603, 1607, 1615).
3. 'Messe a 5 voci' (1596).
4. 'Messe a 8 voci' (1596).
5. 'Salmi che si cantano a terza' (1596).
6. 'Vespertina omnium Solemnitatum Psalmidia octonis vocibus' (1597).
7. 'Motetti a quattro voci' (1597, rep. 1599, 1605, 1611).
8. 'Messe a 5 and 6 voci' (1599).
9. 'Septem Psalmi poenitentiales' (Nuremberg, 1599; as 'Li sette sonetti penitentiali', Venice, 1603; as 'Musica sacra', London, 1608, rep. 1611).
10. 'Sacrae cantiones a 5 voci' (1601, rep. 1603).
11. 'Devotissime lamentationi' (1603).
12. 'Motetti a 8 voci, libro secondo' (1605, rep. 1609).
13. 'Magnificat omnium tonorum' (1605).
14. 'Sacrae cantilene concertate' (1610, rep. 1612, 1613).
15. 'Nove lamentationi' (1610).
16. 'Cantiones sacrae a 8 voci' (1622).



## SECULAR MUSIC

- 17 'Il primo libro de madrigali a 5 voci' (1585, rep. 1596, 1607, 1615).
18. 'Canzonette a 4 voci' (1588, rep. 1595, 1598, 1604).
- 19 'Il primo libro de madrigali a 6 voci' (1590, rep. 1618).
20. 'Mascharate piacevole et ridicolose' (1590, rep. 1604).
21. 'Il secondo libro de madrigali a 5 voci' (1592).
22. 'Nove pensieri musicali a 5 voci' (Book III of madrigals), (1594, rep. 1598).
23. 'Triaca musicale' (1595, rep. 1596, 1607).
24. 'Canzonette a 3 voci' (1601).
25. 'Il quarto libro de madrigali a 5 et 6' (1607).

For separate works in collections *see* the article in *Riv. Mus. It.*, Vol. XVI, p. 550.

For manuscripts *see* Eitner, Q.-L., to which must be added a 'Messa da Requiem', 'Benedictus', 'Improperii' and 4 Masses (Cod. It., IV, 1151); and a Mass (Cod. It., IV, 1104), all in the Marciana Library at Venice.

The 3 masses for 5 voices were reprinted by Haberl (1886-91); several motets for 4 voices in Proske's 'Musica Divina', in Hullah's 'Part Musica' and the publications of the Motet Society, a 'Stabat Mater' in A. Galli's 'Estetica della musica' (1900), the 'Triaca musicale', ed. Schnell, Edizioni De Santis (1942), 'Cinthus il tuo' (and book of Madrigals) by B. Squire; 'Hard by a crystal fountain' (from 'The Triumphs of Oriana') by L. Benson.

Two motets from the second book of motets for 8 voices are in Vol. II of Torchi's 'L'arte musicale', as is also the 'Giucoco dell'oca' from the 'Triaca musicale'.

D. M. A.

*See also* Amfiparnaso.

## CROCIATO IN EGITTO, IL (Opera).

*See* MEYERBEER.

**CROES, Henri de** (*b* Antwerp, [bapt. 19 Sept.] 1705, *d* Brussels, 16 Aug. 1786).

Netherlands violinist and composer. He became first violin at the church of Saint-Jacques, Antwerp, in 1723, but left in 1729 for Frankfort o/M., where he entered the services of the Prince of Thurn and Taxis. He was still there ten years later, but returned to the Netherlands and became first violin in the royal chapel at Brussels in 1744, advancing to the post of master of the music in 1749. In 1779, being financially embarrassed, he offered the governor-general 36 masses, 69 motets, 28 symphonies and 32 sonatas of his composition, receiving 300 florins. He also wrote concertos for flute or violin and divertimenti, but no trace is to be found of an opera said by E. van der Straeten to have been performed in 1756.

E. B.

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**CROESUS** (Opera). *See* KEISER.

**CROFT, John.** *See* ENGLISH MUSICIANS ABROAD.

**CROFT**<sup>1</sup>, William<sup>2</sup> (*b*. Nether Ettington, Warwickshire, [bapt. 30 Dec.] 1678; *d*. Bath, 14 Aug. 1727).

English organist and composer. He was sent to London as one of the children of the Chapel Royal under Blow. On the erection of an organ in the church of St. Anne's, Soho, in 1700 Croft was appointed organist. Earlier in the same year he had joined Blow, Piggott,

Jeremiah Clarke and John Barrett in publishing a 'Choice Collection of Ayres for the Harpsichord or Spinnet', and further similar pieces appeared in the second and third books of 'The Harpsichord Master' (1700, 1701). Three sonatas by him for violin and bass (together with three flute sonatas by an anonymous "Italian master") were announced in the 'Post Boy', 30 Sept.-3 Oct. 1699. These are of interest as being among the very first English sonatas for solo violin. The slow movements reach great dignity, but others seem to betray the apprentice hand. The date of these just precludes influence from Corelli's Op. 5, which otherwise would probably have been suspected.

In Jan. 1704 Croft published 'Six Sonatas of two Parts' for two flutes (*i.e.* recorders). Several other instrumental pieces of his were published about this time, but copies do not seem to have survived.<sup>3</sup> A selection of the early harpsichord pieces has been reprinted by Chester's, but they are of only moderate interest, and are quite eclipsed by his solo songs, which show considerable charm and ably carry on the Purcellian tradition.<sup>4</sup>

On 7 July 1700 Croft was sworn in a Gentleman Extraordinary of the Chapel Royal, with the reversion, jointly with Jeremiah Clarke, of the first vacant organist's place. On 25 May 1704, on the death of Francis Piggott, Croft and Clarke were sworn in as joint organists, and on Clarke's death in 1707 Croft was sworn in to the whole place. On 7 Feb. 1705 he had married Mary George at the Chapel Royal; there seems to have been no issue of the marriage. On the death of Blow in 1708 Croft was appointed his successor as organist of Westminster Abbey and master of the children and composer to the Chapel Royal. It was in the discharge of the duties of the latter office that Croft produced, for the frequent public thanksgivings for victories, etc., many of those noble anthems which have gained him so distinguished a place among English church composers. He had before written "occasional" anthems, as, for example, after the victory of Blenheim in 1704 and 1705. In Jan. 1712 he resigned his appointment at St. Anne's in favour of John Isham, who had been his deputy for some years. It has been generally supposed that in 1712 he edited for his friend (afterwards Sir John) Dolben, subdean of the Chapel Royal, the collection of the words of anthems called 'Divine Harmony', but this is wrong.<sup>5</sup> At

<sup>3</sup> For these *see* W. C. Smith, 'A Bibliography of . . . John Walsh' (1948).

<sup>4</sup> For the songs down to 1702 *see* Day and Murrie, 'English Song Books' (1940). The later songs are to be found in Walsh's periodical 'The Monthly Mask of Vocal Music' (1705 onwards).

<sup>5</sup> On this matter *see* CHURCH, (1) John.

<sup>1</sup> He sometimes signed Crofts.

<sup>2</sup> The records of St. Anne's, Soho, give his name as Philip



some time before 1712 he had undertaken, at his own expense, the restoration of the monument in Norwich Cathedral to William Inglott, the Jacobean organist and virginalist. On 9 July 1713 he took the degree of Doctor of Music in the University of Oxford, his exercise (performed on 13 July) being two odes, one in English, the other in Latin, on the Peace of Utrecht; these were afterwards engraved and published under the title of 'Musicus apparatus academicus'. In 1715 Croft received an addition of £80 per annum to his salary as Master of the Children of the Chapel Royal for teaching the children reading, writing and arithmetic as well as playing on the organ and composition.

In 1724 Croft published in two folio volumes, with a portrait of himself, finely engraved by Vertue, prefixed:

*Musica Sacra, or Select Anthems in Score*, consisting of 2, 3, 4, 5, 6, 7 and 8 parts, to which is added the Burial Service as it is now occasionally performed in Westminster Abbey

A copy of the original "Proposals" for printing the work by subscription, dated 25 Mar., is in New York Public Library. In the preface he states it to be the first essay in printing church music in that way, i.e. engraven in score on plates. He was one of the original members of the Academy of Vocal Musick founded 1725. He is buried in the north aisle of Westminster Abbey, where a monument is erected to his memory.

In the earlier part of his career Croft composed for the theatre and produced overtures and act-tunes for 'Courtship à la mode' (D. Crawford) 1700, 'The Funeral' (Steele) 1701, 'The Twin Rivals' (Farquhar) 1702 and 'The Lying Lover' (Steele), 1703. Other sets of act-tunes, for unidentified plays, are to be found at Christ Church, Oxford, and in the Bodleian. A large number of anthems remains in manuscript at Tenbury, the B.M., the R.C.M. and elsewhere, and these still await investigation. Two psalm tunes attributed to him, 'St. Anne' and 'St. Matthew', will long live in the Anglican Church, even after his fine anthems have become obsolete.

At least three portraits of Croft are extant: (1) the National Portrait Gallery has an anonymous work showing him as one of the Children of the Chapel Royal; (2) T. Murray's portrait is in the Music School collection, Oxford (both these are reproduced in an article in *Mus. T.*, 1900, p. 577); (3) T.C.M. also has a contemporary portrait.

W. H. H., rev R. N. (ii).

The Burial Service in 'Musica sacra' has become the classic setting of the Anglican ritual, and it is used in part at least (especially the opening sentences) at practically all public funerals sung in cathedrals and similar establishments.

It consists of the three opening sentences, intended, according to the rubric, to be sung in procession, the sentences at the graveside beginning "Man that is born of a woman" and the anthem 'I heard a voice from Heaven'. The whole is set in a severe style of four-part harmony, and its simple expression of the feeling of the words makes it one of the masterpieces of English church music. In his preface Croft acknowledges a double indebtedness to Purcell. He says:

In that service there is one Verse composed by my predecessor, the famous Mr Henry Purcell, to which, in justice to his memory, his name is applied. The reason why I did not compose that Verse anew (so as to render the whole service entirely of my own composition) is obvious to every Artist, in the rest of that service composed by me, I have endeavoured as near as I could, to imitate that great master and celebrated Composer, whose name will for ever stand high in the Rank of those who have laboured to improve the English style in his so happily adapting his Compositions to English words in that elegant and judicious manner as was unknown to many of his predecessors, but in this respect both *His* and *My* worthy and honoured Master, Dr Blow was known likewise to excel.

The verse of Purcell's composition is the last of the graveside sentences, beginning "Thou knowest, Lord". H. C. C.

See also Anthem. Church (J.), ? author of 'Divine Harmony'. Saint Anne's Tune. Tunni (theme used by C)

**CROIZA, Claire (Conelly)** (b. Paris, 14 Sept. 1882; d. Paris, May 1946).

French mezzo-soprano singer. She was attached to the Opéra-Comique of Paris and the Théâtre de la Monnaie of Brussels. From 1934 she was responsible for a singing-class at the Paris Conservatoire. A singer of rare sensibility backed by a wide general culture, she created the part of Penelope in Fauré's opera of that name at the Opéra-Comique. While continuing to sing in a few selected operas—Massenet's 'Werther', Gluck's 'Orphée', Berlioz's 'Les Troyens'—she gave most of her later time to concert singing, where she was recognized as the perfect exponent of songs by Fauré, Debussy, Ravel, Roussel and others. She made many recordings. F. R.

**Crommelynck, Fernand.** See Goldschmidt (B., 'Gewaltige Hahnen', opera).

**CROMORNE (1).** See CRUMHORN.

**CROMORNE (2).** See ORGAN STOPS.

**Crompton, Richard.** See Lucas (L., 'Just William', radio m.).

**Cronegg, Johann Friedrich von.** See Hertal (J. W., 'Olint und Sophronia', incid m.).

**CRONER DE VASCONCELOS, Jorge** (b. Lisbon, 1910).

Portuguese composer. He had his first lessons at the Lisbon Conservatory and later studied with a scholarship in Paris under Dukas, Roger-Ducasse, Stravinsky and Nadia Boulanger. The 'Poemeto sinfonico' and two ballets, 'A lenda das amendoceiras' and 'A faina do mar', and various songs stand

out among his principal works, which also include instrumental music. J. J. C.

**CRONHAMN, Johan (Jöns) Peter** (b. Östra Karup, Halland, 7 May 1803, d. Stockholm, 15 June 1875).

Swedish musician. During his boyhood he taught himself to play the flute and guitar, took lessons in organ playing, was for a time flautist in a Swedish infantry regiment and then became a school-teacher (1821-25). He studied at the Stockholm Academy of Music in 1825-29 and at Uppsala in 1832-33, and was organist of Skeppsholm Church, Stockholm, in 1827-37. He was employed in the government service from 1829-70, but his official duties did not prevent him from leading a very active musical life, during the course of which he was superintendent of an institute of singing, founder and director of a choral society, music critic to several newspapers, including 'Post- och inrikes tidningen', and teacher of elementary solo and choral singing at the Academy of Music, 1842-60, with professor's title from 1859. He was elected a member of the Academy in 1843 and appointed acting secretary in 1860 and permanent secretary in 1870. During his period of office he secured increased state support for the Academy.

In 1851 Cronhamn visited London to study musical instruments at the Great Exhibition, and in 1853 he went to Germany to collect information about church music and music schools. He edited the Proceedings of the Academy from 1865-73 and published his own 'Musikforeningar i Sverige och Norge' in 1866-68 and 'Kongliga Musikalska Akademien åren 1771-1871' in 1871, the latter being his most important work.

Cronhamn's compositions, which comprised solo songs and men's vocal quartets, were frequently performed. He also arranged for men's choir sixty of Bellman's songs (1832), arranged folksongs discovered by R. Dybeck for the latter's journal 'Runa' and edited 'Musica sacra' for mixed voices (1854-67) and books of songs for schools. K. D.

BIBL.—Articles in 'Svea' (1876), pp. 197-201; 'Svensk musiktidning' (1886), pp. 73-75, 'Aftonbladet' (7 May 1903).

SCHOLDSFRÖM, B. 'Johan Peter Cronhamn' ('I kikanen', Stockholm, 1890), pp. 182-86.

**CRONVALL, Erik (Johan).** See SIBELIUS QUARTET.

**CROOK** (Fr. *corps de rechange*; Ger. *Tonbogen*). The name given to certain accessory pieces of tubing applied to the mouthpiece of brass instruments for the purpose of altering the length of the tube and thus raising or lowering their pitch. Since natural horns and trumpets, without valves or slides, can play only the notes of the harmonic series, the sole method of enabling them to play this series at another pitch is to transpose the fundamental note, and this is done by the

crooks. The invention of valves, however, greatly reduced the necessity for changing the crook.

The term is also applied to the S-shaped metal tube connecting the body of the bassoon with the reed (Fr. *bocale*), and generally to any such removable bent tube at the mouthpiece end of any instrument, as in the saxophone and the alto and bass clarinets. W. H. S.

**CROOKS, (Alexander) Richard** (b. Trenton, N.J., 26 June 1900).

American tenor singer. At Trenton, where he sang in a church choir and studied music with Sydney H. Bourne, he made his first public appearance at the age of eleven, singing with Ernestine Schumann-Heink in Mendelssohn's 'Elijah'. After Army aviation service in the first world war he went to New York, where he was a church soloist and also worked for an insurance firm. He made his New York concert début in Nov. 1922, with the New York Symphony Society under Walter Damrosch; other engagements with this orchestra were followed by an extensive concert tour. During the next few years orchestral and festival engagements and recitals made him well known in the U.S.A. as a concert singer. He made his opera début in Germany in May 1927, singing Cavaradossi in 'Tosca' at Hamburg and Berlin, and made four European tours during the next five years, singing in Germany, Austria and the Scandinavian countries. Cavaradossi was also the part of his American opera début with the Philadelphia Grand Opera Company on 27 Nov. 1930; his début with the Metropolitan Opera in New York, as Des Grieux in Massenet's 'Manon', followed on 25 Feb. 1933. For the next ten years he was one of the Metropolitan's leading tenors in Italian and French lyric parts. He toured Australia and Africa in 1936 and 1939 and, until his retirement in 1946, continued his concert activities in the U.S.A.

Crooks's singing was marked by musician-ship and a consistently high standard of tone and vocal production, and he was an expressively sympathetic interpreter both in opera and concert. F. D. P.

**Cros, Charles.** See Gramophone (invention).

**Cros, Jean.** See Chausson ('Chanson perpétuelle').

**CROSDILL, John** (b. London, 1751; d. Eskrick, Yorkshire, Oct. 1825<sup>1</sup>).

English violoncellist. He is said to have been at Westminster School, but no trace of his name is to be found in the school registers, which, however, begin only in 1763; he received his early musical education in the choir of Westminster Abbey under John Robinson and Benjamin Cooke. In 1768 he became a member of the Royal Society

<sup>1</sup> 'The Harmonicon', III, 235, says that he died at his house in Berners Street, London.

of Musicians, and in the following year he appeared at Gloucester, as principal cellist at the meeting of the Three Choirs, a position which he continued to occupy until his retirement from his profession, with the exception of the year 1778, when the younger Cervetto filled his place at Gloucester.

In 1776, on the establishment of the Concert of Ancient Music, Crosdill was appointed principal cellist. On 10 Mar. 1778 he succeeded Nares as violist of the Chapel Royal, an appointment which soon became a sinecure, but which he continued to hold until his death. He also became a member of the king's band of music. In 1782 he was appointed chamber musician to Queen Charlotte and about the same time taught the Prince of Wales, afterwards George IV, to play the cello. In 1783 he was appointed composer of the state music in Ireland. In 1784 he filled the post of principal cellist at the Handel Commemoration.

In 1788 or later, having married a lady of considerable fortune, Crosdill retired from the public exercise of his profession, though he played as a member of the king's band at the coronation of George IV (1821). Fétis's account of his activities in Paris appears inaccurate as to dates. He certainly visited Paris, and the year 1784 is suggested. Crosdill left all his property to his only son, Lieutenant-Colonel Crosdill, C.B., of the East India Company's service, who, by his father's desire, presented to the Royal Society of Musicians a donation of £1000.

W. H. H., adds.

**CROSS FINGERING.** See FINGERING  
**CROSS, Joan** (b. London, Sept. 1900).

English soprano singer. She was educated at St. Paul's Girls' School in London and in 1924 was engaged by Lilian Baylis of the Old Vic Theatre as lyric soprano. She sang leading parts in a large number of works there and established a great reputation, both as a singer capable of doing justice to a wide range of music and as an uncommonly versatile and intelligent actress. When the operatic section of the Old Vic. went over to the Sadler's Wells Theatre, Joan Cross remained attached to it as leading lady, and by that time she had long added dramatic to lyric parts. She appeared at Sadler's Wells until 1945, and was one of the theatre's directors in 1941-45, when the company for the first time toured in the provinces, at first with a reduced cast and a very small orchestra, working often under very trying or dangerous war-time conditions. In 1943 she made a new translation of Smetana's 'Bartered Bride' for the Sadler's Wells production. In 1946 she joined the English Opera Group, in which she was one of the moving spirits and gave an astonishing demonstration of her range in singing by turns such utterly different

parts in two of Britten's operas as the static and very serious one of the Female Chorus in 'The Rape of Lucretia' and the extremely lively and comic one of Lady Billows in 'Albert Herring'. In 1948 she founded an Opera Studio for the purpose of all-round operatic teaching.

Joan Cross made her success by artistic integrity, devoted application to any task that came her way and an irresistible combination of sincerity, technical skill and intelligence rather than by any exceptional power or beauty of voice. In a country where opera is patronized by millions to whom it would never occur to listen to any other serious music she would not have found a great following among those who are impressed by singers possessed of any amount of voice and next to no brains; but in England she gradually built up a large and devoted following for herself, consisting of admirers who learnt to trust her never to leave them unsatisfied, whatever the part assigned to her. As a singer of Mozart (Countess, Donna Anna, Fiordiligi, Pamina) she was particularly favoured and she made excellent studies of several Verdi parts, including the less familiar ones of Leonora in 'Forza del destino' and Amelia in 'Ballo in maschera'. For the current repertory of Gounod, Bizet, Puccini, etc., she could always be safely resorted to as a versatile artist capable of doing justice to dramatic, lyric and florid parts. Before the second world war she gave a particularly moving performance of the Princess in Strauss's 'Rosenkavalier' and one of her last important parts before she left Sadler's Wells was Ellen Orford in the original production there of Britten's 'Peter Grimes'. In 1953 she was Queen Elizabeth I in the Coronation production of Britten's 'Gloriana'.

E. B.

**CROSS RELATIONS** (Amer.). See FALSE RELATIONS.

**CROSS RHYTHM.** An effect of rhythmic complexity or ambiguity obtained in composition by some kind of conflict between what is written on paper in opposition to the metrical motion prescribed by the time-signature and what is intended to be perceived by the hearer who does not see the notation. The ear may either be deceived into grasping a metrical scheme different from that suggested by the signature, as in Ex. 1 below (treble staff), or it may be deliberately made to lose all sense of rhythmic direction, as in Ex. 2, which begins by sounding like an upbeat followed by 2 bars of 4-4 time, only to shift its accentuation in such a way that any regular beat disappears. These examples may thus be taken to illustrate the two different cross-rhythm effects referred to above, Ex. 1 being complex and Ex. 2 ambiguous. But they show another difference: the opening of Chopin's A♭ major Waltz, Op. 42:



makes use of three groups of notes in rhythms cutting against each other, while this theme from the finale of Elgar's violin Concerto:



bewilders the ear by groups of notes conflicting with the regular beat marked by the bar-lines.

Two further examples may be quoted to show that cross rhythm may be either a conflict between groups of notes or a contradiction of the natural accent of phrases against the metrical periods determined by the bar-lines. The following, from Mozart's B $\flat$  major piano-forte Sonata, K. 333, produces in the right hand (bars 2-4) a distinct effect of 6-8 time against the prescribed 3-4, which is maintained by the left:



In the first movement of the third Brahms Symphony, just after the change back from 9-4 time to 6-8 in the second-subject group, there is a long stretch of music where the phrases are displaced across the bar-lines, everything being shifted back by one beat, so that the main rhythmic accents, which should normally fall on the first beat, become upbeats on the sixth beat of each preceding bar, as thus:



But this is only what is seen on paper, for the ear receives no impression of anacrusis; if it

did, this would not be a case of cross-rhythm such as Brahms here obtains by this very conflict of metrical pulse and rhythmic accent.

Cross rhythm, of the ambiguous rather than the complex kind, began to be a normal feature of modern dance music with ragtime early in the 20th century, and its cultivation became intensified in jazz and swing; but it was then new to that kind of music alone, for more learned composers had practised it ever since the turn of the 15th century at the latest, when polyrhythmic songs of the most elaborate kind were cultivated. "Polyrhythm", by the way, is a term some scholars, especially Germans settled in the U.S.A., would like to become established for all kinds of cross rhythm, old and modern, classical and popular

E. B.

### CROSS, Thomas (b. ?; d. ?).

English 17th-18th-century music engraver, printer, publisher and music seller. He was practically the inventor of sheet music, of which he issued a considerable amount. Nearly all vocal music before this period had to be purchased in collections, chiefly printed from type, and only a small quantity of instrumental music had been engraved. By error he was treated in the first edition of this work as two persons — Cross senior and Cross junior, but evidence is conclusive enough that he merely signed himself as "junior" sometimes in the very earliest part of his career (i.e. about 1683 to about 1708-1710). He is assumed to have been the son of Thomas Cross who engraved portraits, about 1644-85 (see Walpole's 'Anecdotes of Painting'). There is nothing to connect Cross "senior" with music engraving, although it is quite possible that if he had such connection he might have cut some of the music of the few delicately engraved books of instrumental works which were issued near the middle of the 17th century by the elder John Playford.

The name of Thomas Cross the music engraver appears in 1683 on Purcell's 'Sonata's of III. Parts'; it is there given as 'Tho: Cross Junior Sculpt.'. One of his latest dated works is T. Arne's 'The Most Celebrated Ares in the Opera of Tom Thumb', issued in 1733.

Cross seems to have had, certainly at first, nearly the whole of London's music-engraving trade in his hands, working for composers as well as for publishers. Before the 17th century had closed he had engraved several important collections, such as Purcell's and Eccles's songs, c. 1696; 'Military Musick or the Art of playing the Haut-bois', 1697, etc. Cross's early work was particularly neat, clearly cut on copper. It was about this time that he began the engraving and issue of single songs.

Copper was expensive for ephemeral productions sold at a cheap rate, but examination will show that Cross had soon found a cheaper

material, probably pewter. The single songs were printed on a half-sheet of thin paper and must have come forth in enormous numbers. At the foot of most the engraver's name appears frequently as "Exactly engraved by T. Cross".

The single song had, before 1700, become so popular that Blow's 'Amphion Anghicus' (1700) contains a tirade against it:

Music of many parts hath now no force,  
Whole reams of single songs become our curse.

While at the shops we daily dangle view  
False concords by Tom Cross engraven true.

There is another allusion to "honest Cross" in Purcell's 'Orpheus Britannicus'.

Cross had one serious rival in the publication of engraved sheet songs. John Walsh began to issue them in similar form before the end of the 17th century, and later on from plates produced by the notes and lettering being punched on the pewter, as at the present day. This caused Cross to engrave on one of his sheets "Beware of ye nonsensical puncht ones—Cross Sculp.". Cross engraved boldly and freely, his lettering being very flowing. Hawkins states that he "stamped the plates of Geminiani's solos and a few other publications, but in a very homely and illegible character, of which he was so little conscious that he set his name to everything he did, even to single songs". Hawkins is frequently inaccurate in details; it is doubtful whether Cross ever did any stamped or punched work. His later engraving is not so fine and minute as his earlier, but it is quite clear and legible.

Cross kept a music shop. His address about 1692-93 was "in Three Horse Shoe Court" in Pye Corner; then he removed to "Katherine Wheel Court on Snow Hill near Holbourn Conduit", where he remained from 1693 to 1699; later on he was at "Compton Street, Clerkenwell, near the Pound" until 1720, his other addresses not being known.

F. K., rev. W. C. S.

**CROSSE, John** (*b.* Hull, 7 July 1786; *d.* York, 20 Oct. 1833).

English musical chronicler. He published in 1825 a large quarto volume entitled

An Account of the Grand Musical Festival held in September 1823, in the Cathedral Church of York, . . . to which is prefixed a Sketch of the rise and progress of Musical Festivals in Great Britain, with biographical and historical notes,

an admirably executed work, replete with valuable information. Crosse was buried at St. James's, Sutton near Hull. w. h. h.

**CROSSLEY, Ada** (*b.* Tarraville, Gippsland, Australia, 3 Mar. 1874; *d.* London, 17 Oct. 1929).

Australian contralto singer. She studied with Fanny Simonsen of Melbourne and learnt the pianoforte while carrying on her vocal studies. She sang in Australia for about two years and won such appreciation in oratorio

and concert singing that on her departure to continue her studies in Europe municipal functions of a valedictory kind were held in her honour at Melbourne, Sydney and Adelaide.

After studying with Santley in London and Mathilde Marchesi in Paris she gave a concert at the Queen's Hall in London on 18 May 1895, when she sang an air from Ambroise Thomas's 'Psyché' with such success as to make her future career a matter of certainty. She very soon attained a foremost rank among the concert contraltos of the time, she sang regularly at the English festivals up to and including the Gloucester Festival of 1913. She toured in South Africa and in America as well as in her native Australia, where she was received with much enthusiasm. In oratorio (especially 'Elijah' and Elgar's 'Apostles'), in recitals of classical song and in ballad programmes she appealed to every type of audience. It would be impossible to enumerate even the most prominent of her public appearances, but her performance of the "Agnus Dei" in Bach's B minor Mass and of the solo part in Brahms's 'Rhapsody' were among her highest achievements. She married Francis Muecke, F.R.C.S., on 11 Apr. 1905.

J. A. F.-M., adds.

**CROSSLEY-HOLLAND, Peter (Charles)** (*b.* London, 26 Jan. 1916).

English musicologist, writer and composer. He was educated at Abbotsholme School, Derbyshire, and at St. John's College, Oxford (1933-36), where he graduated B.A. (1936), M.A. (1940) and B.Mus. (1943), having studied musical theory under Sir Hugh Allen and Dr. H. K. Andrews. Meanwhile he studied composition in London under John Ireland, at first privately and then at the R.C.M., where he gained the Foli Composition Scholarship (1938-39), also studying the pianoforte under Angus Morrison and conducting. During the second world war, being medically unfit for military service, he joined the Ministry of Food as lecturer on the staff course and became assistant conductor of its choral and orchestral society at Colwyn Bay.

Crossley-Holland's first appointment was that of Musical Director of the Arts Council in the N.W. region of England (1943-45). For the next two years (1946-48) he was the principal drafter of the Arts Enquiry Report 'Music' sponsored by the Dartington Hall Trustees. He then joined the music staff of the B.B.C. in London, where he was successively programme builder to the B.B.C. Symphony Orchestra (1948-50) and supervisor of the Home Service Music (from 1950). His published writings are the outcome of a specialized scholarship in Celtic and Oriental music, and in musical history generally. He has also written a biography of John Ireland, and in 1943 the University of Wales (Council of

Music) awarded him a research grant for work in mediæval Welsh music. He learned to play the mediæval minstrel's harp, with which he has broadcast and given lectures, and he has also given lecture-recitals at the pianoforte.

The following are Crossley-Holland's principal works :

#### COMPOSITIONS

- Incidental music for the mediæval Welsh saga-cycle 'The Tales of the Seven Sages of Rome' for horn & harp  
 'A Song of St. Columba' for baritone, chorus & orch. (1942-43)  
 'The Sacred Dance', cantata for baritone, chorus & small orch (1951-52)  
 'Six Carols for Sundry Seasons' for unaccomp. S.A.T.B. (1951-52)  
 Ballet suite 'The Faery Rite' for small orch. (1939).  
 2 Suites for strg orch. (1938 & 1944).  
 'Maguire's Lamentation', old Irish air arr. for stgs. (1944).  
 2 Mystical Songs for baritone & orch. (1945)  
 1. In the Twilight (W. B. Yeats).  
 2. The Cliff (Eric Ericson)  
 Quintet for 2 vns., viola, cello & pf (1934)  
 Trio for 2 vns & viola (1939).  
 Trio for flute, oboe & viola (1940).  
 Sonata, E mi, for vn. & pf. (1938).  
 'Romance' for cello & pf (1937)  
 'The Distant Isle' for pf. (1945-46).  
 Prelude for organ (1952).  
 Numerous songs to words by English and Irish poets.

#### WRITINGS

- 'Secular Homophonic Music in Wales in the Middle Ages' (M & L., Vol XXIII, No. 2, Apr. 1942)  
 'Secular Mediæval Music in Wales' (rev. reprint of above, University of Wales, 1942).  
 'The Music of Inglis Gundry' (Hinrichsen Year Book, 1947-48)  
 'Music in Wales', editor and contributor (London, 1948).  
 'History of Music' (Chambers' Encyclopedia, 1950), article covering East, West, primitive, ancient and modern world

E. B.

**CROTCH.** See CRWTH.

**CROTCH, William** (b. Norwich, 5 July 1775; d. Taunton, 29 Dec. 1847).

English organist, pianist, composer and teacher. His father, a master carpenter who combined a taste for music with a gift for mechanics, had constructed a small organ. When little more than two years old the child evinced a strong desire to get to this instrument, and being placed before it, contrived shortly to play something like the tune of 'God save the King', which he was soon able to play with its bass. His ear was remarkably sensitive and readily distinguished any note when struck, or detected faulty intonation, "even in the half notes, never mistaken", said Burney. The Hon. Daines Barrington, a well-known amateur, published an interesting account of him, and Burney communicated to the Royal Society an account which was printed in the 'Philosophical Transactions', Vol. LXIX, Pt. i. But Crotch showed phenomenal gifts even earlier. In his own manuscript memoirs<sup>1</sup> he notes :

In Jan. 1776 [!] I would leave any diversion or even my food to listen to my father . . . before I was able to name the tunes I wished to hear I could touch the 2 or 3 notes with which they commenced.

<sup>1</sup> "Extracted by himself, for himself, from old letters", etc., etc.

According to the same document he played to a large company at Norwich in Feb. 1778, and according to 'The London Magazine' (Apr. 1779) he was little more than three years of age when

at the beginning of Nov. [1778] he was carried by his mother to Cambridge, where he played on all the College and Church organs to the astonishment of the gentlemen of the University. About the middle of Dec. last he arrived at London, but no public exhibition was made of his performances till they had been heard by their Majesties

Crotch himself says they went to London on 2 Dec. 1778. He was introduced to Lady Dartmouth and J. C. Bach, among others, and says :

From the accounts he gave of me I was sent for with my Mother to Buckingham House, Jan. 1st, 7 P.M., to an Evening Concert, where I performed on ye organ. The tunes I performed were God save the King [and nine others]

The visit was evidently a prolonged one, for we hear of his playing to the royal princesses on 5 June at Lady Charlotte Finch's in St. James's Palace. Some time after that he was taken back to Norwich, but a second visit to London began on 4 Oct. 1779, when lodgings were found at Mrs. Hart's, a milliner in Piccadilly, "2 doors to west of St. James's Street". There he gave daily recitals (as they would now be called), and he also frequently performed on the organ in public. He then toured the British Isles as an infant prodigy. There are several accounts of his appearances in Scotland, and he played at a concert of the Royal Artillery band at Woolwich

Crotch's precocity is almost unparalleled in music, even Mozart and Mendelssohn hardly equalled him in that respect, and like the latter he displayed considerable skill in drawing and painting, to which arts he remained attached through life, attaining much eminence in them. But unlike these two masters he also proved later on that an abnormally early development of musical genius does not necessarily lead to the highest eminence, at any rate in creative ability. Crotch was to become an extremely skilled composer, but not one whose work outlasted its own time.

He had only just passed his tenth birthday when, on 12 July 1785, the Rev. A. G. Schomberg of Magdalen College, Oxford, wrote :

Thank you for your treat at the Foundling Hospital; it was charming to see how old Stanley enjoyed your concert and, patting you on the head, said he hoped you would live to conduct the band at some future commemoration of Handel.

Perhaps there was even then some idea of inducing Crotch to go to Oxford. It was to Cambridge, however, that he was drawn first of all in 1786, and he had a benefit concert there, at King's College Hall, on 19 May, the programme including a sonata by G. P. E. Bach. He remained about two years as assistant to the Professor of Music, Dr. Randall, and as organist of Trinity and King's Colleges as well as Great St. Mary's Church. At the age of fourteen he composed an oratorio, 'The



Captivity of Judah', which was performed at Trinity Hall on 4 June 1789.

By that time, however, he had removed to Oxford (some time in 1788), where he studied, under Schomburg's patronage, with a view to entering the church. But his patron's health having broken down, he resumed the profession of music, and in Sept. 1790 he was appointed, on the death of Thomas Norris, organist of Christ Church. On 5 June 1794 he graduated as Bachelor of Music. In Mar. 1797 he succeeded Dr. Philip Hayes, deceased, as organist of St. John's College and Professor of Music in the University. About the same time he was organist of St. Mary's. On 21 Nov. 1799 he proceeded Doctor of Music, composing as his exercise Joseph Warton's 'Ode to Fancy', the score of which he afterwards published. In 1800-4 he delivered lectures in the Music School, and in 1804, 1805 and 1807 lectured at the Royal Institution; in 1810 he composed an Installation Ode for Lord Grenville; in 1812 he produced his oratorio 'Palestine', which was received with great favour. One number from this work survives in the still popular Epiphany anthem, 'Lo, star-led chiefs'.

Crotch also published in this year a treatise on the 'Elements of Musical Composition'; in 1813 he became an associate of the Philharmonic Society, and he was a member in 1814-19. From 1820 onwards he lectured at the Royal Institution, and on the establishment of the R.A.M. in 1822 he was placed at its head as principal. He resigned the post in June 1832.

On 10 June 1834 he produced at Oxford, on the installation of the Duke of Wellington as Chancellor, an oratorio, 'The Captivity of Judah', wholly different from his juvenile work bearing the same title.<sup>1</sup> On 28 June in the same year he made his last public appearance as a performer, by acting as organist for part of the third day's performance at the Royal Musical Festival in Westminster Abbey.

Crotch died at Taunton while seated at dinner at the house of his son, the Rev. William Robert Crotch, then headmaster of the Grammar School there; he was interred in the churchyard of Bishop's Hull near Taunton, where a monumental inscription is placed to his memory.

Besides the works above specified Crotch produced:

'Ten Anthems', some chants; a motet, 'Methinks I hear'; several glees; some fugues and concertos for the organ; several pianoforte pieces; an ode on the accession of George IV, performed at Oxford, 1820; Funeral Anthem for the Duke of York, 1827; 'The Lord is King', anthem for voices and orchestra, 1843.

A delightful glee for 4 voices (Sept. 1807) and arranged for 5 voices (Feb. 1808) in manuscript is in the Euing Collection, Glasgow University. He also published some literary

works on thorough-bass and harmony, as well as 'Specimens of various styles of Music referred to in a course of Lectures on Music read at Oxford and London', and in 1831 'The Substance of several courses of Lectures on Music read at Oxford and in the Metropolis'. This collection, containing besides classical excerpts a large number of folk tunes of many countries, formed the illustrations to a series of lectures delivered at Oxford 1800-4 and 1820. The lectures themselves were published separately. The full contents of the 'Specimens' was printed under that heading in the first edition of this Dictionary.

As a teacher he enjoyed a high and deserved reputation. A complete list of his compositions, compiled by John S. Bumpus, appeared in 'Musical News', 17 and 24 Apr. 1897.

W. H. H., adds.

See also Chant (Ex. 5, *recte et retro*) Malchaïr (friendship & collab.). *Recte et retro* (double chant, ex.).

**CROTCHET** (Fr. *noire*; Ger. *Viertel*, a quarter — i.e. of a semibreve; Ital. *semiminima*). A note which is half the value of a minim and twice that of a quaver, and is represented thus  $\text{f}$ . The German *Viertel* is adopted by American musicians, the word anglicized as "quarter-note".<sup>2</sup> Its rest is  $\text{f}$  (obsolescent) or  $\text{z}$ . S. T. W.

**CROUCH** (born Phillips), *Anna Maria* (b. London, 20 Apr. 1763; d. Brighton, 2 Oct. 1805).

English soprano singer. She was a daughter of Peregrine Phillips, a solicitor. Being gifted with a remarkably sweet voice, she was at an early age placed under the instruction of a music master named Wafer, and some time afterwards she was articled to Thomas Linley, under whose auspices she made her appearance on 11 Nov. 1780, at Drury Lane Theatre, as Mandane in Arne's 'Artaxerxes'.

Her success was great, and for upwards of twenty years she held a high place in public esteem, both as actress and singer. Early in 1785 she married Crouch, a lieutenant in the Navy, but after a union of about seven years they separated by mutual consent. She sang at Drury Lane in oratorios in 1787; later on she lived with Michael Kelly and appeared for the last time at his benefit on 14 May 1801 as Celia in 'As You Like It'. After this her health became impaired and she withdrew from public life. Two volumes of 'Memoirs' by M. Young were published in 1806, with a portrait. A sketch by Cosway belonged to Lord Tweedmouth, and a miniature by the same artist was in the possession of Baroness Burdett-Coutts.

W. H. H.

<sup>2</sup> The objections to this are (a) that, as in German, the word indicates a quarter of a half (semibreve), not of a whole (breve), and (b) that it is liable to confusion with "quarter-tone". In any case, since an English term exists, there is no good reason for not using it in English parlance. E. S.

<sup>1</sup> The MS is now at St. Michael's College, Tenbury.



**CROUCH, Frederick (Nicholls)** (b. London, 31 July 1808; d. Portland, Maine, U.S.A., 18 Aug. 1896).

English violoncellist and composer. He studied music with his father, Frederick William Crouch (c. 1783–1844), an eminent cellist, and his grandfather, William Crouch, organist of St. Luke's, London, E.C. He played in the orchestra of the Royal Coburg Theatre at the age of nine. After travelling in Yorkshire and Scotland he was for two years a common seaman on coasting smacks between London and Leith. He next entered the orchestra of Drury Lane Theatre and the choirs of Westminster Abbey and St. Paul's Cathedral. From about 1822 he studied at the R.A.M. under Crotch, Attwood, Lindley and Crivelli, and played in the principal orchestras. He was in Queen Adelaide's private band until 1832 and taught singing at Plymouth. He is said to have invented the engraving process called zincography. About 1838 he gave lectures on the songs and legends of Ireland, and his famous song 'Kathleen Mavourneen' was published (1839–40) as one of a series, 'Echoes of the Lakes'.

In 1849 Crouch went to the U.S.A. and was first engaged as cellist at the Astor Place Opera House, New York; afterwards he went to Boston, to Portland (from 1850), to Philadelphia (1856) as conductor of a series of Saturday Concerts and to Washington, where he founded an unsuccessful school of music. His next move was to Richmond, where he sang in a church choir; he joined the Confederate army and served through the civil war. He settled at Baltimore as a singing-teacher. Besides the song that made his name famous, and many others, Crouch wrote two operas, 'Sir Roger de Coverley' and 'The Fish of November'. J. A. F.-M.

**CROWD.** See CRWTH.

**CROWN DIAMONDS, THE** (Auber).  
See DIAMANTS DE LA COURONNE, LES.

**Crowne, John.** See AKEROYDE ('Sir Courtly Nice', incid. m.). BANISTER (J., 'Juliana', music for). ECCLES (2, 'Married Beau', incid. m.). HUMFREY (songs in 'Charles VIII'). KING (R., 'Sir Courtly Nice' & 'English Friar', do.). LEVERIDGE ('Caligula', songs). PURCELL (4, 'Regulus' & 'Married Beau', incid. m.). STAGGINS (4, 'Calisto', masque).

**Crozier, Eric.** See ALBERT HERRING (Britten). BILLY BUDD (do.). BRITTEN (opera lib. & 'St. Nicholas' cantata). English Opera Group.

**CRUCE, Petrus de.** See PETRUS DE CRUCE.

**CRUFT, Adrian (Francis)** (b. London [Mitcham], 10 Feb. 1921).

English double-bass player, conductor and composer. He was a pupil at Westminster Abbey Choir School in 1930–35 and of Westminster School in 1935–37, and studied music at the R.C.M. in London, his father, the distinguished double-bass player Eugene Cruft, teaching him his instrument, and his masters for composition being Gordon Jacob and

Edmund Rubbra. There he held the Boulton Conducting Scholarship in 1938–40. After war service in the Army from 1940 to 1946 he obtained the Sullivan Composition Prize at the R.C.M. in 1947. He became a double-bass player in the B.B.C. Orchestra (1948–49) and from 1949 in the orchestra of the Royal Opera, Covent Garden. In 1951 he was one of the founders of the London Classical Orchestra, of which he became assistant conductor, and in the same year he won the first composition prize in the Royal Philharmonic Society's open competition.

Cruft's compositions include the following:

- Introit 'How shall I find Him' for unaccomp. chorus (1950).
- Overture 'Actaeon' for orch. (1951).
- Partita for small orch. (1951).
- Interlude for stgs. (1951).
- Fantasy for oboe, vn, viola & cello (1947).
- 2 Short Pieces for clar., cello & pf. (1950).
- 'Homage to J. S. Bach', little suite for unaccomp. cello (1939; freely arr. for unaccomp. double bass, 1950).

E. B.

**CRÜGER, Johann** (b. Gross-Breese nr. Guben, Prussia, 9 Apr. 1598; d. Berlin, 23 Feb. 1662).

German composer. He is known to have studied theology in the University of Wittenberg. In 1622 he was appointed cantor at the church of St. Nicolaus in Berlin, a post he retained till his death.

His reputation in his own day both as author and composer was great, but he is now chiefly known as the composer of a number of the chorale melodies which have attained immortality in J. S. Bach's treatment of them. Among them are 'Nun danket alle Gott', 'Jesu meine Zuversicht', 'Jesu meine Freude' and 'Schmücke dich, o liebe Seele'. They were published under the title of 'Praxis pietatis melica', the melodies with bass, in 1644. No copy is known to exist either of the first or second edition (1647), but the work ran through innumerable editions, the fortieth of which appeared in Berlin in 1724. His 'Geistliche Kirchen-Melodien über die von Herrn D. Luthero . . . aufgesetzte Gesänge und Psalmen', in which the tunes are for four voices and two instruments, appeared at Leipzig in 1649. He also composed many concertos and motets which no longer exist. Other works have been preserved; they are:

- (1) 'Meditationum musicarum Paradisus primus, oder Erstes musikalisches Lust Gärden' in 3 and 4 parts (Frankfurt, 1622).
- (2) 'Meditationum musicarum Paradisus secundus' (Berlin, 1626), a collection of new Magnificats in German, in 2- and 8-part harmony, arranged in all the eight tones.
- (3) 'Recreationes musicae, das ist neue poetische Amorsen' (Leipzig, 1651), containing 33 pieces.

Among his theoretical works may be mentioned:

- (1) 'Synopsis musicae', a method for thorough-bass (Berlin, 1624) — the third edition (Berlin, 1634) has a different title.

- (2) 'Perceptae musicae practicae figuralis' (1625), also published in a German form as 'Rechter Weg zur Singekunst' (Berlin, 1660).  
 (3) 'Quaestiones musicae practicae' (Berlin, 1650)

A. M.

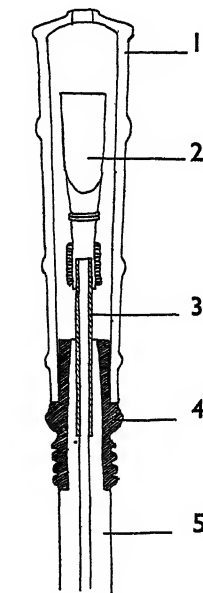
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See also Chorale.

**CRUMHORN.** A woodwind instrument sounded by an enclosed double reed, well known in the 16th and 17th centuries. The name is derived from the old English "crump" (crooked); also Flemish *crumhoorn*, Ger. *Krumhorn*, *Krummhorn*. Analogously, Ital. *corno torto* (or *cornamuto* or *piva*), or simply *storto*. Fr. *tournebout*; *crumorne* (met with after 1650).

I. CONSTRUCTION AND TECHNIQUE.—Information in Virdung (drawings), Agricola

(also fingering-chart, incorporated in the recorder chart), Praetorius (full details and scale-drawings) and Mersenne (sparse particulars and rough sketch). The body of a crumhorn is a slender tube, almost invariably of boxwood, with the lower end bent up in a hook-like curve (PLATE 15, Vol. II, p. 447, No. 13). Its bore is cylindrical and very narrow (see table below) but is opened out for the last 2 ins. or so. There are 7 finger-holes, including duplicated hole for the lower little finger as in the shawm; also a hole at the rear for the uppermost thumb as in the recorder; finally a vent-hole in the curved tail. Into the top end is placed a brass tube (staple) of internal diameter equal to the bore of the instrument, and on this is placed the reed.



Upper end of tenor crumhorn, in section.

Showing:

- 1, cap, 2, reed; 3, staple;  
 4, housing, 5, body of instrument.

An original reed for tenor crumhorn is preserved at the Vienna Kunsthistorisches Museum; it resembles a big bassoon reed. The reed of the treble was but little smaller, while that of the bass was even larger than some contrabassoon reeds. Both staple and reed are completely hidden inside a long wooden cap which fits onto a housing at the top end of the body of the instrument. In the top of this cap is a hole into which the player blows just as if the

instrument were a recorder, but in bass crumhorns, on account of their size, one blows into a slot cut in the upper rim of the cap. The crumhorn is fingered like a recorder and cross-fingerings are quite good. Although the reed is out of direct control of the lips, the extent to which the notes can be articulated by the tongue and moderated by the breath is greater than might be expected. The compass is limited to its 9 fundamental notes, for like most enclosed-reed instruments it will not overblow (except accidentally, when it produces a "couak" at the 12th owing to its cylindrical bore). The tone is a deep, very characteristic droning, somewhere between a low clarinet and a bagpipe chanter in quality.

Crumhorns were nearly always purchased as a set of differently sized members, out of which various consorts could be made up. The only set known to be preserved in its original condition is in the possession of the Museum of the Brussels Conservatoire. This was originally the property of Duke Alfonso II d'Este (d. 1597). It is a flat wooden case containing 6 boxwood crumhorns which are so typical of the instrument at the height of its favour that their dimensions may be taken as representative (in inches):

Crumhorns	Compass <sup>1</sup>	Maximum Sounding Length from Tip of Reed	Bore (approx)
1 treble	g to a'	18.5	0.15
3 tenors	c to d'	27.5	0.20
1 ordinary bass	F to g	39.0	0.27
1 extended bass	C to g	46.0	0.30

corresponding to Praetorius's sizes 4, 3 and 2 in his table on p. 24 of the 'Organographia'. Their standing-heights from top of cap to base of the curve range from 2 ins. in the treble to 6 ins. in the bass less than the sounding-lengths given above. The ordinary bass has a brass key (for F) instead of the duplicated hole in the smaller members. The other bass differs in having an extension down to C actuated in a very peculiar manner. A second little finger key gives E or D or C according to the setting of two small slider valves situated on the bend of the instrument. If both are set open the key gives E only; if the upper one is closed, the key gives D only; and if both are closed, C only. Though this may seem an absurd arrangement at first sight, it makes possible the embellishment of the consort by deep final tonics or penultimate dominants without encumbering and disfiguring the bass instrument with long thumb keys round the edge of its curved tail (which would be the

<sup>1</sup> When their reeds are very dry, crumhorns are prone to drop to a grunting falsetto about a 4th below their intended pitch. This is mentioned since it has apparently misled the contributor to the Ency. Brit., 11th ed., into setting down their compass a 4th too low. It is possible, however, that the two bass crumhorns should sound a tone higher than the notes given above.

result of normal 16th-century woodwind practice) Curiously enough a different procedure appears to have been adopted when a crumhorn choir of higher tessitura was desired, with the bass played on an instrument of tenor pitch. The performer of this "basset" part had recourse to a special auxiliary instrument which appears in the Cassel *Hofkapelle* inventory of 1613<sup>1</sup>:

A case of 8 *Krumbhörner* of different sizes, one less its cap (*Capsel*).

With the above a long straight instrument (*lang Strack*), basset to the *Krumbhörner*, but not contained in the above case.

Praetorius illustrates it alongside the crumhorns ('Sciagraphia', XIII, 1) — a tenor crumhorn with its curved tail replaced by a straight bell fitted with three extension keys in the ordinary way (see SHAWM, I d). Two further sizes of crumhorn are given by Praetorius: small treble (*exilent c'-d'*) and great bass (variable).

II. HISTORY.—The hooked shape can be traced back to the medieval bladderpipe, while the enclosed reed principle is no less ancient (see SHAWM, III). But the union of these two features, in the crumhorn, has not been traced back before 1500, although the name appears as an organ stop at Dresden in 1489. Virdung (1511) shows a consort of four sizes, while an early record of its participation in concerted music is provided by the band of 2 bombards, 2 crumhorns and trombone in Burgkmair's 'Maximilian's Triumph' of 1516.

From then onwards it is continually mentioned in inventories and accounts, Flemish and German especially, until it begins to vanish late in the 17th century. It was used as an alternative wind colour in every setting, sacred (Thos. Stölzer set the 37th Psalm for crumhorns in 1526) as well as profane (such as Striggio's music to 'Psyche et Amor', Florence, 1565; intermedio 3<sup>o</sup> for 5 *storti*, 1 *cornetto muto* (probably playing treble) and 8 voices doubling the treble and bass parts). The Munich *Kapelle* under Lassus possessed a set of twelve crumhorns, of which two are depicted in Hans Wagner's account of the 1568 wedding celebrations in a band of "good instrumentalists" composed of shawm, 2 cornetts, 2 (? tenor) crumhorns and curtal (the early bassoon); one can imagine the crumhorns humming away on the tenor parts. In Troiano's account of the same celebrations the word *cornamusa* seems to be used to denote a crumhorn.

What may be the only preserved piece of music set specifically for crumhorns is Schein's 'Paduana a 4 Krumhorn', Leipzig, 1617 (Prüfer, Vol. I). To perform it the two upper parts must be read an octave lower and moreover one must obey Praetorius's instruction to

transpose the whole one tone up ('Syntagma', III, Chap. 7). None of the parts exceeds the 9-note range, and the piece can be comfortably played on the treble, 2 tenors and the ordinary bass of the Brussels outfit described above. Stölzer similarly took their small range into account in the psalm setting mentioned above, for in a letter he recommends that it be played on the *Krumphorner*, "since it suits them throughout, which is not the case with every composition, especially those in many parts". As a possible identification of this piece Otto Kade (M.M.G., 1876, 67) has drawn attention to a six-part 'Noli aemulari' (Ps. XXXVII) by Stölzer in which none of the parts exceeds a ninth in range except the bass, which embraces an eleventh; but this is provided for by the additional keywork of the bass crumhorn. On the other hand Praetorius, in the preface to 'Terpsichore', says that No. 283 of that collection (Passamezzo and Galliard a 5 by Francisco Caroubel) "can be played on *Krumbhörner* or other instruments". The three middle parts each exceed the 9-note limit by one or two notes, so that its performance would demand of the crumhornists some judicious alteration — an accomplishment, however, at which reed players in general must then have been very skilful.

Outside Germany the career of the crumhorn is difficult to trace. Henry VIII owned several consorts of them, and a century later Mersenne wrote that the best were made in England. In France, apart from the solitary mention of *tournebouts* by Mersenne, there is nothing until about 1650, when "les cromornes et les trompettes marines" appear as a five-piece outfit in the music of the Grande Écurie du Roy. There is an example of their music in Vol. I of the Philidor Collection — a suite *pour les cromornes* by Degrenis, 1660, opening with the following *petit bransle*:



<sup>1</sup> E. Zulauf, 'Beiträge zur Geschichte der Hofkapelle zu Cassel' (1902).

The bass of this piece lies beyond the compass of any crumhorn, though the other parts could be played by them an octave lower. But more likely the melody was played by one or two of the trumpets *marine*, while the bass would have been allotted to the bassoon, an instrument specifically referred to in Brossard and elsewhere as the "basse de chromorne ou chromhorne".

Another late appearance of the crumhorn is reported from Breslau in 1668 (A.M.M., I, 223) where in an old-fashioned festival 'Jubilate' for 4 choirs the third choir consisted of 5 viols and 4 recorders "with *ein kleiner Stort* in place of the bass recorder". Here perhaps is a practical suggestion for our modern recorder players; a glance at the dimensions given above will show how a small and handy crumhorn would reproduce the lower register of the feeble and capricious bass recorder, and this without being any more difficult to blow.

A. B.

BIBL.—See SHAWM, esp Praetorius and Kinsky

**CRUSELL, Bernhard Henrik** (b. Nystad [Uusikaupunki], 15 Oct. 1775; d. Stockholm, 28 July 1838).

Finnish clarinetist, conductor and composer. He was taught the clarinet when still a child at Nurmijärvi near Helsingfors and soon attracted the attention of the military authorities at the Sveaborg fortress. It was there that he met Major Wallenstjerna, who became his patron, and in 1791 they both moved to Stockholm, where Crussell studied under Vogler. He became one of the greatest clarinet virtuosos of his time and obtained a post as a member of the royal orchestra, also becoming a conductor of military music. Later on he studied with Tausch in Berlin and with Lefèvre and Gossec in Paris, but for the main part of his life he worked in Sweden. After his move there he only once returned to Finland, to give a concert in 1801.

Crussell's compositions include clarinet concertos, quartets for clarinet or oboe and strings, solo and choral songs, and an opera, 'Lilla Slafvinna', produced at Stockholm in 1824 and repeatedly performed in Sweden and Finland. His 12 songs taken from Tegnér's 'Frithjofs Saga' also became very popular and were translated into Danish and German.

For the Stockholm opera Crussell adapted ten translations of various operas, including Mozart's 'Figaro', Beethoven's 'Fidelio', Rossini's 'Barbiere' and Auber's 'Muette de Portici'. His compositions show a fresh and melodious style and sound technical ability; his contemporaries also praised his smooth tone on the clarinet.

T. H. (ii), adds.

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**CRÜVELL, Friederike Marie.** See below.

**CRUVELLI (Crüwell), Jeanne Sophie Charlotte** (b. Bielefeld, Westphalia, 12 Mar. 1826, d. Monte Carlo, 6 Nov. 1907).

German soprano singer. She had a voice of admirable quality, compass and truth, but did not receive the instruction which should have developed its advantages and enabled her to avoid those faults and imperfections which are inevitable without it. She made her début at Venice in 1847, and the beauty of her voice ensured her a brilliant success, which was confirmed when she sang in Verdi's 'Attila' at the theatre of Udine on 24 July, and in his 'I due Foscari'. Going to London in 1848, she Italianized her name, and became known as Cruvelli. She first appeared there as the Countess in Mozart's 'Nozze di Figaro'. In 1851 she went to Paris, where she had sung at concerts before her first appearance in Italy. She appeared with immense success in 'Ernani' at the Théâtre-Italien, for Verdi's music seemed made for her. She sang again in London that year, her performance in 'Fidelio' being especially admired. In Jan. 1854 she was engaged at the Opéra in Paris and appeared as Valentine in 'Les Huguenots', and later in Verdi's 'Vèpres siciliennes'. She sang in Dublin in Sept. and Oct. 1854.

Besides her splendid voice Crüvelli had a very fine face and figure, and an enormous energy of accent and dramatic force which led her to exaggeration of effect. In 1856 she married Vicomte Le Vigier and retired. Her eldest sister, Friederike Marie Cruvelli (b. Bielefeld, 29 Aug. 1824; d. Bielefeld, 26 July 1868), appeared in London in 1851, taking her sister's place without great success.

J. M., rev.

**CRUZ, Agostinho da** (b. Braga, c. 1590; d. Coimbra, ? 19 June 1633).

Portuguese instrumentalist and composer. He was a regular canon of the community of Santa Cruz at Coimbra, having received his habit on 12 Sept. 1609. In later years he was choirmaster in the royal monastery of St. Vincent de Fora at Lisbon. He is said to have been a very skilled performer on the viol and the organ, the obituary index of

Santa Cruz mentions him as "Insignis pulsator organorum". He compiled 'Prado musical para órgão' and 'Duas artes, huma de cantochão por estylo novo, outra de órgão com figuras muito curiosas, compostas no anno 1692', both dedicated to John IV of Portugal, and 'Lira de arco, ou arte de tanger rabeça', inscribed to João Mascarenhas, Count of Santa Cruz. These three treatises were never printed and all the manuscripts have been lost. This is particularly regrettable in the case of the 'Lira de arco', for this certainly represented one of the earliest specimens of treatises on violin playing.

A small number of Cruz's organ compositions have been found in the course of the 1930-40s. Two 'Versets', the second incomplete, were kindly communicated to the author of this article by Manuel Joaquim of Viseu, who claims to possess the copy of another piece, but cannot decide to mention his source. However, the most extensive composition by Cruz so far known is contained in MS 1607, coloc. G. 7 ('Liuro de obras de órgão juntas pella curiosidade de P.P.Fr. Roque da Conceição, Anno 1695'), owned by the Biblioteca Municipal of Oporto. It is a 'Tento de 4º tom', showing a keyboard style closely related to that of M. Rodrigues Coelho, Pedro de Araújo and Correa de Arauxo. Cruz is entirely absorbed in the dignified Hispanic organ style of his time.

S. K.

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**CRUZ, Ivo** (b. Cidade de Corumba, Brazil, 19 May 1901).

Portuguese conductor and composer. His first musical studies were made in Lisbon with T. da Silveira (pianoforte) and T. Borba (harmony). At the same time he studied law at Lisbon University. In 1923 he founded the Renascimento Musical, which was to become a very important factor in the revival of ancient Portuguese music. In 1924 he obtained his degree as doctor of law and in the same year he went to Munich for five years, where he completed his musical studies under Richard Mors and August Reuss. He also studied musicology at the University there. He founded the choral society Duarte Lobo in Lisbon in 1930, in 1933 a chamber orchestra and in 1937 the Philharmonic Orchestra. With both the choir and orchestra he gave many concerts and made known a considerable number of works. He has also conducted concerts in Austria, Germany, Spain and Switzerland. Cruz occupies several high positions in Portuguese musical and intellectual life. In 1938 he was appointed director of the Lisbon Conservatory, and he

is one of the most ardent nationalists among Portuguese musicians.

Cruz's compositions include the ballet 'Pastoral', the choreographic symphony 'Amadis', 'Motivos lusitanos' for orchestra; 2 concertos called 'Lisbon' and 'Coimbra'; 'Vexilla Regis' and 'Soneto de amor' for solo voice and orchestra; Sonata for violin and pianoforte, 'Aguarelas' for pianoforte and 3 song cycles: 'Os amores e as dores de poeta', 'Baladas lunáticas' and 'Canções perdidas'. He has also written several articles on Portuguese music for musical journals.

S. K.

**CRWTH (Crowd).** A stringed instrument, the latter word representing the Anglicized form of the Welsh name, which is in turn derived from the old Irish "crot" or "cruith".<sup>1</sup> The oldest illustrations (11th cent.) depict the instrument as oblong in shape, with both ends slightly rounded: there are four or six strings passing over a bridge (or attached to a holder) placed upon a small sound-box, and it is played with a short bow. There was at that time no fingerboard, and in this respect it corresponded with the Finnish "fir-tree harp"<sup>2</sup>, now on the verge of extinction, in which the strings are stopped by the pressure of the finger nails against their sides. In the 13th century a rudimentary fingerboard appears and the instrument possesses a "waist" like the bowed *rotte* (or *rote*) used on the Continent. It should be remembered that this "waist", so conspicuous and so convenient in the violin, was not primarily adopted to accommodate the use of the bow; for it appears on a form of guitar figured in a bas-relief, dating from before the year 1000 B.C. and discovered in the old Hittite palace of Uruk in Asia Minor.<sup>3</sup>

In Wales the bowed *crwth* was highly esteemed, but there is no evidence that it was bowed there as early as the close of the 12th century, when Giraldus Cambrensis mentions as the three favourite instruments of the Welsh the *cithara*, *tibia* and *chorus* (? *chorus* = *crwth*; the *cithara* being more likely identifiable with the *clairseach*). The form shown on PLATE 66, Vol. VIII, p. 146 (i), No. 4, is that adopted at a later date: four strings lie over the fingerboard and two are placed at the side, as is frequently found in the 16th-century *lyra-viols*; these two strings were bowed or plucked by the left-hand thumb at will, and the arrangement suggests that the instrument was primarily designed for accompaniment: an old Welsh treatise (B.M. Add. MSS 14,939) informs us that on it were played "the four principal chords" and "the twenty-four musical measures", i.e. set successions of tonic and

<sup>1</sup> See CHORUS and ROTTE.<sup>2</sup> See KANTELE.<sup>3</sup> Cf. Penot and Chipiez, 'Histoire de l'art de l'antiquité', Vol. IV.

dominant chords. For the easier fingering of these chords the bridge is set aslant as on the orpharion and, no doubt, the neck was "fretted" with gut as in the lutes and viols. There is no soundpost, but the left foot of the bridge passes through the circular soundhole and rests on the flat back of the instrument, as still to be seen in the rustic Greek lyra, a form of rebec.

Edward Jones<sup>1</sup> gives the tuning as at (a); Bingley<sup>2</sup> as at (b):



Bingley's tunings of the strings on the finger-board should certainly be an octave lower, as the length of string is that of the viola, and a writer in the middle of the 18th century calls the crwth "a sort of tenor fiddle".

Genuine specimens of this instrument are now very rare: one is in the Victoria and Albert Museum in London and another in the Corporation Museum at Warrington — both 18th-century instruments. There is also one at Aberystwyth. Aged performers on the crwth certainly lingered on in Wales till almost the middle of the 19th century, but the name is now given to the violin by the country folk, as crowd is in England.

The crwth trithant or 3-stringed crwth is no doubt identical with the rebec, which in the 16th century was called a crowd.

F. W. G., rev.


**CRYPTOGRAPHY, MUSICAL.** A special use of musical notation in which each symbol is arbitrarily given a second, extra-musical meaning; the symbols are then so arranged that they convey some hidden message.

Musical notation has always been to a certain extent a secret art, intelligible only to the initiated<sup>3</sup>, and it is no more than a short step from this attitude to the deliberate use of musical notation for cryptographic purposes. The earliest instance of this in European music seems to be in 'Les Bizareries du Seygneur des Accors' (Rouen, 1584), though certain kinds of "eye music" come very close to true cryptography<sup>4</sup>; for instance Josquin's 'Hercules dux Ferrarie' Mass is built on an artificial *canto fermo* consisting of a row of notes whose solmization syllables (re ut re ut re fa mi re) correspond to the vowels contained in the title of the Mass. During the course of the 17th century a rather large number of schemes for musical cryptography

were devised. Thus Kircher, in his 'Murgia' (Rome, 1650), suggests the following scheme for the transmission of code messages by embedding them in the texture of a piece of orchestral music:

Number of notes to be played in succession:

	1	2	3	4
1st instrument	a	b	c	d
2nd "	e	f	g	h
3rd "	i	k	l	m
4th "	n	o	p	q
5th "	r	s	t	v
6th "	w	x	y	z


P. G. Schott, in his 'Schola steganographia' (Nuremberg, 1665), and H. a Sunde, in his 'Steganologia' (Nuremberg, n.d.), suggest some similar schemes. Schott, for instance, assigns each letter to a note in the diatonic scale a'-e', the second half of the alphabet corresponding to notes of twice the length of those used in the first half. A scheme of this kind is found in actual use in a manuscript by J. C. Faber (1729) in the Wolfenbützel Library; the very bizarre melodic line to be played by the viola in an otherwise normal musical texture turns out to be a cypher version of a moralizing couplet. Further schemes of the same kind may be found in the books mentioned earlier and in J. B. Friderici's 'Cryptographia' (Hamburg, 1685). An elaborate cypher due to Michael Haydn is printed in 'Biographische Skizze von Michael Haydn' (Salzburg, 1808), p. 52. This even extends to the use of rests to denote various kinds of punctuation; thus  stands for a query.


Perhaps the most fantastic of all schemes is the 'Langue musicale universelle' (Paris, 1866), devised by François Sudre. This is no mere code. It is an attempt at an international language of pure sound, conveyed to the ear by musical notes and to the eye by musical notation. Sudre's first experiments were made in 1817 and the first announcement of his project appeared in the 'Moniteur' for 29 Oct. 1823. In 1825 Sudre made a seven-month concert tour with two of his pupils in order to bring his ideas to the notice of the public, and three years later he read a paper before a meeting of the French Academy, conversing with an eleven-year-old pupil who "spoke" to his master by playing on the violin. A special commission was appointed by the Academy to examine Sudre's claims, the commission including Cherubini, Boieldieu and Lesueur; as a result of their favourable report elaborate experiments were carried out in the application of his system to cryptography, military commands and normal conversation. A number of learned societies of various kinds added their commendation to that of the Academy, and contemporary accounts of the considerable stir created by Sudre's proposals may be found


<sup>1</sup> 'Musical Relics of the Welsh Bards' (1794).

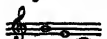
<sup>2</sup> 'Musical Bibliography' (1814).

<sup>3</sup> See NOTATION. <sup>4</sup> See EYE MUSIC.

in Fétis's 'Revue musicale', Vols. IV, V and IX. Sudre's scheme was devised from a philosophical point of view, transcending the mere alphabetic games of most other musical cryptographies. Each note or musical phrase represented an idea, not a letter or combination of letters; thus all linguistic barriers could be broken down, at least in the view of the inventor. Thus  = nega-

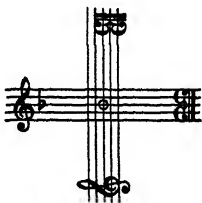
tion (not, no, un-, dis-, etc.);  =

conjunction (and, plus);  = God,

 = the devil; and so on. It is sad

to record that nothing ever came of this ingenious and public-spirited scheme, despite the interest it aroused at the time.

A more recent use of musical cryptography can be found in such detective fiction as George A. Birmingham's 'Hymn-Tune Mystery' and Dorothy Sayers's 'The Nine Tailors', and also in some films dealing with espionage. *Jeu d'esprit* of the pleasantly fanciful kind represented by the 'Sphinxes' in Schumann's 'Carnaval', Ravel's minuet on Haydn's name<sup>1</sup> or the well-known German rebus on Bach's name:



should also perhaps be included under this heading.

R. T. D.

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See also Eye Music. Pipelare.

**CRYSTAL PALACE.** An enormous structure of iron girders and glass, a kind of apotheosis of the Victorian conservatory, designed by Sir Joseph Paxton to house the great London Exhibition of 1851. It occupied some 20 acres of Hyde Park in the space between Rotten Row and Knightsbridge. The Exhibition was opened by Queen Victoria on 1 May of that year and remained open until 15 Oct., when the prince consort attended the closing ceremony. Among the exhibits, which exemplified every form of modern industry and invention, were several

organs by different makers<sup>2</sup>, French, German, Italian and English. Performances were given periodically on these instruments in order that their qualities might be tested and compared.

In the following year the building was removed, to be re-erected at Sydenham, in South-East London, where in a commanding position on the hill it could be seen from many distant parts of London, and was surrounded with spacious grounds.

George Grove was appointed Secretary to the Crystal Palace Company and the subsequent use of the palace for the advancement of music was largely due to his initiative. At first, however, concert-giving was in a rudimentary state, though the wind band well known as the Crystal Palace Band was a first-rate military-band combination and comprised the best wind players available in London. It held its own against the famous bands which visited the Palace on special occasions and included the French Garde Impériale, the Royal Artillery Band and the several Guards Bands. It was conducted by Henry Schallehn (1815-93), a German bandmaster who had previously been in charge of the band of the 17th Lancers. August Manns, also a bandmaster from Germany, as so many were in those days, was his sub-conductor. They quarrelled in 1854, and Manns resigned; but he returned in 1855 and took Schallehn's place, his engagement dating from 14 Oct.

From this moment an important concert-giving institution developed. The band was for the moment still a wind band, and the open centre transept was the only place for its performances. Under the efforts of the new conductor, however, things soon began to mend. Manns conducted a "Saturday Concert" in the "Bohemian Glass Court" the week after his arrival; through the enlightened liberality of the directors the band was changed to a full orchestra, a better spot was found for the music, adjoining the Queen's rooms (afterwards burnt) at the north-east end, and at length, through the exertions of Robert Bowley, then general manager, the concert-room was enclosed and roofed in, and the famous Saturday Concerts began, to be continued with a constant advance, both in the value and variety of the selections and the delicacy and spirit of the performances, until 1901.

<sup>2</sup> Fuller descriptions of four of these organs with tabulated specifications of two of them will be found in E. J. Hopkins's article, ORGAN, published in the first and second editions of this Dictionary. A fifth exhibition organ built by Gray & Davison, to be distinguished from that which the same firm subsequently built for the Handel Festival at Sydenham, was fully described with specification in the 'Illustrated Exhibitor' (Nov. 1851). It was a three-manual instrument with pedal board C<sub>1</sub> to E<sub>1</sub>. It gained a Council Medal, and after the Exhibition it was sold to St. Anne's Church, Limehouse.

<sup>1</sup> The spelling of names in musical letters is possible in English only up to and including letter G; in German H (H<sub>h</sub>) and S (S<sub>h</sub>=E<sub>s</sub>) can be added; French composers have devised a way of using the whole alphabet by the simple if arbitrary system of renaming the notes in rising octaves where they use the English and German nomenclature, also sometimes by using the musical syllables of their own: *ré, mi, fa*, etc.





THE FIRST HANDEL FESTIVAL, CRYSTAL PALACE, LONDON, 1857



The concerts, which began with the first Saturday in Oct., lasted, with an interval at Christmas, till the end of Apr. The orchestra consisted of 16 first and 14 second violins, 11 violas, 10 cellos and 10 double basses, with full wind, etc. The programmes usually contained two overtures, a symphony, a concerto or some minor piece of orchestral music, and four songs. The distinguishing feature of the concerts was their choice and performance of orchestral music. Not to mention the great works of all the time-honoured classics, the audience were familiar with Schumann's symphonies and overtures, and with Schubert's symphonies and 'Rosamunde' music, at a time when those works were all but unknown in the London concert-rooms. Mendelssohn's 'Reformation Symphony' was first played there, so was his overture to 'Camacho'; Brahms's symphonies, piano-forte concertos, Variations on a theme by Haydn and 'Song of Destiny', Raff's various symphonies, Liszt's 'Ideale', Rubinstein's symphonies, Goetz's Symphony, Concerto and overtures, Smetana's 'Vltava', Wagner's 'Faust' overture, Sullivan's 'Tempest' music and Symphony in E major, Benedict's Symphony in G minor and many other works were obtained (often in manuscript) and performed before they were heard in any other place in the metropolis. A very great influence was exercised on the renaissance of English music by the frequent performance of new works of importance by Mackenzie, Parry, Stanford, Cowen and others.

A disposition was apparent in the managers, particularly Grove himself, of the concerts to present the audience with pieces of special interest, such as the manuscript works of Schubert and of Mendelssohn, Beethoven's arrangement of his violin Concerto for piano-forte and his overture 'Leonora' No. 2, the alternative *andante* written by Mozart for his 'Paris' Symphony, the first version of Mendelssohn's 'Hebrides' overture and other rare treasures of the same nature. Owing to the wind and a portion of the strings of the orchestra being the permanent band of the Crystal Palace, Manns had opportunities for rehearsal which were at that time enjoyed by no other conductor in London. As the one permanent institution for the performance of symphonic music and, therefore, as the one place in which the rising composer could hope to gain a performance of his new works, these concerts held a unique place in the musical life of London and its environs through the latter half of the 19th century. A catalogue of the repertory during 40 years was published in 1895. The concert-room was carved out of the north-east corner of the central transept. The transept itself provided a vast auditorium

with organ<sup>1</sup> and orchestra seats at the south end for musical performances on a larger scale. Most important among these was the triennial Handel Festival.<sup>2</sup> The 1926 Festival proved to be the last, though the project of giving one in 1929 was considered.

The Crystal Palace had been secured for the nation in 1913 by a fund raised partly through the instrumentality of 'The Times' and placed in the hands of trustees. During the war of 1914-18 it was used as a training-centre for the Royal Naval Division, and as such officially described as "H.M.S. Crystal Palace". Afterwards, with the revival of its older musical activities, came various new ones, especially competitions on a large scale, Sunday School singing, Free Church gatherings and brass band contests.<sup>3</sup> The School of English Church Music held two festivals there in 1933 and 1936, for which members of church choirs from all over the country were brought together and conducted by (Sir) Sydney H. Nicholson in services at which addresses were given by the Archbishop of Canterbury. It was intended that these triennial services, though devoted to a very different end, should in some way take the place of the old Handel Festivals by appealing to a similar public. An impressive feature was the sight and sound of the processions which, approaching from the east and west ends of the nave simultaneously and singing unaccompanied hymns in alternate verses, met in the transept and were then joined by organ accompaniment, supporting the massed choirs. Both the ceremonial organization and the musical execution (timing and intonation) were excellently managed.

On the night of 30 Nov. 1936 the Crystal Palace was totally destroyed by fire, an enormous conflagration seen for many miles round and bringing to an end a long series of musical activities which had made it important in the popular musical life of greater London and in a sense of Great Britain for over eighty years. Nowhere else could certain festivities and competitions be adequately presented on the same scale.

H. C. C.<sup>4</sup>

See also Handel Festival.

CSAKAN. See CZAKAN.

CSÁRDÁS (non-Hungarian spelling usually *Czardas*). A Hungarian dance. The name is an adjectival form of the noun *csárda*, meaning an inn, especially a country inn. Extremely popular in Hungary as well as abroad—

<sup>1</sup> The organ built in 1854 by Gray & Davison for the Handel Festival remained the property of the builders until during the first world war, when it was sold to the Palace authorities for a nominal price. It was subsequently restored and fitted with pneumatic action by Walker.

<sup>2</sup> See HANDEL FESTIVAL and PLATE 16, Vol. II, p. 552.

<sup>3</sup> See BRASS BAND.

<sup>4</sup> Incorporating most of Sir George Grove's original article entitled 'Crystal Palace Saturday Concerts'.

where Hungarian dancing is invariably associated with it — it is an interesting product of the conscious national revival of the 19th century which aimed at emphasizing the Hungarian character in various manifestations of life. It is a stylized dance, composed of folk elements and believed by its aristocratic promoters to be "identical with that danced by the daughters of rustics in any country inn on Sunday afternoons". But the word was unknown among the "rustics" at first; it is said to have been coined by Count Béla Wenckheim.

The dance itself was introduced to the fashionable balls of the capital during the early 1840s. There is a description of the event in the memoirs of Baron Frigyes Podmaniczky, the later intendant of the opera-house, giving 1839 as its earliest date and associating its initiation with Count István Széchenyi. Another source mentions Nagyvárad (now Oradea Mare, Rumania) as the place of its origin and 1834 as the date. The first documentary reference to the csárdás occurs on a piece of manuscript music among the papers of the Borbály de Roff family, now in the Archives of the Hungarian National Museum, dated 1835. Liszt first utilized these dances in his 'Magyar Dallok' (1840-47), No. 2, and in their later version entitled 'Hungarian Rhapsodies', No. 12. The most interesting of his relevant compositions are the three Csárdáses (*i.e.* 'Macabre', 'Allegro' and 'Obstiné'). Hubay's transcriptions, entitled 'Scènes de la csárda', acquired international popularity. Among more recent works Sándor Veress's 'Six Csárdáses' for pianoforte deserve mention. Their treatment is much like Bach's stylized use of dance movements.

Musically the dance shows hardly any difference from the *verbunkos*, whence it originated. Characterized by simple duple (2-4) time, frequent syncopations and typical cadential formulae, it is retraced to the quick (*fris*) part of the mature, late-period *verbunkos*, retaining its binary pattern at first, but becoming multipartite and enlarged with a slow introduction of its own later on. During the 1850s its pace was considerably quickened, giving rise to "speedy" and "slow" (*sebes* and *lassu*) variants of the dance. The slow opening part of the *verbunkos*, on the other hand, constituted the source of the so-called "Hungarian round dance" (*körmagyar*), a stylized dance of numerous figures, devised by Lajos Szabó de Szöllös, a reputed dancing-master, *maitre de ballet* of the National Theatre, Pest, to the music of Márk Rózsavölgyi.<sup>1</sup> The first extant csárdás is by Gáspár Bernát, the biographer of János Lavotta, believed to have

been published in 1834. Apart from Rózsavölgyi, the names of Kornél Ábrányi, Károly Boka, István Dankó, Ignác Frank-Szabadi, János Palotássy-Pecsenyánszki, Ferkó Patikárus, József Riszner, Ferenc Sárközi, János N. Svastits stand out as those of csárdás composers. The popularity of the dance culminated between the 1850s and 1880s.

J. S. W.

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*See also Verbunkos.*

**CSATKAI, Endre** (*i.e.* Andrew) (b. Darufalva, Hungary [now Drassburg, Austria], 13 Aug. 1896).

Hungarian art historian and writer on music. After attending secondary schools at Sopron he studied at the Universities of Vienna and Budapest, graduating at the latter in 1925. He was appointed custodian of the Wolff Museum at Kismarton (Eisenstadt) in 1926, serving until 1938. During his tenure of office he organized the music department of the museum and compiled its catalogue in two volumes. In 1945 he was appointed director of the Municipal Museum at Sopron.

Csatkai's essays on various aspects of musical culture at Sopron, including Liszt's relations to Hungary, etc., dealing with a number of not generally known facts, are valuable contributions to the history of music in Hungary. Besides several monographs, etc., on antiquarian and art subjects, he wrote music criticism for various periodicals. His publications on musical subjects include:

- 'A Soproni muzsika története' ('History of Music at Sopron') (Sopron, 1925).  
 'A Soproni Zenecszelet száz éves történetének rövid vázlata' ('A Short Sketch of the Hundred Years' History of the Musical Association at Sopron') (Sopron, 1929).  
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<sup>1</sup> See Rózsavölgyi, 'Első magyar társas tánc', Pest, 1842.

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J S W.

**CSAZINSKY, Josephine.** See RICHTER (HANS).

**CSERMÁK, Antal György** (i.e. Anthony George) (b. ? 1774 [or ? 1771]; d. Veszprém, 25 Oct. 1822).

Hungarian violinist and composer. His early life is shrouded in mystery; he is variously supposed to have been a natural son of count Illésházy, a prominent aristocrat and lieutenant of county Trencsén in Hungary, of Bohemian origin (see his patronymic, which may originally have been Čermák), and he sometimes signed his name as "Noble of d'Luuk and Rouhans (or Luid and Rohan)". He appeared in Vienna as a renowned violinist and teacher of his instrument. His accomplished interpretation of Haydn, Mozart and the Italian masters won him esteem, and it is related that the French ambassador tried to persuade him to go to France. Csermák, however, went to Hungary; on his way to Pest he stayed at Pozsony (Pressburg, now Bratislava, Czechoslovakia) for a short time.

In Pest he became leader of the orchestra belonging to the Hungarian theatrical company, there is reason to believe that he acted also as their conductor and composed incidental music for at least one of the plays. In 1795 he gave a concert in the theatre, of which however no programme remains.

As a brilliant violinist he was welcome at every country seat; himself a nobleman by descent, he was treated as a social equal by his hosts. At Prince Grassalkowich's residence at Godóllő he met János Bihary, whose playing filled him with enthusiasm and drew his attention to the Hungarian national style. In consequence of an unhappy love-affair—also, according to rumours, Bihary's "professional jealousy"—he took to drink, and gradually signs of insanity manifested themselves; he roved the countryside, turning up at different places and residences of his aristocratic friends and patrons. Of the last period of his life few reliable facts remain.

Csermák was one of the three great figures usually associated with that characteristically Hungarian instrumental style of music, the *verbunkos*, which flourished from about 1785 to 1835. The three musicians credited with its development are Bihary, Csermák and János Lavotta: Bihary enriched it with ancient melodies and popular elements picked up in the country, also with his virtuoso style; Lavotta strove to give formal coherence to the style; and Csermák tried to reconcile it with the "western" manner of performance. Thus, writing his compositions for different, often astonishing combinations such as violins, viola,

double bass, clarinets, bassoons and horns, he not only expressed the "national" content in a European form, but was also a pioneer of the chamber-music style in Hungary. Of his violin playing Count Dessewffy and Count Fáy, both great patrons of music, the latter an accomplished pianist, had a very high opinion and stated that Csermák would hold his own against many of the famous violinists of "cultured Europe". Some of his compositions were published in collections and transcriptions, others remained in manuscripts to be found in various libraries.

In the summer of 1948 a number of Csermák's works, among them a string Quartet, all in manuscript, were discovered in the Helikon Library founded at Keszthely by Count György Festetics in the first decade of the 19th century.

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J. S. W.

See also Bihary. Lavotta Verbunkos  
Csokonai, Mihály. See Kodály (song)

**CTESIBIUS OF ALEXANDRIA** (b. ?, d. ?).

One of the founders of the science of pneumatics, who flourished between 246 and 221 B.C. His date is of importance, not only for the above claim, but in the history of the hydraulis, and in determining the period of two other savants—Hero and Vitruvius, whose *floruit* has been so much discussed. Athenaeus (*fl.* A.D. 200) says ('Deipnos', IV, 75) that Ctesibius lived under Ptolemy Euergetes II (146–116 B.C.), but Paul Tannery has shown ('Revue des études grecques', IX, p. 24) that this is incorrect, and that it was under Euergetes I (246–221 B.C.), although the former date had been accepted by many writers, including Fabricius ('Bibl. graec.', 1790, IV, 222), Clinton ('Fasti hellenici', 1824 *et seq.*, III, 535) and Woodcroft ('Hero of Alexandria', 1851, p. 10). Of his biography we know nothing, but from a hint given by Vitruvius ('De arch.', IX, 9) Ctesibius appears to have begun his researches at an early age. He is usually considered to have been the inventor of the hydraulis, and writers make this claim on statements made by Philo, Athenaeus, Pliny and others, though these sources do not actually furnish this proof. Philo simply refers to Ctesibius in respect of what he taught concerning the "nature of air". Athenaeus only says that Ctesibius constructed a rhyton, not a hydraulis. Pliny merely speaks of Ctesibius in reference to hydraulic machines in general. In spite of this there are good reasons for believing that the first hydraulis was by him. This suggestion is based on an Arabic manuscript on the hydraulis attributed to a certain Múristus, Míristus or Múrtus, but Farmer has demonstrated ('The Organ of the Ancients', p. 19) by both graphical and documentary evidence that this name Múristus or Míristus may be a scribal distortion of the name Ctesibius. This Arabic work, which was known probably in the 9th century has come down to us in several manuscripts, one of which is entitled 'San'at al-urghin al-búqí' ('Construction of the Flue-pipe Organ') and it gives a specification of a hydraulis, which is also delineated, of a type that belongs to a period long anterior to the instrument described by Vitruvius and Hero; and on this account alone the treatise may be either that of Ctesibius or one based on his plans.

H. G. F.

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See also Hydraulis. Múristus.

**CUBILES, José** (b. Cadiz, 15 May 1894).

Spanish pianist and conductor. He entered the Madrid Conservatory in 1906 and at the age of fifteen won the "Premio Extraordinario" given by the Círculo de Bellas Artes and several other special prizes. In 1911 he won the first prize of the Conservatory and continued his studies at the Paris Conservatoire under Diémer, obtaining in 1914 the "Premier Prix" and the added distinctions of the Gold Medal and a Pleyel grand pianoforte. In 1916 he was appointed professor at the Madrid Conservatory and founded a trio with the cellist Ruiz Casaux and the violinist Fernández Ortiz. In the same year Falla, as a tribute to Cubiles's exceptional qualities as virtuoso and musician, confided to him the first performance of his pianoforte and orchestral work 'Noches en los jardines de España'.

At the end of the first world war Cubiles began to undertake long tours abroad, and in 1920 he played with great success in France, Belgium, Italy, Great Britain and Germany, giving solo recitals and playing with the principal European orchestras. He was heard in Germany as conductor and played and conducted simultaneously the Berlin Philharmonic Orchestra. In Spain, in addition to his pianistic activities, he has conducted the principal Spanish orchestras. In 1935 he gave a series of concerts in Madrid at which he performed all the Beethoven pianoforte concertos. Ever since 1926 he has been the professor of advanced classes in the Madrid Conservatory, and in 1943 he was appointed to be the professor of the special virtuoso class. After the death of Arbós, Cubiles was elected to fill the vacant seat in the Royal Academy of Fine Arts of Saint Ferdinand. He was also elected a member of the Academies of Santa Isabel de Hungría at Seville and of Hispano Americano at Cadiz.

Cubiles as virtuoso and musician is to-day the most important link between the past and present generation of Spanish artists. In his youth he appeared before the public as the brilliant exponent of the pianoforte music of Granados, Albéniz and Falla at the moment

when they were building up the fame of the Spanish style in music. His first public success as virtuoso occurred in the very year of the death of Granados in 1916. His peculiar qualities of technique and his rhythmic power admirably qualified him to perform the pianistic works of Albéniz, and it was his subtle inflections in addition to his virtuosity that made him so effective a performer of Falla's 'Nights in the Gardens of Spain'. Throughout his career he has maintained his close contact with the successors of Falla and Albéniz, but mention of his skill as an interpreter of César Franck, Debussy and Ravel must not be omitted, nor his constant endeavours to create in Spain a sound school of classical pianoforte playing.

W. S.

**CUCKOO** (Instrument). See TOY SYMPHONY.

**CUCLIN, Demetre** (b. Galatz, 1885).

Rumanian composer. He studied at the Bucharest Conservatory and later with Widor at the Paris Conservatoire and with d'Indy at the Schola Cantorum there. In 1922-30 he taught in New York, but he returned to Rumania to become professor at the Bucharest Conservatory. His works include the operas 'Soria', 'Agamemnon' (after Aeschylus), 'Trajan' and 'Bellerophon'; an overture for chorus and orchestra, sacred and secular choruses; a Symphony, a 'Symphonic Scherzo', a Trio for violin, cello and pianoforte, sonatas and suites for violin and pianoforte and for cello and pianoforte; pianoforte pieces; songs, etc.

E. B.

**CUCUEL, Georges** (b. Dijon, 14 Dec. 1884; d. Grenoble, 28 Oct. 1918).

French musicologist. He was the son of a lecturer at the University of Dijon. A pupil of the Lycée Louis le Grand in Paris, he obtained his doctorate (1913) with 2 theses, 'La Poupinière et la musique de chambre au XVIII<sup>e</sup> siècle' and 'Études sur un orchestre au XVIII<sup>e</sup> siècle', both valuable contributions to the history of symphony in France and of its orchestra. He was a specialist in all musical matters concerning the 18th century, and his book on 'Les Créateurs de l'opéra-comique français' (Paris, 1914) contains interesting ideas on the subject.

Among Cucuel's remarkable articles issued in different periodicals are: 'Le Baron de Bagge et son temps'; 'La Critique musicale dans les revues du XVIII<sup>e</sup> siècle' ('Année musicale', 1911, 1912); 'Quelques Documents sur la librairie musicale au XVIII<sup>e</sup> siècle' (S I M. G., 1912), etc. He contributed to the 'Revue du XVIII<sup>e</sup> siècle', to the 'Bulletin de la Société Française de Musicologie' (1918): 'Les Aventures d'un organiste dauphinois'. He published a study, 'Le Pays de Montbéliard vu par les voyageurs du

XVIII<sup>e</sup> siècle' (1917), and left a collection of documents which were to appear as 'Feste musicali italiane del 700'. A posthumous article on Gluck's operas was brought out by the 'Revue musicale' (1922). He died of influenza at the military hospital of Grenoble. He was a zealous worker, with an erudite and precise mind, and his judgment, always based on serious documentation, was of a solid and penetrating quality.

M. L. P.

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**CUDMORE, Richard** (b. Chichester, 1787; d. Manchester, 29 Dec. 1840).

English instrumentalist and composer. He received his first instruction in music from James Targett, an organist of Chichester. At a very early age he became a proficient on the violin, being placed under Reinagle in 1797, and at the age of eleven was placed under Salomon. In 1799 he led the orchestra at the Chichester theatre and was engaged in the orchestra at the Italian Opera, London. He next resided for nine years at Chichester, and then removed to London for the purpose of studying the pianoforte under Woelfl, becoming a member of the Philharmonic Society's orchestra. He settled at Manchester as leader of the Gentlemen's Concerts. On one occasion, at Liverpool, he played a violin concerto, a pianoforte concerto and a cello concerto.

Cudmore composed several concertos for the violin and others for the pianoforte, as also an oratorio, 'The Martyr of Antioch' (published), portions of which were performed at Birmingham, Manchester and Liverpool. Of his opera, 'Jeanie Graham, or The Year Forty-Five', of which no performance can be traced, six songs were published about 1830.

W. H. H., adds.

**CUE** (Fr. *queue*) (1) The "tail" of a preceding passage played or sung in a performance by some other instrument(s) or voice(s). Where a player or singer is reading from a separate part, and not from the score, some help is advisable to aid him in coming in correctly after long pauses. A few notes of some other part immediately preceding the entrance of his own are therefore printed small in the stave as a guide, and this is called a cue:



(2) Derived from the above, but distinct in its object, is the practice of "cuing" orchestral parts, so that what is written for a larger band may be played by a smaller one. For this purpose solo parts for wind instruments are frequently cued into the string parts.

G., rev.



**CUELLAR, Ramón** (b. Saragossa, 1777; d. Santiago de Compostela, 1833).

Spanish composer. He held appointments as *maestro de capilla* at Saragossa (1814) and Oviedo (1817) from which, owing to differences with the Chapter, he was transferred in 1828 to Santiago. Manuscripts of his works are found in many Spanish cathedrals, especially La Seo at Saragossa. Eslava prints a motet for 8 voices. J. B. T.

**CUENOD, Hugues** (b. Vevey, 1902).

Swiss tenor singer. Having studied at the Institut Ribaupierre at Lausanne, the Basel Conservatory and in Vienna, he taught for the short time at the Geneva Conservatory, an activity he abandoned for a career as concert and opera singer. Concert tours in many European countries have made him well known as an interpreter of modern works, and also of old music. He is a remarkable exponent of the Evangelists' parts in Bach's Passions. K. v. F.

**CUI, César Antonovich** (b. Wilno, 18 Jan. 1835; d. St. Petersburg, 24 Mar. 1918).

Russian composer of French descent. He was the son of a French officer who, unable to follow the retreat from Moscow in 1812, remained in Poland, where he subsequently married a Lithuanian lady and settled as professor of French at the High School of Wilno. In this establishment César Cui received his early education. He showed a precocious talent for music and was taught the pianoforte at an early age. During his school days he also received some irregular instruction in theory from Moniuszko. In 1850 Cui entered the School of Military Engineering in St. Petersburg and, on passing out in 1857, he was appointed to a sub-professorship. He was afterwards recognized as an authority on fortification and lectured on this subject in the Artillery School and the Staff College. Among his pupils he reckoned the Emperor Nicholas II.

Cui held the rank of Lieut.-General of Engineers, and was also president of the Imperial Russian Musical Society. While working for his examinations, he was compelled to lay aside his musical tastes; but when in 1857, being a full-fledged officer, he came in contact with Balakirev, his enthusiasm was at once rekindled. He was greatly attracted by the new and progressive ideas which the latter discussed with him. Although Cui owed something to Balakirev's guidance and criticism, he must be regarded, on the whole, as a self-taught musician. He married in 1858 Miss Bamberg, a gifted pupil of Dargomizhsky's, and his first opus number was a Scherzo for pianoforte (4 hands) on her name and his own: B. A. B. E. G. and C. G. An operetta, 'The Mandarin's Son', written for private performance in 1859, was quite in the style of

Auber and showed little individuality. But 'The Captive in the Caucasus', an opera on the subject of Pushkin's romantic poem, written in 1857, is a work of more substance, to which he added a middle act in 1881-82.

Cui's reputation as an operatic composer became more firmly established with his third dramatic work: an opera in three acts, based on Heine's romantic tragedy 'William Ratcliff' (St. Petersburg, 1869). 'Angelo', on a libretto from the play by Victor Hugo, was first performed at St. Petersburg in 1876. This work is usually regarded as the finest fruit of Cui's maturity; but it never enjoyed anything like popular success. Cui had a natural predilection for French texts, and his opera 'Le Flibustier' (1889) was composed to a French libretto taken from a play by Jean Richepin. It was first performed in 1894 at the Opéra-Comique in Paris and attracted considerable attention at the time; but it did not keep its place either in the French or Russian repertoires. 'The Saracen', an opera in 4 acts, from an historical novel by the elder Dumas, was first heard in St. Petersburg in 1899 and again in Moscow in 1902. A short opera, or rather a dramatic scene, in one act, to Pushkin's 'A Feast in Time of Plague', appeared in 1901; while an eighth dramatic work, from Maupassant's novel, 'Mam'zelle Fifi', was successfully produced at Moscow in 1903. There were two later works, 'Matteo Falcone' (Moscow, 1907) and 'The Captain's Daughter' (St. Petersburg, 1911). The vocal score of another opera, 'Puss in Boots', was published.

After 1864 Cui was an industrious contributor to many leading Russian papers, while his articles in French and Belgian publications were some of the first to call attention to the remarkable activity of the New Russian school. Most of the leading characteristics of Cui's style are apparent in 'Ratcliff', and it seems surprising that this opera, with all its poetic charm and pathos, should have been so coldly received by the public and critics in Russia. It is possible that the crude sensationalism of the libretto did not help to commend the opera to a nation whose dramatic traditions are derived from the realistic plays of Gogol and Ostrovsky rather than from the romanticism of Schiller's 'Robbers' and kindred dramas. 'William Ratcliff' tends more to lyrical than to declamatory opera. Cui's melody is refined and exhales an almost feminine tenderness; but it is not strikingly original. It does not flow in a broad stream of *cantilena*, but takes the form of continuous *arioso*, a method which is often ineffective, because it blurs the clear edges of melody and recitative. In 'Angelo', which is constructed on altogether broader lines than any other of his operas, Cui shows considerable power of

expressive declamation. His harmony is interesting and original, in spite of certain recurrent tricks, such as the excessive use of pedal points, tonic and dominant, and the over-elaboration of the inner parts at the expense of effective melody. Cui was not so great a master of orchestration as some of his compatriots, nor was he in his element when dealing with massive choral effects. He was a miniaturist who worked most effectively on a small scale. In solo and above all in love duets we find him at his best. His lyrical vein was more tender than virile, consequently his heroines were more lifelike than his heroes. Mary in 'Ratcliff', Thisbe and Catharine in 'Angelo', are sympathetic and convincing creations. After 'Angelo' Cui's work took a new tendency — that exclusive preoccupation with small forms and polished technique which is best exemplified in such exquisite trifles as his little suites and pieces for pianoforte.

Summed up, Cui's position as a composer appears in some respects paradoxical. Although he was the first disciple of Balakirev, and one of the chief upholders of the national school, the Russian element is exceedingly attenuated in his own music. His natural gift was vocal rather than symphonic, if we may judge from the preponderance of vocal works in the list of his compositions. "He needs a text to bring out his power of delicate psychological analysis." But, while drawn to opera and song, Cui reflected most frequently the influence of such instrumental composers as Chopin, Liszt and Schumann, none of whom is a suitable model for the formation of a broad and effective opera style. Again, Cui's music has passion, grace, a delicate and refined lyricism, but not that note of tragic intensity which the subjects of his operas seem to demand. When dealing with such ultra-romantic librettos as those of 'William Ratcliff' and 'Angelo' he gives the impression of a Herrick posing as a John Webster.

As a critic Cui united an elegant literary style with a keen satirical wit. He did good service in the cause of music at a time when Russia stood in need of enlightenment and was almost entirely given up to idolatry of all things Italian; but, as regards Russian music, his views cannot be accepted as comprehensive.

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- 'The Captive in the Caucasus' (libretto by Victor Alexandrovich Krilov, based on Pushkin's poem), 3 acts, comp., Acts I & III 1857, Act II 1881-82, prod. St. Petersburg, 1889.
- 'The Mandarin's Son', operetta, comp. 1859, privately perf. St. Petersburg, 1859.
- 'William Ratcliff' (lib. by Alexey Nikolayevich Pleshcheyev, based on Heine's drama), 3 acts, prod. St. Petersburg, 26 Feb. 1869.

- 'Angelo' (lib. by Victor Petrovich Burenin [Count Alexey Zhaminov], based on Victor Hugo's drama), 4 acts, prod. St. Petersburg, 13 Feb. 1876.
- 'Le Flibustier' (lib. [in French] by ?, based on Jean Richépin's play), comp. 1888-89, prod. Paris, Opéra-Comique, 1894.
- 'The Saracen' (lib. by ?, based on the play 'Charles VII chez ses grands vassaux' by Alexandre Dumas, sen.), 4 acts, prod. St. Petersburg, 1899.
- 'A Feast in Time of Plague' (lib. Pushkin's dramatic scene), 1 act, prod. St. Petersburg, 1901.
- 'Mam'zelle Fifi' (lib. by ? composer, based on Guy de Maupassant's story), 1 act, prod. Moscow, 15 Dec. 1903.
- 'Matteo Falcone', prod. Moscow, 1907.
- 'The Captain's Daughter', prod. St. Petersburg, 1911.
- 'Puss in Boots' (not performed)

### CHORAL WORKS

- Op. 4. 2 Choruses with orch. (Prize Imp. Russ. Mus. Soc.) (1860).
- 28. 'Mystic Chorus' for unaccomp. women's voices (1885).
- 34. 'Ave Maria' for 1 or 2 solo & choral women's voices.
- 46. 5 Choruses (words by Rimsky-Korsakov), unaccomp.
- 53. 6 Choruses, unaccomp.
- 58. 2 Choruses for unaccomp. male voices.
- 59. 7 Vocal Quartets or Choruses, unaccomp. (1902).
- 'Les Oiseaux d'Argenteau' for children's voices.

### ORCHESTRAL WORKS

- 1. Scherzo No. 1 (1857).
- 2. Scherzo No. 2 (1857).
- 12. 'Tarantella' (1859).
- 18. 'Marche solennelle' (1881).
- 20. Suite No. 1 ('Suite miniature') (see also Pianoforte Solo).
- 38. Suite No. 2 (1887).
- 40. Suite No. 3, 'A Argenteau' (1887).
- 43. Suite No. 4, 'In modo popolare'.

### SOLO INSTRUMENTS AND ORCHESTRA

- 24. 12 Miniatures (see also Violin and Pianoforte).
- 25. 'Suite concertante' for vn. (1883).
- 36. 2 Pieces for cello.

### CHAMBER MUSIC

- 45. String Quartet, C ml.
- 56. 5 Little Duets for flute & vn.

### VIOLIN AND PIANOFORTE

- 14. 'Petite Suite'.
- 24. 12 Miniatures (see also Solo Instruments and Orchestra).
- 39. 7 Miniatures (see also Pianoforte Solo).
- 50. 'Kaleidoscope', 24 pieces.
- 51. 6 Bagatelles.
- 'Tarantella'.

### PIANOFORTE SOLO

- 8. 3 Pieces (1877).
- 20. 12 Miniatures (see also Orchestral Works).
- 21. Suite (ded. to Liszt).
- 22. 4 Pieces.
- 26. 'Valse-Caprice'.
- 29. 'Deux Bluettes'.
- 30. 2 Polonaises.
- 31. 3 Waltzes.
- 35. 3 Impromptus.
- 39. 7 Miniatures (see also Violin and Pianoforte).
- 40. 'A Argenteau', 9 pieces (1887).
- 41. 3 Waltz Movements.
- 52. 5 Pieces.
- 60. 4 Pieces.
- 61. Theme and Variations.
- 83. 3 Pieces.
- 6 numbers for the 'Chopsticks' Variations (with Borodin, Liadov and Rimsky-Korsakov).

<sup>1</sup> No. 5 is entitled 'Réverie d'un faune après la lecture de son journal' and uses the whole-tone scale; it is clearly a satire on Debussy.

## Op. TWO PIANOFORTES

— 3 Pieces.

## SONGS AND VOCAL DUETS

- 3. 3 Songs.
- 5. 6 Songs.
- 7. 6 Songs.
- 9. 6 Songs.
- 10. 6 Songs.
- 11. 6 Songs.
- 13. 6 Songs.
- 15. 13 'Vignettes musicales'.
- 16. 6 Songs.
- 17. 'Bolero.'
- 19. 7 Songs and Duets.
- 23. 'Six Mélodies' (French words) (1885).
- 27. 6 Songs.
- 32. 7 Songs.
- 33. 7 Songs (Pushkin and Lermontov) (1886).
- 37. 3 German Songs.
- 42. 'Les Deux Ménétriers.'
- 44. 'Vingt Poèmes' (Jean Richepin) (1890).
- 48. 4 Sonnets by Mickiewicz (Polish words).
- 49. 7 Songs.
- 54. 5 Songs.
- 55. 8 Songs.
- 57. 25 Songs (Pushkin) (1899).
- 62. 21 Songs (Nekrassov) (1902).

## VOCAL QUARTET

- 59. 7 Vocal Quartets or Choruses (1902).

R. N., rev.

See also Borodin (collab. in 'Chopsticks' & 'Mlada'). Criticism, p. 526. Granados (ded. of Spanish Dance for pf.). Minkus (collab. in 'Mlada'). Rimsky-Korsakov (collab. in 'Chopsticks'). Stone Guest (Dargomizhsky, overture for).

**GUIVRÉ** (Fr., lit. coppered). The French term indicating the peculiar "brassy" sound that can be produced with stopped notes on the horn. The word is generally used in scores by other than French composers.

**Cullen, Countee.** See Schuman (chorus). Whit-horne (2 voc. chamber works).

**CULLEN, John** (b. ?; d. ?).

English 18th-century music publisher. He flourished in London from about 1702 to 1713. His first address was "at the Roe-buck [or Buck] between the two Temple Gates", Fleet Street, where he remained until about Apr. 1710, when his address was given as "At the Buck without [or just without] Temple Bar". He continued there until 1713.

On Keller's 'Thorough Bass' (1707), which he published, he advertises many of the Playford publications, which he doubtless acquired when Henry Playford retired from business in 1707. His own publications include an edition of Simpson's 'Compendium of Practical Music' (1706), the opera 'Camilla' (1707), Daniel Purcell's 'Six Cantatas' (1713) and other works.

F. K., rev. W. C. S.

**CULP, Julia (Bertha)** (b. Groningen, 6 Oct. 1880).

Dutch contralto singer. The exceptional character of her voice was discovered in her early youth, and after some local experience she entered the Conservatory of Amsterdam as a pupil of Cornelie van Zanten, later proceeding to Berlin and studying under Etelka Gerster. In 1905 and the years immediately following she toured Germany and Holland

a number of times, winning high opinions principally for her interpretation of the songs of Schubert, Schumann, Brahms, Wolf and some modern composers. In her recitals she was associated with Erich J. Wolff and after his death in 1913 with Coenraad V. Bos. From 1905 to 1919 she paid regular visits to England and America, and created an excellent impression not only with her *Lieder* singing, but also her performance of the contralto parts in Elgar's 'Dream of Gerontius', Bach's St. Matthew Passion and other important oratorios. The rich evenness of her tone-quality was in itself a great attraction, but still more so were her musical intelligence and expressive powers.

On her marriage in 1919 to the Austrian business man Wilhelm G. Ginzkey, Julia Culp gave up her profession and settled in Czechoslovakia. After his death in 1934 she resumed her Dutch nationality and in 1938 returned to Amsterdam to live with her younger sister, Bessie, who was a pianist and from time to time acted as her accompanist. In Oct. 1950, on attaining the age of seventy, she was made the object of considerable festivities, although she had not appeared in public for many years.

H. A.

**Cumberland, Gerald.** See Brian ('Vision of Cleopatra', cantata).

**Cumberland, Richard.** See Arne (1, 'Summer's Tale'). Arnold (S, lib.). Busby ('Joanna of Montfaucon', incid. m.). Butler ('Calyppo' & 'Widow of Delphi', do.). Dibdin (1, lib.).

**Cummings, E. E.** See Blitzstein (5 songs). Copland (song).

**CUMMINGS, W. H. (William Hayman)** (b. Sidbury, Devonshire, 22 Aug. 1831; d. London, 6 June 1915).

English organist, tenor singer, musical scholar and composer. He was placed at an early age in the choir of St. Paul's Cathedral in London and afterwards in that of the Temple Church. He sang as an alto in the London performance of Mendelssohn's 'Elijah' in 1847. On leaving the Temple choir that year he was appointed organist of Waltham Abbey, where he was the first to adapt Mendelssohn's theme from a secular cantata to 'Hark! the herald angels sing'. After a time he was admitted as tenor singer in the Temple, Westminster Abbey and the Chapel Royal, appointments which he subsequently resigned when his success as a leading concert tenor was assured. His first important oratorio engagement was as a substitute for Sims Reeves, under G. W. Martin in Handel's 'Judas Maccabaeus'. At the Birmingham Festival of 1864 he sang the tenor part in Sullivan's 'Kenilworth' instead of Mario, for whom it was written. He sang in the U.S.A. in 1871 and subsequently.

Cummings was for years identified with the important tenor parts in Bach's Passions and other works where an accomplished musician

is as necessary as a good singer. He was a professor of singing at the R.A.M. in 1879-96 and belonged to the committee of management. In 1882 he was appointed chorus master of the Sacred Harmonic Society, of which he subsequently became conductor. He was precentor of St. Anne's, Soho, in 1886-1888, and in 1896 was elected to succeed Barnby as Principal of the G.S.M. He retired in 1911.

Cummings was chiefly instrumental in founding the Purcell Society, and he edited three volumes of its publications. He also wrote a life of that master in the 'Great Musicians' series; later research, however, has proved it unreliable on several matters of fact. In addition to all his other avocations he filled important official posts in connection with the Philharmonic Society, the Musical Association and the Incorporated Society of Musicians, and devoted much time to the affairs of the Royal Society of Musicians. In 1900 he received the degree of Mus.D. from Dublin University. He was the possessor of a splendid musical library, sold by auction after his death. His compositions include several prize glees, a Morning Service, an anthem, various songs, a cantata, 'The Fairy Ring'; he also wrote a biographical dictionary and a 'Primer of the Rudiments of Music'. J. A. F.-M.

**CUNDELL, Edric** (b. London, 29 Jan. 1893).

English conductor and composer. He was educated at Haberdashers' Aske's School and the T.C.L. in London, where he studied the horn with Adolph Borsdorf. In 1920 he joined the teaching-staff of the same college, and during the following years he conducted widely with the leading national orchestras as well as with his own chamber orchestra and amateur groups. He joined the staff of Glyndebourne in 1937, but in the following year became principal of the G.S.M. in London, in succession to Sir Landon Ronald, where his operatic productions are an important feature of his activity. He devoted special attention for several years to Mozart's operas and in 1952 gave an outstandingly good performance of Verdi's 'Falstaff', with a double cast and an orchestra consisting entirely of G.S.M. students. He is a fellow of both the T.C.L. and the G.S.M., and Hon. R.A.M. In 1949 he was awarded the C.B.E. He became chairman of the music panel of the Arts Council of Great Britain in 1951.

Cundell's compositions are not widely known, though he won the 'Daily Telegraph' prize with his second string Quartet, in C major, in 1934. His other compositions include a Mass for unaccompanied voices, 'Hymn to Providence' for chorus and orchestra, Symphony in G minor, symphonic poem 'Serbia', string Quartet in G minor and other chamber works. c. m. (iii).

**GUNHA, João Itiberê da** (b. Rio de Janeiro, 1870).

Brazilian composer, poet and critic. He studied in Brussels and is a founder-member of the Brazilian Academy of Music. He is well known as music critic of 'O Correio da Manhã'. His compositions include a Brazilian Suite for orchestra besides smaller works in many genres.

N. F.  
**Cunningham, Allan.** See Davies (H. W., 'Hame', song). Dyson ('A wet sheet' for chorus). Jensen (3, 4, songs). Parry (H., song). Scott (F. G., song). Warlock (partsongs).

**CUNNINGHAM, G. D. (George Dorrington)** (b. London, 2 Oct. 1878; d. Birmingham, 4 Aug. 1948).

English organist and conductor. He was educated at the R.A.M. in London, took the F.R.C.O. at the age of eighteen and in 1901 was appointed organist of the Alexandra Palace, then a popular resort in the north of London, which provided entertainment comparable to that of the Crystal Palace in the south. Seventeen years there gave Cunningham a wide experience of every type of organ music likely to be popular. His excellent musicianship and refined taste saved him from any ill-effects of such an experience, and made it only valuable to him. He became a brilliant technician and did his utmost to train the public taste by the choice of programmes that relied as little as possible on arrangements. For five years (1919-24) he devoted himself to church music as organist of St. Alban's, Holborn. In his later years he was frequently heard in London (Queen's Hall and later Albert Hall Promenade Concerts, etc.) and was one of the most admired organ recitalists of the B.B.C. In 1929 he made a successful recital tour in U.S.A. and Canada.

For the last twenty-four years of his life Cunningham's chief sphere of activity was Birmingham, where he was appointed City and University Organist in 1924. He was active in this post until a month or so before his death, and he not only appeared at all the Birmingham Symphony Orchestra's concerts at which the organ was required, but gave weekly recitals at the Town Hall almost all the year round. His six hundredth recital was celebrated on 10 June 1941 with a presentation made to him by the Lord Mayor of Birmingham. On 1 July 1944 Birmingham University conferred the degree of Doctor of Music on him. He also conducted the City of Birmingham Choir and inspired fine performances of a wide repertory ranging from the Masses of Bach and Beethoven to such modern works as Vaughan Williams's 'Five Tudor Portraits', Bliss's 'Morning Heroes' or Bloch's 'Sacred Service'.

A purist where his own instrument was concerned — for he would play nothing meretricious and few transcriptions — he was

profoundly interested in great music of other classes than those in which he was immediately concerned. An admirable pianist, he brought to his instrument the rhythmic vitality and the phrasing of the best pianoforte playing, while exploiting its own technique with the utmost virtuosity, resourcefulness and assurance. He was also a brilliant teacher and examiner at the R.A.M.

H. C. C., add. E. B.

**Cunningham, Merce.** See Ballet (America).

**CUPID AND DEATH** (Masque). See GIBBONS (6). LOCKE.

**CUPIS, François** (called *de Camargo*) (b. Brussels, 10 Mar. 1719; d. Paris, c. 1764).

Netherlands violinist and composer. He was a brother of the famous dancer Camargo, after whom he called himself. In 1741 he was a violinist at the Paris Opéra. He was an excellent performer as well as a composer and published three books of violin sonatas.

E. v. d. s.

**CUPIS, Jean-Baptiste** (called *de Camargo*) (b. Brussels, [bapt. 23 Nov.] 1711; d. Montreuil, 30 Apr. 1788).

Netherlands violinist and composer, brother of the preceding and of the dancer Camargo, after whom he also called himself. In 1729 he was in Paris, where he married Constance Dufour on 22 Sept., and in 1737 he obtained a privilege for nine years to publish violin sonatas and other instrumental pieces, the first book of which he dedicated to the Duc d'Antin in 1738, and the same year he appeared at the Concert Spirituel. On 26 Apr. 1745 he played at the Prince d'Ardore's on the occasion of the Dauphin's marriage. Later in life he became first an army officer and then a horticulturist at Bagnolet near Montreuil. The minuet at the end of the first violin Sonata in his Op. 2 became very famous, and Rameau gave one of his harpsichord pieces the title of 'La Cupis'. Apart from two books of violin sonatas he wrote three "symphonies" in 4 parts, and he published a book of arrangements for the cello.

E. B.

**CUPIS, Jean-Baptiste** (b. Paris, c. 1741, d. ?).

French cellist and composer of Flemish descent, son of one of the preceding. He was a pupil of Berteau, joined the orchestra of the Paris Opéra and was an excellent virtuoso and teacher. He toured in 1771 and was at Milan in 1794. He wrote a tutor for the cello, another for the viola, two books of cello sonatas and several books of solo pieces.

E. v. d. s.

**CURIONI, Alberico** (b. Milan, 1785; d. Torno, Lake Como, Mar. 1875).

Italian tenor singer. He made his début at the early age of fifteen, in 1800, sang at the San Carlo at Naples and other Italian theatres, and then went to Barcelona, where he had a great success. In 1821 he made his first

appearance in London with Camporese in Mozart's 'Clemenza di Tito'. He then seemed the best tenor that had belonged to the theatre for some time, but even so hardly gave the full promise of his future excellence. He was re-engaged in 1822, appearing in Rossini's 'Otello' with great effect; and again in 1823, when he reappeared as Titus and was heard in Rossini's 'Donna del lago' and 'Ricciardo e Zoraide'. He reappeared regularly each season until 1828 and was still heard by Lord Mount-Edgumbe at the King's Theatre in 1834, singing with undiminished powers. Among his parts in London was Ferrando in Mozart's 'Così fan tutte', and new operas in which he appeared were Meyerbeer's 'Crocato in Egitto' and Pacini's 'Schuava in Bagdad'. His salary in 1827 was increased to £1450, and in the preceding year his portrait was drawn by Hayter in the character of Jason; there is a good lithograph of it. He was an honorary member of the R.A.M.

J. M.

**CURIONI, Rosa** (b. ?, d. ?).

Italian 18th-century singer. She was believed to have been the mother of the preceding, but the dates dispose of that supposition, for she made her début at the King's Theatre in London, as *seconda donna* in the 'Ipermestra' by Hasse and Lampugnani, on 9 Nov. 1754, when she must have been at least twenty, since no Italian singers were then engaged in England unless they had made some reputation in their own country before. She sang four more parts in London until 12 Apr. 1755 and was heard at Venice in 1757.

J. M., add.

**CURIOSO INDISCRETO, IL** (Opera).

See ANFOSSI.

**Currie, (Sir) Mordaunt.** See Gibbs (C. A., 'Joan of Arc', song cycle).

**CURSCHMANN, Karl Friedrich** (b. Berlin, 21 June 1804; d. Langfuhr nr. Danzig, 24 Aug. 1841).

German composer. He studied for four years under Spohr and Hauptmann at Cassel, and in 1824 settled in Berlin, making occasional concert tours in Germany, France and Italy. Curschmann's fame rests on his songs. He was the favourite song-writer before Schubert's songs were generally known and when Schumann had scarcely attempted vocal composition. His songs are full of real melody and generally deserved their wide popularity. Curschmann's collected 'Lieder' (2 vols., Berlin, 1871) comprise 83 solos and 9 songs in 2 and 3 parts. A few of them have Italian words. Among his other works may be mentioned a one-act opera, 'Abdul und Erinnich', written and performed at Cassel in 1828. In England he was best known by his song 'In every opening flower' and his trios 'Ti prego' and 'Addio'.

A. M.

**CURTAILED NOTE.** See ORNAMENTS, C (v) (a); S (u) (6).

**CURTAIN TUNE.** An old English term, now obsolete, sometimes used in place of "act tune" for a piece of incidental music played before the opening of a play or between the acts — in fact before the rise of the curtain.

See also Act Tune.

**CURTALL.** The English name for the bassoon from the late 16th to the mid-18th century. The cognate foreign terms (Fr.) *Courtaut* and (Ger.) *Kortholt* denoted double-reed instruments with cylindrical bore, not conical bore as in the case of the Curtall. L. G. L.

Bibl. as for RACKETT.

See also Bassoon. Courtaut. Kortholt.

**CURTIS INSTITUTE.** A music school at Philadelphia, one of the outstanding conservatories of America, was founded in 1924 by Mrs. Mary Curtis Zimbalist (then Mrs. Curtis Bok), who has remained president of the Institute, which she endowed with \$12,500,000 in 1927. Organized along familiar conservatory lines, it provides complete musical training, gratis, to about 200 students carefully selected from all parts of the United States and from other countries. From 1927 to 1938 the Institute was directed by the celebrated pianist Josef Hofmann. In 1939 he was succeeded by the distinguished American composer Randall Thompson. Among the eminent heads of departments at the Institute have been: Rosario Scälero, composition; Josef Hofmann, Rudolf Serkin, pianoforte, Carl Flesch, Leopold Auer, Efrem Zimbalist, violin; Felix Salmond, cello; Marcella Sembrich, Emilio de Gogorza, voice; Carlos Salzedo, harp; Wilhelm von Wymetal senior and junior, Ernst Lert, opera; Leopold Stokowski, Artur Rodzinski, Fritz Reiner, conducting. Efrem Zimbalist has been director since 1941. Well-known graduates of the Institute include the composers Samuel Barber and Gian-Carlo Menotti and the singer Rose Bampton. Recitals by faculty members, students and distinguished guest artists and weekly radio broadcasts are sponsored by the Institute.

c. w., rev.

**CURWEN.** English family of musical educationists.

(x) **John Curwen** (b. Heckmondwike, Yorkshire, 14 Nov. 1816; d. Manchester, 26 May 1880), founder of the Tonic Sol-fa method of music teaching. He came of an old Cumberland family and was educated (at Wymondley College and University College, London) for his father's profession, that of a nonconformist minister. In 1838 he was appointed assistant minister at Basingstoke, and he held similar appointments elsewhere until 1864. He displayed quite unusual gifts as a teacher — a power of lucid and illuminating exposition and astonishing penetration into the mental pro-

cesses of his pupils, coupled with a high degree of charm and sympathy. Early interested in the teaching of reading and arithmetic, he revealed in both the germs of his later approach to the teaching of music: first, in reading, a concentration on sounds rather than names or shapes of letters (his "Look and Say" method of teaching to read); second, in number, his stress that the mental concept must be grasped before the conventional symbols can be interpreted with understanding. In these ways, as well as in his insistence on the value of the pictorial image as a means of teaching, he was a pioneer practitioner of what have since become commonplaces.

It was at a conference of Sunday-school teachers held at Hull in 1841 that he was commissioned to make inquiry into the best and simplest way of teaching to sing by note, and this led to the practical adoption of Sarah Anna Glover's system. The investigations thus begun led him to make the spreading of music among the people the great object of his life. His motives were religious and social, not artistic; and his approach was that of the learner, methodizer and teacher rather than of the musician. He himself remarked that had he been more gifted, he would not have been able to bring those without special aptitude to such a degree of musical understanding. After early experiments his 'Singing for Schools and Congregations: a Grammar of Vocal Music' appeared in 1843. In 1853 he founded the Tonic Sol-fa Association (now the English Schools Music Association), and in 1879 the Tonic Sol-fa College (incorporated 1875) was opened (now Curwen Memorial College). In 1864 he gave up professional ministerial work to devote his whole time to the movement he had originated. In 1844 he had become a printer and publisher on his own account, and he sustained losses which involved considerable domestic hardship until the business (now J. Curwen & Sons, Ltd.) first made a small profit in 1866. In that year he became first Euing Lecturer at Anderson's College, Glasgow.

Curwen's work enabled many thousands who would not otherwise have done so to become amateur practitioners of vocal music. In addition, his teaching has fertilized many branches of musical instruction even among those who would reject his method as a whole. Most of all, his enduring contribution to musical education, beyond the controversies that have raged about his name, was his pioneer insistence on careful ear-training as fundamental to the true apprehension and appreciation of music.

A biography was published in 1882 by his son, J. S. Curwen, entitled 'Memorials of John Curwen'.

The following list of his chief writings is arranged chronologically, to reveal the development of his teaching (dates of reprints, or revisions, are shown in brackets) :

- 'Singing for Schools and Congregations', 1843 (1848, 1852).
- 'The Pupil's Manual of the Tonic Sol-fa Method of Teaching to Sing', 1852
- 'The Tonic Sol-fa Reporter', 1853, &c. (a periodical work).
- 'An Account of the Tonic Sol-fa Method of Teaching to Sing', 1854 (1857, 1860).
- 'The Established Notation Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing', 1857.
- 'The Standard Course', 1861.
- 'How to Observe Harmony', 1861.
- 'Musical Statics', 1874.
- 'The Art of Teaching', 1875 (1876).
- 'Tonic Sol-fa' (in Novello's Primers), 1877
- 'Musical Theory', 1879.
- 'How to Read Music and Understand It', 1881.

H. W. S.

BIBL.—SHAW, H. WATKINS, 'The Musical Teaching of John Curwen' (Proc. Roy. Mus. Ass., Vol. LXXVII, 1950).

See also Glover (Sarah Anna). Modulator Tonic Sol-fa.

(2) **John Spencer Curwen** (b. London [Plaistow], 30 Sept. 1847; d. London, 6 Aug. 1916), son of the preceding. He carried on his father's interests and developed them. Originally intended for the ministry, he took up the printing side of his father's business and, in order to qualify himself as a musician, studied at the R.A.M. under Macfarren, Sullivan and Prout. He visited schools in France, Germany, Canada and U.S.A., and examined the methods of teaching sight-singing to children. He started the competitive festival movement in England with the foundation of the Stratford (East London) Festival (1882), importing the idea from Wales where he had judged at Eisteddfodau. His 'Studies in Worship Music' was the result of study of all kinds of religious services, from those of Westminster Abbey and Brompton Oratory to meetings of Moody and Sankey and the Salvation Army. His sympathetic interest in what people were doing always formed the basis of improvements he desired to stimulate. He became principal of the Tonic Sol-fa College in 1880, and as director of the firm of J. Curwen & Sons and editor of 'The Musical Herald' exerted a wide influence.

See also Competition Festivals.

(3) **Annie (Jessy) Curwen** (born Gregg) (b. Dublin, 1 Sept. 1845; d. Matlock, 22 Apr. 1932), wife of the preceding. She married in 1877. After study at the Royal Irish Academy of Music, she began her career as a teacher first in Dublin, then in Scotland. There she came across the work of John Curwen, and she proceeded to apply his principles to the problems of elementary piano teaching. The result was 'Mrs. Curwen's Method', which has had a very wide and beneficent influence. The 'Teacher's Guide', the handbook to the method, grew out of her experience in teaching

her own children. The following is a list of the chief publications concerned with the system :

- 'Teacher's Guide', containing instructions to the teacher for the use of the work
- Pupil's books: Exercises and Illustrative Duets, by John Kinross, 1st four Steps
- The same exercises with Duets, by Felix Swinstead
- Steps V and VI Exercises for Reading and Transposition. Duets by John Kinross.
- Interval Exercises of Steps I to IV, with some from Step V, for 1st Grade Certificate.
- C clef exercise book, for practice in reading (of use to cello and viola learners).
- Illustrative Tunes for the Time Lessons
- Music Slates, specially ruled. Keyboard Diagram, for class-work.
- Staff Cards, graded, for home work in Preliminary Course.
- Certificate Cards for Step Exams.

H. C. C.

**CURWEN & SONS, LTD., J.** This firm was founded by John Curwen in 1863. Its first publications were mainly works for popular singing-classes, and as time went on, music for schools, mainly at that time in the Tonic Sol-fa notation, was added. In 1885 the grant for sight-singing in schools and the recognition by the Education Department of the Tonic Sol-fa method opened the way for an increased output of school music, of which the firm immediately availed itself and in so doing attained a prominence in that line which it still retains.

The foundation by John Spencer Curwen of the Stratford Musical Festival in 1882 brought a demand for better choral music, and the firm's catalogue gradually improved and now contains choral music of the highest class by foremost contemporary composers. Mrs. J. S. Curwen's Pianoforte Method (*see above*) was another valuable asset.

In 1917 the firm began to publish a series of songs, mostly by the younger contemporary composers. Amalgamation in 1923 with Messrs. F. & B. Goodwin, Ltd. added to the Curwen catalogue a considerable amount of chamber and orchestral music by modern composers.

The punches used by the firm for engraving its music were specially designed by Paul Woodruffe to combine beauty of form with clearness of notation. 'The Musical News and Herald', a weekly newspaper, and 'The Sack-but', a monthly review, were published for a number of years by the Musical News Syndicate, Ltd. In recent years, while continuing the issue of much educational music, Messrs. Curwen have also done valuable service to modern British composers by publishing chamber music, pianoforte works, songs, part-songs, etc.

H. C. C., adds.

**CURZON, Clifford** (b. London, 18 May 1907).

English pianist. In 1919 he entered the R.A.M. in London, where he won two scholarships as well as the Macfarren Gold Medal for pianoforte. He made his first public appear-



ance in London at the age of sixteen at a Queen's Hall Promenade Concert in Bach's triple Concerto. A year later he gave the first performance in England of Germaine Tailleferre's 'Ballade' at the same concerts, at which he appeared during every subsequent season. He was appointed a professor at the Academy in 1926 and later was elected as Associate. In 1928 he went to Berlin to study with Artur Schnabel for two years, and subsequently he studied with Wanda Landowska and Nadia Boulanger in Paris.

Besides giving numerous recitals in London Curzon has made concert tours on the Continent and in the U.S.A. since 1930, and in 1932 he resigned his professorship at the R.A.M. in order to devote himself to concert work. He was chosen to accompany Lionel Tertis on the first continental tour of British musicians organized by the British Council, and in 1937 he went to Paris with the B.B.C. Orchestra to play in a performance of Constant Lambert's 'Rio Grande'. Curzon's musical tastes are catholic and his repertory ranges from the classics, among whom he has paid special attention to Schubert, to the music of his contemporaries. His playing is distinguished by a well-balanced combination of intellectual musicianship with technical virtuosity, and by a passionate intensity of expression coupled with a thorough attention to detail.

In 1931 he married Lucile Wallace, the American harpsichordist, with whom he has given recitals. D. H. (ii).

**CURZON, (Emmanuel) Henri (Parent) de** (b. Le Havre, 6 July 1861; d. Paris, 25 Feb. 1942).

French musicologist and critic. He took the degree of "Docteur ès Lettres" and became archivist of the Archives Nationales in Paris, a post from which he retired in 1926. He is the author of the catalogue of all the documents concerning music kept there. He became librarian of the Opéra-Comique in 1926.

As a music critic Henri de Curzon began in 1889 to write for the 'Gazette de France', the 'Guide musical', 'Le Théâtre Musical' and other periodicals; from 1920 he was a regular contributor to 'Le Ménestrel', and on 1 Jan. 1928 he succeeded Adolphe Jullien as music critic to the 'Journal des Débats'. He made two translations of Mozart's letters, one in 1888, followed by 'Nouvelles Lettres des dernières années de la vie de Mozart' in 1898, and another in 1928. He also translated Schumann's writings on music (1894 and 1898) and E. T. A. Hoffmann's 'Fantasiestücke in Callots Manier' (1891).

Among Curzon's important musical writings the following books may be mentioned:

Essay on the Sigurd legend in the Edda, apropos of Reyser's opera (1890).

- 'Grétry.'
- 'Meyerbeer.'
- 'Musiciens du temps passé.'
- 'Croquis d'artistes.'
- 'Les Lieder de F. Schubert.'
- 'Les Lieder et airs détachés de Beethoven.'
- 'Documents inédits sur le "Faust" de Gounod' (with A. Soubies & others).
- 'Rossini' (1920).
- 'Ernest Reyer' sa vie, ses œuvres' (1924).
- 'Delibes' (1926).
- 'Mozart' (1930).

G. F. & M. L. P.

**CUSANINO.** See CARESTINI, GIOVANNI.

**CUSHING, Charles** (b. Oakland, California, 1905).

American composer. He is a B.A. and M.A. of the University of California. On winning the Prix de Paris Fellowship in 1929 he went to France, where he attended the École Normale de Musique, studying composition with Nadia Boulanger at the same time. He studied the violin, the viola, the clarinet and the pianoforte, and his compositions are mainly chamber music.

Cushing is conductor of the University of California Concert Band, also an Associate Professor of Music at the University of California. His compositions are best known on the west coast of the U.S.A., where many of them have been performed. Notable among them is 'Carmen saeculare' (on the Horatian ode), a work for chorus and orchestra commissioned for the Greek Theatre at Berkeley, and given under the composer's direction.

Cushing is also known as a writer on musical subjects, having contributed articles to 'Modern Music' and other publications.

## CATALOGUE OF WORKS

### INCIDENTAL MUSIC

- 'The Thesmophoriazousae' (Aristophanes), 15 numbers for orch. with women's voices (1933).

### CHORAL WORKS

- 'Carmen saeculare' (Horace) for chorus & orch. (1935).
- Psalm XCIV for chorus & band (1939).
- 'Wine from China' (trans. from Chinese), six songs, men's voices & pf. duet (1945).

### CHAMBER MUSIC

- String Quartet No. 1 (1929).
- String Quartet No. 2 (1936).
- 'Three Eclogues' for 2 clars. & bassoon (1938).
- 'Lyric Set' for soprano, flute & viola.

### VIOLIN AND PIANOFORTE

- Sonata No. 1 (1929).
- Sonata No. 2 (1932).
- Also a Suite for pf., 2 song cycles, &c.

P. G.-H.

**CUSHION DANCE.** An old English action dance, also bearing the title 'Joan Sanderson'. The dance was common among all classes in the 16th and 17th centuries, even at court. At the present day a survival of it exists among children in the game of 'The Shy Widow'. The cushion dance is alluded to in many 17th-century books; a very full reference to these, and complete description

of the dance, are given in Wm Chappell's 'Popular Music of the Olden Time'.

Briefly, the dance or game is performed thus: a single person, male or female, dances about the room with a cushion, which, after some dialogue, is laid before a favoured one of the opposite sex, who, kneeling on it, kisses the one who has so placed it. The one who has knelt and kissed now takes up the cushion and continues the dance in the same manner. The dialogue begins:

"This dance it will no further go."

"I pray you, good sir, why say you so?"

"Because Joan (or John) Sanderson will not come to", etc.

In Wilson's 'Companion to the Ball Room' (c. 1818) the dance is mentioned as being then danced, but the author, a fashionable dancing-master, makes an indignant protest against it. The original air and quant directions are to be found in Playford's 'Dancing Master' (1686, and later editions). F. K.

**CUSINS, (Sir) William (George)** (b. London, 14 Oct. 1833; d. Remonchamps, Ardennes, 31 Aug. 1893).

English pianist, organist, violinist, conductor and composer. In his tenth year he entered the Chapel Royal and in 1844 he was sent to the Brussels Conservatoire, then under Fétis, for the study of the pianoforte, violin and harmony. In 1847 he gained the King's Scholarship at the R.A.M. of London, where his professors were Potter, Sterndale Bennett, Lucas and Sainton. In 1849 his scholarship was prolonged for two years, and he made his first appearance in public as a pianist in Mendelssohn's D minor Concerto and as composer with a manuscript overture. In the same year he was appointed organist to the Queen's private chapel and entered the orchestras of the Royal Italian Opera and of the principal concerts of London, in which he played the violin for about five years.

In 1851 Cusins was appointed assistant professor at the R.A.M. and afterwards professor; from 1867 to 1883 he was conductor of the Philharmonic Society *vice* Sir W. Sterndale Bennett, resigned; in 1867 he conducted Bennett's 'Woman of Samaria' at the Birmingham Festival; in 1870 he was appointed Master of the Music to the Queen; in 1875 he succeeded Bennett as examining professor at Queen's College; and in 1876 he became joint examiner, with Hullah and Otto Goldschmidt, of scholarships for the National Training-School of Music.

Besides holding these posts Cusins came often before the public as a player and concert-giver, having among other places performed at the Gewandhaus, Leipzig, and in Berlin, as well as the Philharmonic and Crystal Palace in London. In 1885 he became a professor in the G.S.M. and conductor of the London

Select Choir. He received the honour of knighthood on 5 Aug. 1892 and the cross of Isabella the Catholic in 1893. He died of influenza and was buried in Kensal Green Cemetery. His works, if not numerous, are often on a large scale: 'Royal Wedding Serenata' (1863); 'Gideon', an oratorio (Gloucester, 1871); two concert overtures, 'Les Travailleurs de la mer' (1869) and for Shakespeare's 'Love's Labour's Lost' (1875); pianoforte Concerto in A minor, marches, songs, etc. W. H. H.

**Cussy, Ferdinand de.** See Weber (12, song).

**CUTELL, Richard** (b. ?; d. ?).

English 15th-century theorist. He is the author of a treatise on counterpoint, a fragment of which is preserved among the manuscripts in the Bodleian Library at Oxford. W. H. H.

**CUTLER, William Henry** (b. London, 14 Jan. 1792; d. ?).

English singer, organist and composer. He was a prodigy on the violin (owning an Amati which had belonged to Crotch), playing a concerto by Giomovich at the age of five. He was then taught the pianoforte by J. H. Little and G. E. Griffin, singing by Samuel Arnold and thorough-bass by W. Russell and Busby. He made his début at a Haymarket Theatre concert in 1800, when he played a pianoforte concerto by Viotti. In 1803 he became a chorister at St. Paul's Cathedral and he sang at the leading concerts, notably the Vocal Concerts, Concerts of Ancient Music and the Glee Club. Leaving St. Paul's he took his Mus.B (Oxon) in 1812. In 1818 he was appointed organist of St. Helen's, Bishopsgate, but he changed to the Quebec Chapel, Portman Square, in 1823. The date of his death is unknown; his last public appearance was at a grand concert at the Opera House on 5 July 1824, after which date he seems to have disappeared completely. Of his compositions a printed list was issued in 1823. It contains some 33 items published by Clementi, Preston, Chappell, Paine & Hopkins and Betts, to which may be added a string Quartet and some church music. "None of it", says W. Barclay Squire (D.N.B.), "is at all remarkable." H. G. F.

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'London Magazine' (July, 1824).

'The Harmonicon' (July, 1824).

**CUTTING, Francis or Thomas** (b. ?; d. ?).

English 16th-17th-century lutenist and composer(s). It is not clear whether there were two men of this name active in the early 17th century; the available information may be summed up as follows. In 1596 some music by "Francis Cutting" for lute, bandora and orpharion was printed in Barley's 'A New Booke of Tabliture'. A lute piece by "Fr.

Cutting" is in Cambridge University Library (MS Dd.3.18), and others by "F. C." or "Cutting" are in C.U.L. (MSS Dd 2 11, Dd.5.78.3 and Dd.9 33, which may be dated as c. 1600). More lute music by "Frauncis Cuttinge" (and similar spellings) is in the B.M. (Add. MS 31392, of about the same date, and Egerton 2046 [the Pickering lute-book], 1616). In 1607 a Thomas Cutting, lutenist, was in the employ of Lady Arabella Stuart; at the request of Queen Anne of Denmark (a request supported by James I's brilliant son, Prince Henry) he left England to enter the service of Christian IV in Copenhagen (Apr. 1608–Oct. 1610), at a salary of 300 daler p a. He was back in England by June 1611, probably in the service of Prince Henry, since at the prince's death in 1612 he was one of the musicians listed as receiving mourning livery.

One of the more prolific composers for the lute, Cutting deserves closer study. His music is of good quality and may not unfairly be compared with Dowland's

R. T. D.

See also English Musicians Abroad.

**CUVELIER, Jean** (b. ? Tournai; d. ?)

French 14th–15th-century composer. In 1380 he was a minstrel to Charles V of France. The author of the 'Règles de la seconde rhétorique', a treatise written in the 15th century, mentions him as a composer. Three ballads of his in three parts are preserved in a manuscript at Chantilly (Musée Condé 1047). One is published by Wolf (see Bibl.), the beginning of another one by Besseler (see Bibl.).

E. D. (ii)

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LUNOW, F., in S I M G., VI (Leipzig, 1904–5).

WOLF, J., 'Geschichte der Mensural-Notation' (Leipzig, 1904).

**CUVELIER, M.** See BRUSSELS.

**CUYCKENS, Leo.** See ANTWERP.

**CUYLER, Louise (Elvira)** (b. Omaha, 14 Mar. 1908).

American music teacher and musicologist. She took the B.M. at the Eastman School of Music in 1929 and the Ph.D. there in 1948. She also studied at the University of Michigan, where she took the M.Mus. in 1931. From 1929 to 1935 she was an instructor in theory at the University of Michigan and from 1935 to 1943 an assistant professor in theory. She was appointed Associate Professor of Musicology in 1946. During the war she was for two years a club director for the American Red Cross in the South Pacific area. She is a member of the Council of the American Musicological Society and national chairman of musicology for the Music Teachers' National Association. In 1951 she was awarded the Horace H. Rackham Research Grant which included travel in Europe, Africa and Asia Minor. Louise Cuyler has written

three books on music: 'Elementary Theory' (1935), 'Dictation Manual' (1936) and 'Choralis Constantinus, Book III' (1950).

M. K. W.

**CUYPERS (Kuypers, Kuyppers).** Dutch 18th–19th-century family of violin makers originating from the neighbourhood of Emmerich on the Dutch-German frontier.

(1) **Johannes (Joannes), Theodosius Cuypers** (b. Dornik, Rhineland, 14/15 Oct. 1724, d. The Hague, 9 Sept. 1808). He is the best-known member of the family. There are stories of his being in Rome as a pupil of Tecchler and in Paris with Guersan, but there is no definite evidence of this, and Balfoort asserts that his instruments "in no respect recall those" of these two masters. Certain it is that he was a pupil of his father (Hermanus Kuyppers) and that he settled at The Hague not later than the early 1750s. On 24 Jan. 1752 he was officially enrolled there as a citizen.

Cuypers produced a very large number of instruments, continuing his work until he was over 80 years of age. These instruments, many of which are now in England, are famous for their clear but somewhat hard tone. They are built on the Stradivari model except for the *f* holes, which are nearly straight with the curves very small, and the scroll, which is pushed forward somewhat. The general build is of rather thick wood with broad overhanging edges. The varnish is usually yellow, at times being almost golden in colour, but occasionally red. Cuypers had nine children (3 sons and 6 daughters).

(2) **Jean François (Johannes Franciscus) Cuypers** (b. The Hague, 12 Jan. 1766; d. The Hague, 16 July 1828), son of the preceding, and

(3) **Johannes Bernardus Cuypers** (b. The Hague, 3 May 1781; d. The Hague, 15 Sept. 1840), brother of the preceding. Both were in their father's trade. The few instruments by Johannes Bernardus which remain compare favourably with his father's and are even more elegant in appearance.

H. A.

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**CUYPERS, Hubert** (b. Baexem, Holland, 26 Dec. 1873)

Dutch organist, conductor and composer. He was a pupil of Franz Neker, organist at the Cathedral at Aachen and later of Bernard Zweers. After completing his studies he was appointed organist and choir director of St. Alphonse, Amsterdam, and made a name by writing an 'Alphonsus Cantata', a Mass of the Holy Trinity and an 8-part Te Deum. After this masses and other church music flowed constantly from his pen, in a somewhat conservative style but well-written, popular and in accordance with the rules of his church

regarding sacred music. Later he wrote incidental music to poems for declamation, and at the request of Willem Royaards, then the leading actor and producer in Holland, for Vondel's 'Adam in Ballingschap' and 'Lucifer'. Apart from his church music he is best known as a conductor, particularly of boys' choirs and as a trainer of boys' voices. His "Minnebreelen" of boys has travelled all over Holland and to some extent abroad, and he has been conductor of the Christian (Protestant) Oratorio Society in Amsterdam, and was founder and conductor of the "Haghesingers" at The Hague, "Schola Cantorum" at Amsterdam and "Sursum corda" at Leyden. He is also a member of the Commission (R.C.) for approving church music. H. A.

**CUZZONI, Francesca** (b. Parma<sup>1</sup>, c. 1700<sup>2</sup>; d. Bologna, 1770).

Italian soprano singer. She received her first instruction from Lanzi, a noted master, and made her début at Venice in the autumn of 1718 as Dalinda in Pollarolo's 'Ariodante', described as "Parmigiana, virtuosa della Ser. Gr. Pr. Violante di Toscana", and she appeared with Faustina Bordoni and Bernacchi in a number of other works. After singing on most of the principal stages of Italy she went to England.

On her first arrival in London Cuzzoni married Sandoni, a harpsichord master and composer of some eminence.<sup>3</sup> Her first appearance was on 12 Jan. 1723, as Teofane in Handel's 'Ottone'. Her singing of her first air, a slow one, "Falsa immagine", fixed her reputation. A story is told about this song which illustrates her character as well as Handel's. At rehearsal she took a dislike to the air and refused to sing it; whereupon Handel seized her by the waist and swore he would throw her out of the window if she persisted. She gave way and in that very song achieved one of her greatest triumphs. Success followed her in 'Coriolano', in 'Flavio' and in 'Farnace', and she became a popular favourite.

In the following year she sang in 'Vespasiano', 'California', and 'Giulio Cesare'. Meanwhile her popularity had diminished that of Durastanti, who left England, and had eclipsed that of Anastasia Robinson, who soon after retired. Cuzzoni continued her triumphal career in 'Tamerlano' and 'Artaserse'; and in 'Rodelinda' (1725) she created one of her most successful parts, gaining great reputation by her tender singing of the song "Ho perduto il caro sposo". Fresh applause met her in 'Dario', 'Elpidia', 'Elisa', 'Scipione' and finally in 'Alessandro' (Handel), when she first encountered, on the English stage, the

redoubtable Faustina Bordoni. In this opera her style and that of her rival were skillfully contrasted by the composer, but the contest was the first of a series which did Italian opera much harm.

In 1727 she created a great effect in the song "Sen vola" ('Admeto'), which displayed her warbling style, and an enthusiast in the gallery was so far carried away by the charm that he exclaimed, "D— her! she has a nest of nightingales in her belly!" Her next part was in 'Astianatte'. The violence of party feeling had now become so great that, when Cuzzoni's admirers applauded, Bordoni's hissed and *vice versa*. This culminated during the performance of 'Astianatte', when shrill and discordant noises were added to the uproar, in spite of the presence of the Princess Caroline. Lady Pembroke headed the Cuzzonists and was lampooned in the following epigram<sup>4</sup>:

UPON LADY PEMBROKE'S PROMOTING THE  
CAT-CALLS OF FAUSTINA

Old poets sing that beasts did dance  
Whenever Orpheus play'd,  
So to Faustina's charming voice  
Wise Pembroke's asses bray'd.

Cuzzoni's chief supporters, among the men, are commemorated in the following<sup>4</sup>:

EPIGRAM ON THE MIRACLES WROUGHT  
BY CUZZONI

Boast not how Orpheus charm'd the rocks,  
And set a-dancing stones and stocks,  
And tigers rage appeas'd;  
All this Cuzzoni has surpass'd,  
Sir Wilfred<sup>5</sup> seems to have a taste,  
And Smith<sup>6</sup> and Gage<sup>7</sup> are pleas'd

In 1728 Cuzzoni appeared in 'Siroe' and 'Tolomeo' with unabated success, in spite of 'The Beggar's Opera', in which her and Bordoni's rivalry was transparently satirized in the quarrels of Polly and Lucy. At the close of the season, however<sup>8</sup>, the directors, troubled by the endless disputes of the rivals, decided to offer Bordoni one guinea a year more than Cuzzoni's salary. The latter had been persuaded to take a solemn oath that she would not accept less than her enemy, and so found herself unengaged. About this time<sup>9</sup> she yielded to the invitation of Count Kinsky and went to Vienna. She sang at court there with great *éclat*; but her arrogant demands prevented her from getting an engagement at the theatre.

At Venice she next sang at one theatre, while Bordoni performed at another. She appeared in Champi's 'Onorio' (1729), Broschi's 'Idaspe', Hasse's 'Artaserse' and Gai's 'Mitridate' (all 1730), and finally in Hasse's 'Euristeo' (1732).

In London again in 1734, she appeared in Porpora's 'Enea nel Lazio' on 11 May and,

<sup>1</sup> Hawkins says Modena, but her description as "Parmigiana" (see above) is conclusive enough.

<sup>2</sup> Fétis.

<sup>3</sup> Burney.

<sup>4</sup> Harl. MSS 7316, pp. 394, 319

<sup>5</sup> Sir W. Lawson.

<sup>6</sup> Sir William Gage.

<sup>7</sup> Simon Smith, Esq.

<sup>8</sup> Hawkins.

<sup>9</sup> Fétis.

with Farinelli, Senesino and Montagnana, in 'Artaserse' as Mandane; also, during the season of 1734-35, in 'Polifemo', her husband's 'Issipile' and 'Ifigenia in Aulide', in that of 1735-36 in 'Adriano', 'Mitridate', 'Orfeo' and 'Onorio'.

Hawkins says that she returned again in 1748, and sang in 'Mitridate'; but this is not recorded by Burney<sup>1</sup>, who puts her third visit in 1750, when she had a benefit concert (23 May). She was now old for a singer of those days, poor and almost voiceless. The concert was a failure, and she disappeared again. She then passed some time in Holland, where she soon fell into debt and was thrown into prison. Gradually she paid her debts by occasional performances given by the permission of the prison governor and returned to Bologna, where she was obliged to support herself by making buttons. She died there in extreme poverty and squalor.<sup>2</sup>

Her power of conducting, sustaining, increasing and diminishing her notes by minute degrees acquired for her, among professors, the credit of being a complete mistress of her art. Her shake was perfect, she had a creative fancy and a command of *tempo rubato*. Her high notes were unrivalled in clearness and sweetness, and her intonation was so absolutely true that she seemed incapable of singing out of tune.<sup>3</sup> She had a compass of two octaves, c' to c''.

Her face was "doughy and cross, but her complexion fine".<sup>4</sup> There are no good portraits of her, but she figures in several of the caricatures of the time, and notably in Hogarth's 'Masquerades and Operas', where she is the singer to whom the Earl of Peterborough is presenting £1000. Her portrait in Hawkins's 'History' is taken from a print by Van der Gucht after Seeman.

J. M., adds. A.L.

See also Aria (5). Beggar's Opera (saturnized in). Sandomi.

**CYBULSKI, Jan Józef** (b. ?, d. ?).

Polish 18th-19th-century composer. He published at his own expense '8 Variations pour le clavecin' in Warsaw. The Dresden Library (formerly Königl. Musiksammlung) possesses the original of this work and a copy of his Polonaise in B $\flat$  major, written in 1810.

C. R. H.

**CYCLIC FORM.** The form of a musical work in several movements, usually a symphony or a chamber work in sonata form, in which one or more themes appear in more than one movement, often only in the first and the last. The cyclic form was much favoured, if not actually invented, by César Franck and is particularly associated with the

composers of his school. The German equivalent of the term is often used much more loosely for any sonata-type work in several movements.

**CYMBALS** (Fr *cymbales*; Ger usually *Becken*, sometimes *Schallbecken*, Ital. *piatti* or *anelli*). Instruments of percussion normally of indefinite pitch. The modern cymbals are a pair of large round plates of a metal the exact constituents of which are the makers' secret. For the only cymbals which are satisfactory are those originating from Turkey, made by a family of specialists who have been in the business for generations. More recently a branch of the family has set up business in the U.S.A. Each cymbal, which is beaten by hand, has a small hole in the exact centre, where there is a shallow saucer-like recess; a double strap is passed through this hole and knotted with a special knot on the inside of the cymbal, where the recess is concave. On the outside of the cymbal where the strap passes through the hole, a round piece of soft leather or felt should be placed on the strap, to save the player's knuckles. For standard full orchestral use cymbals should be not less than 14 ins. in diameter, though 15 ins. are better, or even slightly larger if the notes to be played allow a heavier pair to be used. But very large, heavy cymbals are tiring to the player. Cymbals are made in all sizes, and care should be taken not to allow any of the thin type, as used in jazz bands, for their tone is utterly out of place in normal music. Some players are of the opinion that it is better to have one fairly high-sounding cymbal and one fairly low-sounding one. Of course, as each cymbal is hand-made, no two are exactly alike in texture. One has only to try even a portion of a percussion dealer's stock to realize this. Good Turkish cymbals are of great value.

Cymbals are of very ancient origin indeed. There is constant reference to them in the Bible.<sup>5</sup> Originally there appear to have been both small cymbals and large ones. We find in the last of the Psalms reference to the "well-tuned cymbals" and to the "loud cymbals". While small cymbals were used for dancing, where the dancers held them in the hands, it may well be that the well-tuned cymbals referred to in the Psalm were the forerunners of those to which Berlioz refers in his book on orchestration, which he uses in the 'Queen Mab' movement of the 'Romeo & Juliet' symphony, and which Debussy also used at the close of his 'Prélude à l'après-midi d'un faune'. These small cymbals were made to play actual notes, of very high pitch. The parts of these works are now played on the

<sup>1</sup> Hawkins probably assigned the wrong date to the 'Mitridate' of 1736.

<sup>2</sup> Mancini, 'Pensieri', 1774.

<sup>3</sup> Fétis.

<sup>4</sup> Walpole.

<sup>5</sup> This statement is made on the assumption that the translation represents the original correctly, as it obviously does not in the case of some musical instruments.

glockenspiel, for the small tuned cymbals are never met with. The writer possesses a pair of small cymbals 3 ins. in diameter. They are of good metal like the true Turkish cymbal and do not give any actual note, but their tone is a very true cymbal tone in miniature. The loud cymbals of the Psalm must have been much as our own ordinary cymbals are to-day.

Cymbals appeared in the orchestra at much the same time as the bass drum and triangle, under the name of "Turkish Music"<sup>1</sup>, and so frequently have they been given the function of duplicating that of the bass drum that the two instruments have been assumed by some people to be inseparable, especially as one player may be seen handling both, one cymbal being attached to the bass drum, the player using the other cymbal in his left hand while he uses the bass drum stick in his right. This method is nothing less than an abomination; it is used largely in military bands for their concert use, but on the march they do use two players. In the orchestra such a method is found only where there are insufficient percussion players. No proper control can be achieved, since a single player cannot damp both the cymbals and bass drum at once correctly. This has led certain military band players to "shut down" the loose cymbal on the fixed one on short quickly damped strokes. The resulting noise vulgarizes the cymbals' tone entirely. In the orchestra it is far better to omit the bass drum and play the cymbals only, should one player be faced with both. Rossini in his "William Tell" Overture is careful to have entirely separate parts for his cymbal player and his bass drum player, although from the point where the cymbals first enter (the final march section only) both instruments have identical parts. Yet in some of the older operatic works, and some overtures, it was not altogether clear whether the cymbals were intended to play with the bass drum entirely or not at all.

Cymbals are used so frequently nowadays that examples are scarcely necessary. The ordinary stroke of the two cymbals together, with a brushing motion, is the normal way of playing them, and this brushing motion must be used, for if the two cymbals are struck directly together there is great liability of their cracking, while the air is caught between them. We find Wagner using the cymbals alone far more frequently than with the bass drum. The two instruments appear in the 'Rienzi' overture and in the 'Tannhauser' march, but elsewhere the cymbals only, and there is a truly noble effect of two loud strokes at the climax of the 'Lohengrin' prelude and of two strokes at the end of that to 'Die Meistersinger'. All through the 'Ring' he uses

<sup>1</sup> See DRUMS (BASS DRUM) & TAMBOURINE.

cymbals alone. The roll which can be made either with a pair of kettledrum sticks, or with wood sticks, is also used by Wagner. The length of vibration of a cymbal stroke is important, and a composer should always mark the duration by means of tied notes, at the end of which the player will stop the vibration by touching the cymbals against his body. An examination of the third movement of Tchaikovsky's Sixth Symphony will show this. There are only some half-dozen strokes for cymbals, but they are most happily placed and their length of vibration is carefully marked. Although written on the same part as the bass drum, each instrument has an entirely separate part to play. The single stroke in the last movement of Dvořák's 'New World' Symphony, with its well calculated vibration period, is a most clever little point in a favourite work.

K. S. R.

#### CYMBEL.

CYMBELSTERN. } See ORGAN STOPS.

CYMON (Opera). See ARNE (M).

CYRANO (Opera). See DAMROSCH.

CYRANO DI BERGERAC (Opera). See ALFANO.

CYRBES, Władysław (b ? , 1851; d. ? , 1917).

Polish pianist and composer. He studied music at Cracow and then under Rheinberger at Munich. After his return he began a pedagogic career at Tarnopol, Rzeszów and Przemyśl. At the last-named town he founded a Music School and a Musical Society, being appointed director of both these musical institutions, posts he held until his death. His compositions include a Mass, two male-voice quartets, songs with pianoforte accompaniment and many pieces for pianoforte solo.

C. R. H.

CYTHÈRE ASSIÉGÉE, LA (Opera). See GLUCK.

CZAAR UND ZIMMERMANN (Lortzing). See ZAR UND ZIMMERMANN.

CZAKAN (Hung., properly *csákány*; Ger. *Stockflöte*). A Hungarian instrument, probably of Bohemian origin. It is a variant of the recorder family and usually stands in A<sub>4</sub>, though it is also made in other pitches. Although it is said to have been first made in Bohemia at the beginning of the 19th century, its origin is uncertain. It migrated to Austria, where it is first mentioned in the 'Wiener Zeitung' for 1 Oct. 1808: "Heberle: 'Fantaisie pour le Csakan ou Flûte Douce'". It reached Hungary through Austria and enjoyed great popularity in both countries about 1830, receiving many additions and improvements. It consisted of a large flageolet mouthpiece, with a long slender body, bored with an inverted conical tube like that of the old flute, at right angles to the mouthpiece. It thus resembled an ordinary handled walking-stick, and



indeed was commonly put to that use. It had the octave scale of the old concert flute, with fingering intermediate between that and the oboe. There was also a small vent-hole for the thumb at the back, as in the flageolet. It had a compass of about two octaves, starting from *b* below the treble stave.

A concert programme of the city of Veszprém in Hungary, dated 28 May 1816, mentions Heberle as the inventor of the czakan:

Variationen für den ungarischen Csákány mit Begleitung des ganzen Orchesters gesetzt, und gespielt von dem hier anwesenden Tonkünstler Herr Anton Heberle, Erfinder dieses Instruments

Ernst Krahmer, a Viennese oboist (1795-1857), was the only known czakan virtuoso. He wrote a method for the instrument, 'Neue theoretisch-praktische Csakan-Schule' (1855), where he distinguishes a Viennese and a better type, the Pressburger (Schollnast) instrument. There are methods also by Wilhelm Klingensbrunner (1819), Karl Kreith and G. Matejka. They and the Hungarian composer János Keresztély Hunyady wrote a great number of original compositions and transcriptions for it (cf. early volumes of Whistling's catalogue).

J. S. W.

**CZARDAS.** See CSÁRDÁS.

**CZARTORYSKA, Marcelline, Princess** (born Princess Radziwiłł) (b. Vienna, 18 May 1817; d. nr. Cracow, 8 June 1894).

Polish amateur pianist. She studied the pianoforte with Czerny in Vienna and later with Chopin in Paris. In 1848 she settled there, but returned to Poland towards the end of her life. She was one of the most intimate friends of Chopin, whose music, in the estimation of many critics, she was among the very few pianists to interpret with fidelity to his own conception, and the tradition of whose playing she perpetuated.

Together with Chopin's sister Louise and Solange Clésinger Princess Czartoryska was with the composer when he died at dawn on 17 Oct 1849. Her letter about Chopin's death has been quoted by many of the master's biographers.

C. R. H.

See also Chopin (friendship; interpretation of works).

**CZECH MADRIGAL SINGERS (Čeští madrigalisté).** A vocal team founded by Bohumil Špidra in 1929 in Prague, where the first concert of this body took place on 29 Nov. of the same year. Influenced by the example of the famous English Singers, Špidra organized a small group of carefully selected singers, both male and female, to cultivate the field of a *cappella* chamber music, up to then altogether neglected in Bohemia. In the twenty years of its activity a great number of compositions rarely heard or entirely unknown were performed by this team at numerous Prague concerts and in other Czechoslovak towns. In addition to such names as Palestrina, Vecchi, Torelli, Lassus, Le Jeune,

Hassler, Bateson, Dowland, Gibbons and Wilbye, Czech masters (Harant z Polžic, Campanus, Michna, Trajan Turnovský, Tra-noscus, etc.), as well as many modern composers who have written for the group, are represented in an unusually wide repertory. For its merits in reviving early Czech music the ensemble has been honoured with the title Literati cantores Carolinae Universitatis Pragensis.

G. Č.

**CZECH NONET (Český nonet).** A chamber-music ensemble of international reputation. It was founded in 1923, when nine young artists, after finishing their studies at the Prague Conservatory, formed a group of performers on four stringed and five wind instruments. After initial successes in their own country they extended their activity to Lithuania, where they attained in 1924 professorships at the Conservatory in Klaipėda (Memel). In 1928, however, they returned to Prague, finding employments partly with the Czech Philharmonic Orchestra, partly with the Broadcast Orchestra. Prague has ever since remained the centre of their artistic activity at home, and it is from there that they set out on their tours to the countries of Europe in order to propagate new works by Czech composers, inspired for the most part by the outstanding abilities of the Nonet. In 1950 the members were relieved of all orchestral duties and enabled to concentrate exclusively on their activity in the team.

The team has gone through some changes, its present (1954) members being Emil Leichner (violin), Vilém Kostěčka (viola), Jaroslav Blažek (cello), Miroslav Novotný (double bass), Hynek Kašík (flute), František Hanták (oboe), Oldřich Pergl (clarinet), Antonín Hotový (bassoon) and Josef Hobík (horn). By its performances at the I.S.C.M. Festivals in Paris (1937) and in London (1938) the ensemble gained a world-wide reputation. Among the works especially written by Czech composers for the Nonet are several significant compositions by P. Bořkovec, E. F. Burian, J. B. Foerster, A. Hába, O. Jeremiáš, I. Krejčí, M. Krejčí, J. Maštálík, V. Petřelka, J. Řídík, etc. Several foreign composers have also written for it. The compositions especially written for the Nonet have by now (1954) exceeded eighty.

G. Č.

**CZECH STRING QUARTET.** See BOHEMIAN STRING QUARTET.

**CZECZOT, Witold** (b. Warsaw, 1846; d. ? 1929).

Polish composer. He was a pupil of Żeleński at Warsaw and of Liszt at Weimar. He continued his studies under Taneyev in Moscow. Later he pursued an academic course in philosophy at Heidelberg. After his return to Poland he joined the ecclesiastical



Seminary in Warsaw, finally becoming professor of theology at the Seminary in St. Petersburg.

Czeczot published many essays and articles both literary and theological. His compositions include a Suite, 3 Barcarolles, 'Thème varié' and polonaises for pianoforte as well as a string Quartet and many songs

C. R. H.

**CZERNOHORSKY.** See ČERNOHORSKÝ.

**CZERNY, Karl** (b. Vienna, 20 Feb. 1791; d. Vienna, 15 July 1857).

Austrian pianist, teacher and composer. His father, a cultivated musician, taught him the pianoforte when he was a small child, and at the age of ten he could play by heart the principal compositions of all the best masters. He gained much from his intercourse with Wenzel Krumpholz, the violinist, a great friend of his parents and a passionate admirer of Beethoven. Having inspired him with his own sentiments, Krumpholz took his small friend to see Beethoven, who heard him play and at once offered to teach him. From 1800 to 1803 Czerny made rapid progress and devoted himself especially to the study of the works of his master, whose friendship for him became quite paternal. Czerny also profited much by his acquaintance with Prince Lichnowsky, Beethoven's patron, with Hummel, whose playing opened a new world to him, and with Clementi, whose method of teaching he studied. He was soon besieged by pupils, to whom he communicated the instruction he himself eagerly imbibed.

In the meantime Czerny studied composition with equal ardour. He was always reluctant to perform in public and early in life resolved never to appear again, at the same time withdrawing entirely from society. In 1804 he had made preparations for a professional tour, for which Beethoven wrote him a flattering testimonial, but the troubled state of the Continent obliged him to give up the idea. Three times only did he allow himself to travel for pleasure, to Leipzig in 1836, to Paris and London in Apr. 1837 and to Lombardy in 1846. He took no pupils but those who showed special talent; the rest of his time he devoted to self-culture and to composition and the arrangement of classical works.

His first published work, '20 Variations concertantes' for pianoforte and violin, on a theme by Krumpholz, appeared in 1805. It was not till after his acquaintance with the publishers Cappi and Diabelli that his second work, a 'Rondo brillante' for four hands, followed (1818). From that time he had difficulty in keeping pace with the demands of the publishers and was often compelled to write at night after giving ten or twelve lessons in the day. From 1816 to 1823 Czerny had

musical performances by his best pupils at his parents' house every Sunday. At these entertainments Beethoven was often present, and he was so charmed with the peaceful family life he witnessed as to propose living there entirely; the project, however, fell through owing to the illness of the parents. One of Czerny's most brilliant pupils was Ninette von Belleville, then eight years old, who in 1816 lived in the house and afterwards spread the fame of her master through the many countries in which she performed. She married Oury, the violinist, and settled in London. She was followed by Liszt, then ten years old, whose father placed him in Czerny's hands. The boy's extraordinary talent astonished his master, who says of him in his autobiography: "It was evident at once that nature had intended him for a pianist", Theodor Dohler and a host of other distinguished pupils belong to a later period.

About 1850 Czerny's strength visibly declined; his health gave way under his never-ceasing activity, and he was compelled to lay aside his indefatigable pen. His active life closed shortly after he had, with the help of his friend Dr. Leopold von Sonnleithner, disposed of his considerable fortune in a princely manner. He was never married and had neither brothers, sisters nor other near relations.

Czerny's industry was truly astounding. Besides his numerous printed works, which embrace compositions of every species for pianoforte, he left an enormous mass of manuscripts, now in the archives of the Gesellschaft der Musikfreunde in Vienna. These compositions comprise 24 masses, 4 Requiems, 300 graduals and offertories, symphonies, overtures, concertos, string trios and quartets, choruses, songs for one or more voices, and even pieces for the stage. His book 'Umriss der ganzen Musikgeschichte' was published (1851) by Schott of Mainz, and in Italian by Ricordi of Milan. His arrangements of operas, oratorios, symphonies and overtures for two and four hands, and for eight hands on two pianofortes, are innumerable. As a special commission he arranged the overtures to Rossini's 'Semiramide' and 'Guillaume Tell' for eight pianofortes, four hands each. An arrangement for pianoforte of one of Beethoven's 'Leonora' overtures which he made in 1805 was of great service in training Czerny for this kind of work. He says in his autobiography: "It is to Beethoven's remarks on this work that I owe the facility in arranging which has been so useful to me in later life". His printed compositions amount to nearly 1000, of which many consist of 50 numbers or even more. A catalogue containing Opp. 1-798, with the arrangements and the manuscript works, is given in his 'School of Practical

Composition' (Op 600, 3 vols.) Czerny's pianoforte compositions may be divided into three classes, scholastic, solid and brilliant. The best of all, especially if we include the earlier works, are undoubtedly the scholastic (studies), Opp. 299, 300, 335, 355, 399, 400 and 500, published under the title 'Complete Theoretical and Practical Pianoforte School' (3 vols.). However worthy of admiration Czerny's industry may be, there is no doubt that he weakened his creative powers by over-production, and the effect has been that the host of lesser works have involved the really good ones in undeserved oblivion.

See also Beethoven (*passim*). Napoleão (and pf for studies). Rnsager ('Étude', ballet).

**CZERNY - STEFAŃSKA, Halina.** See STEFAŃSKA.

**CZERWENKA (Červenka), Joseph** (b. Benádek, Bohemia, 1759; d. Vienna, 1835).

Bohemian oboist. He became one of the finest players of his time. In 1789 he entered the private band of Count Schafgotsch at Johannsberg in Silesia. In the following year he played in Prince Esterházy's band, under Haydn, where his uncle played the bassoon. In 1794 he settled in Vienna as solo oboist in the imperial band and the court theatre, and professor at the Conservatory. He retired in 1820.

M. C. C.

**CZERWIŃSKI, Wilhelm** (b. Lwów, 1837; d. Lwów, 1893).

Polish pianist and composer. He was a pupil of Nettebohm in Vienna and Jaell in

Paris. His works, now forgotten, include two operas. 'Słowiczek' ('The Nightingale') in 1 act, produced at Lwów in 1875, and 'Rusalka' ('The Naiad') to a libretto by A. Urbański, 1875; a folk oratorio, 'Jascełka' (libretto by Father L. Solecki); a cantata, 'Oda do młodości' ('An Ode to Youth') for solo voices, chorus and orchestra; a pianoforte Concerto; a cello Sonata; many pianoforte pieces and songs, of which 'Marsz Sokółów' ('March of the Sokols') to words by Jan Lam, enjoyed great popularity.

G. R. H.

**CZIAK.** See ŽÁK.

**CZIBULKA, Alphons** (b. Szepes-Várallya, 14 May 1842; d. Vienna, 27 Oct. 1894).

Hungarian bandmaster and composer. He held an important post as military bandmaster in Vienna and was a prolific composer of dance music and other light, entertaining pieces long favoured by small orchestras in Continental pleasure gardens, health resorts, etc. His compositions include six operettas.

J. S. W.

**CZUBSKI, Jan** (b. ?, 1841, d. ?, 1902).

Polish composer. He was a pupil of Guniwicz and Karol Mikul at Lwów. He afterwards pursued a pedagogic career, teaching violin and singing at the Seminary at Rzeszów. He wrote a 'School of Violin Studies' for general use at the schools of music and several books of songs, also church music (masses and cantatas) and songs for chorus and for solo voice.

G. R. H.

# D

**D.** The name of the second degree of the natural scale of C. It represents the note in English and German which in French is called *Ré* and in Italian *Re*.

The further nomenclature is as follows:

	English	French
D♭:	D flat	Ré bémol.
D♭♭:	D double flat	Ré double bémol.
D♯:	D sharp	Ré dièse.
Dx:	D double sharp	Ré double dièse.

	German	Italian
D♭:	Des.	Re bemolle.
D♭♭:	Deses.	Re doppio bemolle.
D♯:	Dis	Re diesis.
Dx:	Disis.	Re doppio diesis.

D is the tonic of the keys of D major and D minor, and the note bounding the scales of these two keys. In the modal system D is the final of the 1st and 2nd modes (Dorian and Hypodorian) and the dominant of mode VII (Mixolydian). G., rev.

**D.C.** See **DA CAPO**.

**D.MUS.** See **DEGREES**.

**DA ANNUNCIAÇÃO.** See **ANNUNCIAÇÃO**.

**DA CAPO** (Ital. = from the beginning, often abbr. as D.C.). This direction is placed at the end of the second part of a piece of music where the composer requires the first part to be played or sung over again as a conclusion. The direction is often *dal segno* — "from the sign" — the sign being a 'S' at or near the beginning of the first portion. In scherzos or minuets, with trinos, the direction at the end of the trio is generally "scherzo" or "minuetto *da capo* [or D.C.] *senza ripetizione*". Among the earliest instances of its use are those in Cavalli's opera 'Giasone' (1655) and in Tenaglia's opera 'Clearco' (1661). G.

**DA CAPO ARIA.** From the time of Cavalli, as stated in the article above, to the early years of Mozart, the conventional type of vocal air, especially in opera, but also in oratorios, cantatas and vocal chamber music, was the tripartite aria with a contrasting middle section after which the first section was repeated *da capo*. The different types of such vocal pieces are described elsewhere.<sup>1</sup>

E. B.

**DA COSTA E FARIA.** See **COSTA**.

**DA FOSSA, Pietro.** See **FOSSIS, PIERRE DE**.

**Da Ponte, Lorenzo.** See **Ponte, Lorenzo da**.

**DA RIPA, Alberto.** See **RIPA**.

**DAÇA, Esteban.** See **DAZA**.

**DACHSTEIN, Wolfgang** (b. ?; d. ?, 1561).

German organist and composer. He was a Roman Catholic priest at Strasbourg, where

he was organist at the munster about 1520; but he adopted the reformed principles in 1524, married and became vicar and organist of St. Thomas's Church there. He is known chiefly as a composer of chorales, especially 'An Wasserflüssen Babylon'. E. v. d. s.

See also Bourgeois (L., psalm tune). Wannenmacher (setting of metrical psalm).

**DACYL.** See **METRE**.

**DADDI, João Guilherme** (b. Oporto, 4 Jan. 1814; d. ?, 1887).

Portuguese pianist and composer. He was the composer of various comic operas (e.g. 'O salteador') and church music. A distinguished pianist, he played with Liszt in compositions for four hands at a concert in Lisbon in 1845.

J. B. T.

**Daens, Servaes.** See **Frid** (chorus).

**DAFNE** (Opera). See **GAGLIANO, PERI** (J.). **SCHUTZ**.

**DAFNI** (Opera). See **ASTORGA**.

**DAGINCOUR(T)** (d'Agincour), **François** (b. Rouen, ? 1684; d. Paris, 18 June 1758).

French composer. The conjecture of Fétis that there were two organist-composers of this name is not supported by more recent research. "Jacques André" may therefore be allowed to return to the limbo from which Fétis brought him.

François Dagincourt was appointed organist to the royal chapel on 13 Jan. 1714. His was only a minor contribution to the great school of clavecinists which the Couperin family represent, but he gained a considerable personal reputation. What is apparently his only published work is preserved in the library of the Paris Conservatoire. The title-page is inscribed 'Pièces de clavecin, dédiées à la Reine, composées par M. D'Agincour . . . le S. Boivin; Rouen, 1733, chez l'auteur'.

Some organ pieces by François Dagincourt have been published recently (1934), edited by L. Panel under the title 'Pièces pour orgue de François d'Agincour, organiste du roy' (Paris).

M. L. F.

**DAHL, Ingolf** (b. Hamburg, 9 June 1912).

American pianist, conductor and composer of German birth and Swedish parentage. He studied composition and pianoforte in Sweden and Switzerland. He has also been a pupil of Stravinsky. At one time Dahl was a conductor of the Zurich Opera, and when he went to the U.S.A. in 1935 he settled at Hollywood, where he worked as arranger for film studios. He was also active in the organization of modern music on the west coast, and appeared as pianist and as conductor in con-

<sup>1</sup> See **ARIA**.

nection with "Evenings on the Roof" for the Hollywood Theatre Alliance. He has also directed the orchestra and lectured at the University of Southern California.

Dahl's works, mostly in chamber-music form, include 'Variations on a Swedish Folk Tune' for flute solo; 'Music for 5 Brass Instruments'; 'Allegro and Arioso' for flute, oboe, clarinet, horn and bassoon; Concertino in one movement for clarinet, violin and cello. There is also a Duo for cello and pianoforte.

P. G.-H.

**Dahlgren, F. A.** See Randel ('Värmlänningarna', *in*cid. m.).

**DAHLMAN, Berta.** See SjöGREN.

**DAHMEN (or Damen).** Dutch family of German descent, which did much for the development of technique of the flute and other wind instruments. The founder of the family was

(1) **Wilhelm Dahmen** (b. Duisburg, 1731; d. Harlingen (Holland), 11 Nov. 1780). He was a versatile musician who devoted most of his energies to teaching, first at Sneek and later at Harlingen. Of his large family of sons

(2) **Hermanus Dahmen** (b. Sneek, 26 Sept. 1755; d. Rotterdam, 1830) became a famous horn player. After playing in local bands he was engaged as first hornist at the Municipal Theatre in Amsterdam. In 1787 he visited London and Dublin, playing in various orchestras until 1790, when he removed to Steinfurt, where he was connected with the grand-ducal orchestra. The last years of his life he spent at Rotterdam.

(3) **Peter Dahmen** (b. Deventer, c. 1757; d. Sneek, 1835) was a composer of chamber music which met with success both in England (where it was published) and on the Continent.

(4) **Johan Arnold Dahmen** (b. The Hague, c. 1760; d. London, 1794). Violoncellist. He is now known chiefly for 'Trois Quatours pour 2 violons, alto et basse' and 'Trois Trios pour violons et basse', published in Paris, as well as a number of sonatas and duets for his own instrument.

(5) **Arnoldus Dahmen** (b. Harlingen, 2 May 1767; d. Amsterdam, 17 Dec. 1829). A famous flautist and teacher of the flute, among his pupils being Louis P. F. Drouet.

(6) **Wilhelm Dahmen, jun.** (b. Harlingen, 1769; d. Spain, ?). He was a horn player and had considerable success in Amsterdam, Rotterdam and London, in which latter city he joined the army against Napoleon. He died as a British soldier.

(7) **Wilhelm Hendrik Dahmen** (b. Amsterdam, 27 Mar. 1791; d. Nijmegen, 15 Dec. 1847), the eldest son of Hermanus, was a well-known violinist. At seventeen years of age he was solo violinist with a ballet troupe and at twenty-one became its conductor. He won a great reputation as a chamber-music player,

being leader of a string quartet, and was court violinist to William I of the Netherlands. As a teacher he was much in demand.

(8) **Jacob Dahmen** (b. Den Helder, 4 May 1798; d. ?). He settled as a teacher in England and probably died there.

(9) **Johan Cornelis Dahmen** (b. Rotterdam, 9 Jan. 1801; d. Rotterdam, 16 Feb. 1842) was a talented flautist and also played violin, cello and guitar. He had many pupils who later won good reputations.

(10) **Johan Arnold Dahmen**, the second (b. Rotterdam, 1807; d. The Hague, 5 Aug. 1853), was a member of the royal band and a teacher at the Rotterdam School of Music.

(11) **Herman Johan Dahmen** (b. Rotterdam, 1807; d. Utrecht, 1881), twin brother of the preceding, was also a violinist who developed early, becoming leader of the Utrecht orchestra at the age of eighteen. He retained the post for fifty years and on his retirement received the Order of the Crown of Oak. Many of his pupils held leading positions.

(12) **Johan Arnold Dahmen**, the third (b. Amsterdam, 3 Jan. 1805; d. Amsterdam, 28 Oct. 1834), eldest son of Arnoldus, appeared as a flute soloist at a Felix Meritis Concert, in the presence of the Tsar Alexander of Russia, before he was ten years old. He was later flautist at the French Opera in Amsterdam and The Hague.

(13) **Peter Wilhelm Dahmen** (b. Amsterdam, 5 Aug. 1808; d. Amsterdam, 20 June 1886), his younger brother, was for many years solo flautist at the Park Concerts in Amsterdam.

(14) **Hubert Dahmen** (b. Amsterdam, 1813; d. Amsterdam, 21 Dec. 1836). He studied first the flute, later taking up the cello and playing this latter instrument in the orchestra of the French Opera. He won considerable popularity as a composer, among his works being an opera, 'Azalais', four concert overtures and solo works for violin, cello, horn, clarinet and bassoon.

(15) **Johan Francis Arnold Theodore Dahmen** (b. Amsterdam, 2 Aug. 1837; d. Sloten, 1912), a son of Peter Wilhelm, was probably the most famous of this family of flautists, and besides playing the flute well was an excellent pianist. At the age of fifteen he appeared as flute soloist at a Felix Meritis Concert. Later he became first flautist in the Park Orchestra and on the formation of the Concertgebouw Orchestra transferred to that body. He retired into private life at the age of seventy.

Later members of the family who have gained distinction are

(16) **Jacob Arnold Wilhelm Dahmen** (b. Amsterdam, 9 Feb. 1871), a pupil of Frans Coenen for violin and Willem Kes for

orchestral playing. For some years he was a leader (second *concert-meester*) in the Concertgebouw Orchestra, but later devoted himself chiefly to teaching, being on the staff of the "Toonkunst" School of Music (later Conservatory).

(17) **Jan Dahmen** (b. Breda, 30 June 1898), a pupil of André Spoor at the Royal Conservatory at The Hague, where on leaving he won the gold medal for excellence. Later he studied under Carl Flesch and became leader of the Berlin Philharmonic. In 1924 he was appointed leader of the State Opera at Dresden, and he has travelled all over Europe as a soloist. His most recent appointments have been those of leader of the Goteborg and (1948) Amsterdam Concertgebouw Orchestras.

(18) **Mona Dahmen** (born **Scholte**) (b. Haarlem, 24 Nov. 1894), wife of the preceding, won the Nicolai Prize for composition at the Royal Conservatory at The Hague and then studied pianoforte playing at the Hochschule für Musik in Berlin under Leonid Kreutzer. She has taken part as accompanist and duettist with her husband in most of his concert tours.

H. A.

**Dahn, Felix.** See Hofmann (H, 'Wilhelm von Oranien', lib.), Reger (3 songs) Ritter (A., 'Faule Hans', opera), Scharwenka (X, 'Mataswintha', opera) Schmidt (F., 'Fredegundis', opera), Strauss (R., 9 songs).

**DAL GAUDIO, Antonio** (b. Rome, ?, d. ?).

Italian 17th-century composer. He is known only by two operas produced at Venice, 'Almerico in Cipro' (1675) and 'Ulisse in Feaccia' (1681). The score of the former is extant at the library of St. Mark's there. The latter, the libretto of which is by Filippo Acciaiuoli, was performed by waxen puppets, with singers behind the scenes. Of Dal Gaudio's life nothing seems to be known beyond the fact that he hailed from Rome and was a *Cavaliere*; in the libretto of 'Almerico' he is called chapel master to Prince Gonzaga, Duke of Sabioneta, and it is there stated that "le sue note . . . saranno tante stelle, che gli tesserano al suo merito una corona immortale".

A. L.

**DAL SEGNO** . . . (Ital. = from the sign . . .). See DA CAPO.

**DALAYRAC, Nicolas** (b. Muret, Languedoc, 13 June 1753; d. Paris, 27 Nov. 1809).

French composer. His father occupied a high civil appointment in his province, and in spite of his son's early passion for music destined him for the law. He was sent in 1774 to Versailles, where a commission in the guards of the Comte d'Artois, as sub-lieutenant, had been obtained for him. But the love of his art was proof against the attraction of a military career. He used to walk from Versailles to Paris to hear the works of Philidor, Monsigny,

Grétry, and to take harmony lessons with Langlé. In 1781 he published some 'Quatuors concertants'—the earliest French string quartets after those of Vachon—and in the same year made his début as an operatic composer with 'Le Petit Souper' and 'Le Chevalier à la mode', performed at the house of Baron de Bésenal. Through the protection of Marie Antoinette 'L'Éclipse totale', a *comédie mêlée d'arrestes*, was performed at the Comédie-Italienne on 7 Mar. 1782. This work opens the long series of his *opéras-comiques* (see *ist below*) which secured Dalayrac's position among the most fertile composers of his time. With a few exceptions, they remained in the repertory for a good number of years, several of them were revived occasionally late in the 19th and early in the 20th century, and at least one, 'Maison à vendre' (1800), was frequently heard in Paris and elsewhere in our own time. 'Nina' (1786, later imitated by Paisiello), 'Les Deux Petits Savoyards' (1789), 'Camille' (1791, later imitated by Paër, as was his 'Sargines'), 'Adolphe et Clara' (1799) and 'Maison à vendre', mentioned above, were his most conspicuous successes.

His reputation did not diminish during the Revolution, and he had his full share in the topical pieces and "rescue operas" characteristic of the period, greatly assisted by skilled librettists, such as Monvel and Marsollier. His Shakespearean opera 'Tout pour l'amour, ou Roméo et Juliette' (1792; score at the Paris Conservatoire) was less successful than Steibelt's opera on the same subject, produced at the rival theatre, the Théâtre Feydeau, a year later.

Dalayrac's works were very popular in other countries too, especially in Germany, Scandinavia and Russia, a few were adapted in England. Many of them were published in full score. He was highly esteemed by his contemporaries; Grétry says of him that he was born with wit and grace.

Dalayrac's life was uneventful; he never left France. In 1808 he became a Chevalier of the Legion of Honour.

The following is a list of Dalayrac's works for the stage (all performed in Paris where no other town is indicated):

- 'Le Petit Souper' (? librettist), privately performed, 1781.
- 'Le Chevalier à la mode' (?), privately performed, 1781.
- 'L'Éclipse totale' (Lachabeaussière, after La Fontaine), Comédie-Italienne, 7 Mar. 1782.
- 'Le Corsaire' (Lachabeaussière), Versailles, 7 Mar. 1783; Comédie-Italienne, 17 Mar. 1783.
- 'Matthieu, ou Les Deux Tuteurs' (Fallet), Fontainebleau, 12 Oct. 1783; Comédie-Italienne, 8 May 1784.
- 'L'Amant Statue' (Desfontaines), Comédie-Italienne, 4 Aug. 1785.
- 'La Dot' (Desfontaines), Fontainebleau, 8 Nov. 1785; Comédie-Italienne, 21 Nov. 1785.
- 'Nina, ou La Folle par amour' (Marsollier), Comédie-Italienne, 15 May 1786.

- 'Azémia, ou Le Nouveau Robinson' (Lachabeaussière), Fontainebleau, 17 Oct 1786; Comédie-Italienne, 3 May 1787 (as 'Azémia, ou Les Sauvages').
- 'Renaud d'As' (Radet & Barré, after La Fontaine), Comédie-Italienne, 19 July 1787.
- 'Les Deux Sérénades' (Goulard), Comédie-Italienne, 23 Jan. 1788.
- 'Sargines, ou L'Élève de l'amour', Comédie-Italienne, 14 May 1788.
- 'Fanchette, ou L'Heureuse Épreuve' (Desfontaines), Comédie-Italienne, 13 Oct 1788.
- 'Les Deux Petits Savoyards' (Marsollier), Comédie-Italienne, 14 Jan 1789.
- 'Raoul sire de Créqui' (Monvel), Comédie-Italienne, 31 Oct 1789.
- 'La Sourée orageuse' (Radet), Comédie-Italienne, 29 May 1790.
- 'La Chêne patriotique, ou La Matinée du 14 juillet' (Monvel), Comédie-Italienne, 14 July 1790.
- 'Vert Vert' (Desfontaines), Comédie-Italienne, 11 Oct. 1790.
- 'Camille, ou Le Souterrain' (Marsollier), Comédie-Italienne, 19 Mar 1791.
- 'Agnes et Olivier' (Monvel), Comédie-Italienne, 10 Oct 1791.
- 'Philippe et Georgette' (Monvel), Comédie-Italienne, 28 Dec 1791.
- 'Tout pour l'amour, ou Roméo et Juliette' (Monvel, after Shakespeare), 'Opéra-Comique national de la Rue Favart' or 'Théâtre Favart' (formerly Comédie-Italienne), 7 July 1792.
- 'Ambrose, ou Voilà ma journée' (Monvel), Théâtre Favart, 12 Jan 1793.
- 'Argill, ou Le Prisonnier de guerre' (Marsollier), Théâtre Favart, 2 May 1793.
- 'Urgande et Merlin' (Monvel), Théâtre Favart, 14 Oct 1793.
- 'La Prise de Toulon' (Picard), Théâtre Feydeau, 1 Feb. 1794.
- 'Le Congrès des rois' (Ève Maillot), Théâtre Favart, 26 Feb 1794 (with 11 other composers).
- 'L'Enfance de Jean-Jacques Rousseau' (Andrieux), Théâtre Favart, 23 May 1794.
- 'Rose et Picard, ou Suite de l'Optimiste' (incidental music for comedy by Colin d'Harleville), Comédie-Française, 16 June 1794.
- 'Les Détenues, ou Cange, commissionnaire de Lazare' (Marsollier), Théâtre Favart, 18 Nov. 1794.
- 'La Pauvre Femme' (Marsollier), Théâtre Favart, 8 Apr 1795.
- 'Adèle et Dorsan' (Marsollier), Théâtre Favart, 27 Apr. 1795.
- 'La Famille américaine' (Bouilly), Théâtre Favart, 20 Feb. 1796.
- 'Marianne' (Marsollier), Théâtre Favart, 7 July 1796.
- 'La Maison isolée, ou Le Vieillard des Vosges' (Marsollier), Théâtre Favart, 11 May 1797.
- 'La Leçon, ou La Tasse de glaces' (Marsollier), Théâtre Feydeau, 24 May 1797.
- 'Gulnare, ou L'Esclave persanne' (Marsollier), Théâtre Favart, 9 Jan 1798.
- 'Alexis, ou L'Erreur d'un bon père' (Marsollier), Théâtre Feydeau, 24 Jan. 1798.
- 'Primerose' (Faviers & Morel de Vindé), Théâtre Favart, 7 Mar 1798.
- 'Léon, ou Le Château de Montenero' (Hoffman), Théâtre Favart, 15 Oct. 1798.
- 'Adolphe et Clara, ou Les Deux Prisonniers' (Marsollier), Théâtre Favart, 10 Feb 1799.
- 'L'Actrice chez elle' (mostly quoted as 'Laure', Marsollier), Théâtre Favart, 27 Sept. 1799.
- 'Le Rocher de Leucade' (Marsollier), Théâtre Favart, 14 Feb. 1800.
- 'Une Matinée de Catnat, ou Le Tableau' (Marsollier), Théâtre Feydeau, 29 Sept. 1800.
- 'Maison à vendre' (Duval), Théâtre Favart, 23 Oct. 1800.
- 'Zozo, ou Le Mal avisé' (arranged from play by Pixérécourt, for Théâtre Feydeau, 1800, not performed).
- 'Léhéman, ou La Tour de Newstadt' (Marsollier), Opéra-Comique (Théâtre Favart and Feydeau united), 12 Dec. 1801.
- 'L'Antichambre, ou Les Valets entre eux' (later 'Pícaros et Diégo') (Dupaty), Opéra-Comique, 26 Feb. 1802.
- 'La Boucle de cheveux' (Hoffman), Opéra-Comique, 29 Oct. 1802.
- 'La Jeune Prude, ou Les Femmes entre elles' (Dupaty), Opéra-Comique, 14 Jan. 1804.

- 'Une Heure de mariage' (Étienne), Opéra-Comique, 20 Mar 1804.
- 'Le Pavillon du Calippe, ou Almanzor et Zobéide' (Morel de Chefdéville, Després & Deschamps), Opéra, 20 Apr 1804, revived as 'Le Pavillon des fleurs, ou Les Pêcheurs de Grenade' (new lib. by Pixérécourt), Opéra-Comique, 13 May 1822.
- 'Gulstan, ou Le Hulla de Samarcande' (Étienne & Lachabeaussière), Opéra-Comique, 30 Sept 1805.
- 'Le Héros en voyage' (Dieulafoy), written for Toulouse 1805, not performed.
- 'Deux Mots, ou Une Nuit dans la forêt' (Marsollier), Opéra-Comique, 9 June 1806.
- 'Koulout, ou Les Chinois' (Pixérécourt), Opéra-Comique, 18 Dec 1806.
- 'Luna, ou Le Mystère' (Saint-Cyr), Opéra-Comique, 8 Oct. 1807.
- 'Élise-Hortense, ou Les Souvenirs de l'enfance' (Marsollier), Opéra-Comique, 26 Sept 1809.
- 'Le Poète et le musicien, ou Je cherche un sujet' (Marsollier), Opéra-Comique, 30 May 1811 (posthumous work).

A. L.

BIBL.—PIXÉRÉCOURT, R. C. G. DE, 'Vie de Dalayrac' (Paris, 1810).

See also Bishop (H., adapt.). Dugazon (L. R., portrait as Nina). Franck (C., 2 pf fantasies in 'Gulstan'). Franzl (F., German opera on 'Adolphe et Clara'). Persus ('Nina', ballet adapt.). Pucitta (resetting of 'Adolphe et Clara', lib.). Spohr (Potpourri, chamber m.). Stegmann (adapt. of 'Raoul') Sussmayr (new setting of 'Gulnare').

**DALBERG, Johann Friedrich Hugo, Baron von** (b. Herrnsheim nr. Worms, 17 May 1760; d. Herrnsheim, 26 July 1812).

German amateur composer, writer on music and pianist. He was a canon of Trier and Worms Cathedrals and also held various secular court appointments, but took lessons in music from Holzbauer. His compositions comprise pianoforte sonatas, a Quartet (Op. 25) for pianoforte and wind, many single and various collections of songs, and oratorios such as 'Jesus auf Golgatha', 'Evas Klagen' (words from Klopstock's 'Messias', 1785), 'Der sterbende Christ an seine Seele' (Pope, 1787; appeared also in an English edition as Op. 14)<sup>1</sup> and others. Two of his songs have sometimes wrongly been attributed to Mozart (K. Supp. 250 and 251).<sup>2</sup>

Dalberg's books are 'Blikke eines Tonkünstlers in die Musik der Geister' (anonymous, 1787); 'Vom Erfinden und Bilden' (1791); 'Untersuchungen über den Ursprung der Harmonie' (1800); 'Die Aeolsharfe, ein allegorischer Traum' (1801); 'Über griechische Instrumentalmusik und ihre Wirkung' (1806); 'Phantasien aus dem Reich der Töne' (1806). In 1802 he translated Sir William Jones's 'On the Musical Modes of the Hindus' (1799) into German ('Über die Musik der Indier').

A. L.

**D'ALBERT, Eugen.** See ALBERT, EUGEN D'.

<sup>1</sup> This and the fact that the following Op. 15, a collection of English songs, and an Italian cantata, 'Beatrice' (after Dante), were published in London "for the author" suggests that he spent some time there (? c. 1796).

<sup>2</sup> The reference in the index to Köchel, 3rd ed., is (incorrectly) to Herbert von Dalberg (1750-1806), the Mannheim intendant and playwright whose connection with Mozart is of a different nature.

**DALCROZE.** See JAKUES-DALCROZE.

**DALE.** English family of music publishers, music sellers and musical-instrument dealers.

(1) **Joseph Dale** (b. ?; 1750; d. London, 1821). He founded a business in London which existed from 1783 to nearly the middle of the 19th century. He was first established at a private house, 19 Chancery Lane, whence he issued many musical publications, including a number of operas, such as 'Rosina', 'The Flitch of Bacon', 'The Maid of the Mill' and others, the copyright of which he had purchased from William Napier about 1785. In Jan. 1786 he moved to 132 Oxford Street, premises previously occupied by Samuel Babb, whose stock-in-trade and musical circulating library Dale purchased. There he remained until about 1817, this address being also sometimes given, from 1791 onwards, as the corner of (or 29) Holles Street. He also had additional premises at 19 Cornhill in about 1791-1805, and at 151 New Bond Street in about 1802-5, when he took his son William (2) into partnership at these three addresses, as Joseph Dale & Son (or Joseph & William Dale). The partnership was dissolved in 1809, when William set up in business for himself at 8 Poultry, and Joseph continued alone at 19 Cornhill and the corner of Holles Street until about 1817; from then at 25 Cornhill until about 1819 and afterwards at 10 Cornhill until his death in 1821.

Joseph Dale was also a musician and organist of St. Anthony and St. John Baptist, Watling Street, in 1805. He composed sonatas and arranged vocal airs with variations for the harpsichord or pianoforte, and took out letters patent for his improvements on the tambourine, an instrument in which J. Dale, jun., presumably a son of Joseph, was interested.

(2) **William Dale** (b. London, ?; d. London, ? 1827), son of the preceding, was in business with his father from 1805 to 1809, when he set up on his own account as publisher, music and musical-instrument seller at 8 Poultry, where he remained until about 1823, when the address was changed to 19 Poultry, where he was succeeded in 1827 by

(3) **Elspeth Dale** (b. ?; d. ?), presumably his widow, who was followed at the same address, about 1832, by

(4) **Dale Cockerill & Co.** They remained at 19 Poultry until 1837, when they were followed by G. Gange & Co., pianoforte manufacturers and music sellers, until 1843.

(5) **James Dale** (b. ?; d. ?), perhaps a brother of Joseph (1), was a composer of pianoforte sonatas, etc., which were printed and published by him at 16 Bowling Green Place, Kennington, about 1800 and a little later.

The Dale firm in its best days issued so many and such various publications as to defy classification. The standard operas of the day, collections of English and Scottish songs, country-dance music and sheet music of all kinds bear their imprint.

W. C. S.

**DALE, Benjamin (James)** (b. London, 17 July 1885; d. London, 30 July 1943)

English composer. He was the son of C. J. Dale, a talented amateur musician who was at one time the conductor of the Finsbury Choral Association. He studied at the R.A.M. under Frederick Corder and made his début with an overture inspired by Macaulay's 'Horatius', which was performed on 10 May 1900, in his fifteenth year. Other early works since discarded comprise an overture to Shakespeare's 'Tempest' (1902), a 'Fantasia' for organ and orchestra (1903) and a concert overture in G minor (1904). His first published and still best-known work is the pianoforte Sonata in D minor<sup>1</sup> which was composed in 1902 when Dale was still a student, and performed for the first time in 1905. It was followed in 1907 by a Suite for viola and pianoforte; the two last movements (Romance and Finale) were afterwards orchestrated, in which form they were first played at a Philharmonic concert in 1911. The Romance in particular became one of the most popular pieces in the repertory of Lionel Tertis. The Phantasy for viola and pianoforte (1911), like so many others, owes its existence to the initiative of W. W. Cobbett, while the Introduction and Andante for six violas (1911) was written for Tertis's pupils.

The outbreak of war caught Dale in Germany. He was interned at Ruhleben until Mar. 1918, when he was exchanged and removed to Holland, returning home just before the Armistice with his health impaired by his experiences. While interned he wrote 'Prunella' as incidental music to a performance of that play, which, however, did not take place. After his return he wrote little, but a journey round the world in 1919-20, occasioned by an examining visit to Australia and New Zealand, seems to have had a stimulating effect, for in 1921-22 he composed a violin Sonata which was first played by Rowsby Woof and York Bowen at the Wigmore Hall in Oct. 1922. A pianoforte Quartet sketched soon after the 1914-18 war, however, remained unfinished. In 1921 the cantata 'Before the paling of the stars', first performed at Queen's Hall in Feb. 1913, was included in the Hereford Festival. The most important of his later works is a 'Song of Praise' for chorus and orchestra.

In later years Dale was much occupied with educational work, particularly in connection

<sup>1</sup> A detailed analysis of it was contributed by F. Corder to the Mus. T., Apr. 1918.



with the R.A.M. and the Associated Board of the Royal Schools of Music. In 1936 he became a member of the Board after much experience of its examinations both at home and in the Dominions, and was also elected Warden of the R.A.M. on Stanley Marchant's appointment as Principal. He died suddenly after a rehearsal of his last work for a Promenade Concert at the Albert Hall.

Dale's style is romantic, characterized by vigour in the pianoforte Sonata, by suavity and polish in that for violin and pianoforte. A certain fastidiousness prevented his output from becoming considerable, but also ensured the maintenance of a high standard, which caused Corder once to claim that Dale had then written "fewer and better works than any English composer of his generation".

E. E. & H. C. C., rev.

The main reason why Dale's music is treasured by musicians rather than appealing to the wider public is that it looks inwards and is attentive more to art than to musical effect. He never sought to make energy or richness the chief aim of his music; such richness as it contains is incidental, or rather accidental, to the purpose of conveying a particular musical meaning.

In his last work, a tone-poem, however, he allowed himself an increased range of dynamics, colour and intensity of feeling, and with this greater freedom he planned a large design in orchestral expression. 'The Flowing Tide' takes twenty-eight minutes to perform and is scored for a large modern orchestra (3 each woodwind, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion [2 players], celesta, 2 harps and full strings). The meaning of the title is twofold. As far as the work is pictorial its subject is the sea and what it means to an impressionable traveller, such as Dale was himself. Mingled with this vision of a natural element is a thought of humanity expressed in the Shakespearean quotation written at the head of the score:

There is a tide in the affairs of men  
Which, taken at the flood, leads on to fortune

The work is planned in five episodes forming a continuous piece, often without any definition of the moment of change. These episodes are, briefly, music of a flowing character, steadily growing in power, a broadly expressive section, which is the longest and most descriptive part of the work; an episode of rhapsody and fantasy; a brief retrospect of the second section; and a finale incorporating gradually all the main ideas, bringing the work to a wonderful climax. The score, which bears the inscription "dedicated, with great respect, to Sir Henry J. Wood", was copied in photo-facsimile for a memorial edition subscribed for by Dale's colleagues at the R.A.M.

## CATALOGUE OF WORKS

### INCIDENTAL MUSIC

*Op.*

- 'The Knight of the Burning Pestle' by Beaumont and Fletcher, prod. at Ruhleben Camp (1917)<sup>1</sup>

### CHORAL WORKS

- 6 3 Carols for unaccomp. chorus (1906-12)  
7 Christmas Hymn 'Before the pining of the stars' (Christina Rossetti), for chorus & orch. (1912).  
8 3 Partsongs.  
12 Festival Anthem 'A Song of Praise' (words from the Psalms and a hymn by Bishop Heber), for solo voices, chorus, semi-chorus & orch. (1923).  
— 'Cradle Song' (anon.), carol or soprano & chorus (1925).  
— 'Rosa mystica' (anon.), carol for tenor & chorus (1925).  
— Carol for Christmas, 'In the bleak mid-winter' (Christina Rossetti) for unaccomp. chorus (1938).

### ORCHESTRAL WORKS

- Overture (inspired by Macaulay's 'Horatius') (1900).  
— Overture to Shakespeare's 'Tempest' (1902).  
— Concert Overture, G m. (1904).  
— 'English Dance' (see also Incidental Music & Violin and Pianoforte) (1919).  
— 'Prunella' (see also Violin and Pianoforte & Pianoforte Music) (1924).  
— 'A Holiday Tune' (see also Violin and Pianoforte & Pianoforte Music) (1925).  
— 'The Flowing Tide' (1943)<sup>2</sup>

### SOLO INSTRUMENTS AND ORCHESTRA

- 'Fantasia' for organ (1902).  
2. 'Romance and Allegro' (see also Viola and Pianoforte [Suite]) (1911).

### CHAMBER MUSIC

- 5 'Introduction and Andante' for 6 violas (1911, rev. 1913).

### VIOLIN AND PIANOFORTE

10. 3 Pieces (see also Orchestral Works) (1916-20)  
1. English Dance.  
2. Prunella.  
3. A Holiday Tune.  
11. Sonata, E m. (1921-22).  
15. 'Ballade', G m. (1927).

### VIOLA AND PIANOFORTE

2. Suite, D m. (see also Solo Instruments and Orchestra) (1906)  
1. Maestoso.  
2. Romance.  
3. Finale (Allegro).  
4. 'Phantasy', D m. (1911).

### PIANOFORTE MUSIC

1. Sonata, D m. (1902).  
3. Impromptu 'Night Fancies' (1907).  
— 'A Holiday Tune' (see also Orchestral Works & Violin and Pianoforte).  
— 'Prunella' (see also Orchestral Works & Violin and Pianoforte).  
— Sight-Reading Pieces for Associated Board Examinations (with Herbert Howells) (1924, rev. 1937).

### SONGS

9. Songs from Shakespeare's 'Twelfth Night' (1918)  
1. O mistress mine.  
2. Come away, death (with viola).  
— 'I heard a linnnet' (Robert Bridges) (1939).

<sup>1</sup> Dale composed an 'English Dance' (see also Orchestral Works & Violin and Pianoforte), while Frederick Keel set the songs; there may have been other numbers but, if so, they have not survived.

<sup>2</sup> Preliminary sketches for this work were made in 1924.

## THEORETICAL WORKS

Supplementary Exercises to S. Macpherson's 'Melody and Harmony', Vol. I (1922).  
 'Harmony' (Part I of 'Harmony, Counterpoint and Improvisation', Parts I & II by Gordon Jacob and H. V. Anson) (1940-42).

W. H. S. (II).

BIBL.—CORBETT, W. W., 'Cyclopedic Survey of Chamber Music' (Oxford, 1929), article on Opp. 2, 4, 6 & 11.

EVANS, EDWIN, article in *Mus. T.* (1919, pp. 201-5).  
*Mus. T.*, article on pf Sonata (1918, pp. 164-67).

**DALE, Kathleen** (born **Richards**) (b. London, 29 June 1895).

English pianist, musicologist and composer. She was educated at St. Felix School, Southwold (1909-13), and studied music privately: pianoforte with York Bowen (1914-1916 and 1919-20) and Fanny Davies (1924-1926) and composition with B. J. Dale (1914 and 1919-21). In 1926-28 she studied Swedish at University College in London, and in the latter year she took the A.R.C.M. as accompanist. She taught harmony and theory at the Tobias Matthay Pianoforte School from 1925 to 1931 and was tutor (1945-47) and lecturer (1946-50) in musical appreciation for the Workers' Educational Association.

Kathleen Dale's compositions, dated 1919-1951 and all published under her maiden name of Kathleen Richards, include partsongs for 2 voices with accompaniment, pianoforte and violin and pianoforte pieces, as well as educational music for pianoforte solo and duet, violin and pianoforte and 2 violins unaccompanied. She also edited songs by Schubert in 'Star Songs' (1931) and the E minor pianoforte Sonata (first complete edition, 1948). She has played in public as soloist and accompanist in London and elsewhere, also broadcast repeatedly in the same capacities between 1927 and 1931. In 1920-1925 and again in 1946-49 she served on the Council of the Society of Women Musicians. In 1944 she was appointed musical executor for the late Dame Ethel Smyth and became responsible for the presentation of that composer's autographs of all her principal works and juvenilia to the B.M. in 1945-49.

As an author Kathleen Dale published her first complete book, 'Nineteenth-Century Piano Music', in 1954. Her contributions to symposia and periodicals are also of considerable importance and show a rare combination of painstaking scholarship and keen artistic sensibility. Perhaps her most valuable work has been done in the field of keyboard music, many phases of which she has studied with equal perspicacity from the historical, critical, aesthetic and bibliographical aspects. But her knowledge of Swedish also amounts to something of a speciality, and she has written and translated articles on Swedish music in *M. & L.*, *M. Rev.* and *M.M.R.* between 1940 and

1950 and also contributed articles to 'The Listener' from 1944. Other essays, on pianoforte music and on Ethel Smyth, appeared in these journals. Of outstanding importance are her contributions of substantial chapters to the 'Music of the Masters' series edited by Gerald Abraham, on the pianoforte works of Handel, Haydn, Schubert, Schumann and Grieg. Her lecture, 'The Unique Contribution of Domenico Scarlatti to the Keyboard', delivered before the Royal Musical Association in 1949 (publ. in *Proc. Roy. Mus. Ass.*) was exceptionally valuable and admirably illustrated by her at the pianoforte. In 1951 she completed her translation of Hans Redlich's 'Claudio Monteverdi: Life and Works' (Oxford, 1952).

E. B.

**Dale, Knud.** See Halvorsen (fiddle tunes taken from).

**D'ALEMBERT.** See ALEMBERT.

**DALEN, Hugo van** (b. Dordrecht, 16 Apr. 1888).

Dutch pianist and writer. He studied at the Amsterdam Conservatory under Johan Wijsman and Julius Toentgen, in Vienna under August Stradal, a pupil of Liszt, and in Berlin under Busoni. In 1914 he was appointed teacher at the Klindworth-Scharwenka Conservatory in Berlin, where he remained until 1918, when he was appointed to the Royal Conservatory at The Hague, where he is still professor. From his early days he took a keen interest in Russian music, and besides writing and lecturing much on the subject, he gave recitals and concerts in Holland as well as in Berlin, Paris (Colonne concert under Pierné), Vienna, Budapest, Antwerp, etc. To make his knowledge of the subject as complete as possible he made study tours all over Russia and Siberia.

Besides many pianoforte works he has written symphonic poems, 'Jobeide', 'Niobe', and 'Poseidon', a 'Slavonic Fantasy' and other works for orchestra. He made in addition extensive studies of the music of England, France, Belgium, Poland, Hungary, Norway, Sweden, Finland, Spain, Italy, America and Holland. After winning the first prize at a Concours de Virtuose in Paris in 1920 he was made an Officier d'Académie and has the Order of King Leopold of Belgium. H. A.

**D'ALESSANDRI.** See ALESSANDRI.

**DALHAM.** See DALLAM.

**Dali, Salvador.** See Bowles (design for ballet).

**DALIBOR** (Opera). See SMETANA.

**DALL' ABACO, Evaristo** (**Felice**) (b. Verona, 12 July 1675; d. Munich, 12 July 1742).

Italian violinist and composer. After a sojourn at the court of Modena from 1696 to about 1701, he went to Munich and entered the orchestra of the Elector Max Emanuel as chamber musician in Apr. 1704. After the battle of Blenheim he accompanied the court

to Brussels, where he married Marie Clémence Bultinck on 28 May 1708. On the restoration of the government in 1715 and the court's return to Munich Dall' Abaco was appointed *Konzertmeister*. His published works are as follows:

- Op. 1. 12 'Sonate da camera' for vn, cello & cont.  
 Op. 2. 12 'Concerti a quattro da chiesa'  
 Op. 3. 12 'Sonate da chiesa a tre'  
 Op. 4. 12 'Sonate da camera a violino e violoncello'.  
 Opp. 5 & 6 'Concerti a più instrumenti'

A selection of 20 compositions by Dall' Abaco, from Op. 1 to Op. 4, edited by Adolf Sandberger, forms the first volume of D.T.B. (1900). A second volume (IX, i) contains further works J. A. F.-M., adds.

Bibl. — Memoir prefixed to D.T.B., Vol. I

**DALL' ABACO, Joseph** ([Giuseppe] Marie Clément) (b. Brussels, 1710<sup>1</sup>; d. Arbizzano di Valpolicella nr. Verona, 31 Aug. 1805).

Netherlands cellist and composer of Italian descent, son of the preceding. He was taught by his father and at the early age of nineteen went to Bonn, where on 29 Mar. 1729 he was enrolled as cellist at the chapel of the Elector of Cologne. He became one of the foremost players of his time and on 26 Aug. 1738 he was appointed director of the chamber music and aulic councillor at a salary of 1000 florins. In 1740 he was in London, where he was heard by Burney, who mentions him in laudatory terms. He visited other English towns. He must also have visited Vienna, for Pohl mentions him as playing there in a concert piece for five cellos of his own composition. In 1753 he left the Bonn court and went to live near his family at Verona with his wife (born Thérèse Cosman). He there acquired the property of Arbizzano di Valpolicella, and on 22 Sept. 1766 Prince Maximilian of Bavaria conferred the title of Baron on him.

Thirty of his cello sonatas, mostly autograph, are in the B.M.: Opp. 1-12, 'XII Sonate di Giuseppe Baron Dall' Abaco'; Opp. 13-29, 17 Sonatas for cello and continuo; Op. 30, 'Largo sostenuto a modo di organo'. In the same library are also a dramatic cantata and three manuscript cello sonatas attributed to him. A cello piece is in Vienna (Bibl. Ges. d. Musikfreunde) and 3 manuscript sonatas are in Berlin (State Lib.). E. v. d. s., rev.

**DALLA CASA, Girolamo** (b. Udine, ?; d. ?).

Italian 16th-century instrumentalist. He was musician in the town band of Venice in 1574 and ten years later had advanced to the post of director of the Signory's wind band. Like nearly every other Venetian musician, it seems, he composed madrigals (3 books), but his most important work is 'Il vero modo di

diminuir' (1584). This gives a curious sidelight on how contemporary music was performed; it consists of two books of brilliant and very difficult divisions by Dalla Casa on the individual voice parts of various popular madrigals and chansons by the most eminent composers of his time.

R. T. D.

See also Cornett (diminution on a tune by Lassus, *mus. ex.*)

**DALLA CASA, Nicolo** (b. ?; d. ?).

Italian 16th-century musician, probably brother of the preceding. He was another of the Venetian Signory's musicians. He wrote at least 2 books of 'Canzoni e madrigali' a 4 (the second was published in 1591), as well as 2 motets a 5 and a dialogue a 10 in a collective volume of 1586, and a madrigal in Amadino's 'Florindo' (1593).

R. T. D.

**DALLAM.**<sup>2</sup> English 17th-century family of organ builders. The eldest was employed in 1605-6 to build an organ for King's College, Cambridge, for which purpose he closed his workshop in London and removed his whole establishment to Cambridge. He and his men were lodged in the town, but boarded in the College Hall. Rimbault ('History of the Organ') gives a very curious account of every item paid for building this organ. This Dallam's Christian name does not appear in the college books, but he is most probably identical with

(1) **Thomas Dallam** (b. ?, d. ?), who built an organ for Worcester Cathedral in 1613. He went to London from Dallam in Lancashire and was apprenticed to a member of the Blacksmiths' Company, of which he afterwards became a liveryman. The organs he built for King's College, Cambridge, and for Worcester Cathedral were taken down at the time of the Civil War; parts of the former are said to be contained in the existing instrument. He was in all probability the same Dallam who in 1615, 1632 and 1637 was employed to repair the organ of Magdalen College, Oxford. In 1599-1600 he made a journey to Constantinople with a mechanical clock-organ for the Grand Turk. His diary was printed by the Hakluyt Society in 1893.<sup>3</sup> The three following were probably his sons:

(2) **Robert Dallam** (b. Lancaster, 1602; d. Oxford, 31 May 1665). He is buried in the cloisters of New College, Oxford, for which college he built the organ; but his principal work was that of York Minster, since destroyed by fire. He also built a similar organ for St. Paul's Cathedral in London. He was, like his father, a member of the Blacksmith's Company. Between 1624 and 1627 he built the organ of Durham Cathedral, which remained till 1687, when Father Smith, after putting in four new

<sup>2</sup> Also Dalham, Dallans or Dallum.

<sup>3</sup> For a facsimile from the same see *Mus. T.*, 1905, pp. 649, 737.

<sup>1</sup> Baptized at the church of Sainte-Gudule on 27 Mar. 1710.

stops, sold the chair-organ for £100 to St. Michael's-le-Belfry, York. It remained there until 1885, when it was sold for £4 to an organ builder of York. It is said that Dallam received £1000 for the original organ.<sup>1</sup> In 1634 he built an organ for Jesus College, Cambridge, in the agreement for which he is called "Robert Dallam of Westminster". He added pedals in 1635. The organ, after being taken down at the time of the Civil War, was replaced at the Restoration. In 1635 he built an organ for Canterbury Cathedral. The Calendar of State Papers for the same year contains a bill of Robert Dallam's, dated 12 Nov., for work done to Laud's organ at Lambeth. An organ which he built for St. Mary Woolnoth's was so much injured in the fire of London that it was replaced by a new instrument built by Father Smith, who, however, used some of Dallam's stops.

(3) **Ralph Dallam** (*b. ?; d. Greenwich, 1673*). He built the organ for St. George's Chapel, Windsor, at the Restoration, as well as those at Rugby, Hackney and Lynn Regis. The Windsor organ is still preserved at St. Peter's-in-the-East, St. Albans. He died while making the organ at Greenwich Church, begun by him in Feb. 1672. His will, dated 2 Aug. 1673, proved 19 Sept. 1673, gives evidence of his death between those dates and shows that he had two brothers, George and Thomas, and two sisters, May and Katherine (the wife of Thomas Harrison of London, organ maker). James White, his partner, finished the Greenwich organ in 1673.

(4) **George Dallam** (*b. ?; d. ?*). He lived in Purple Lane in 1672 and in 1686 added a "chaire organ" to Harris's instrument in Hereford Cathedral. v. *de p.*, add. w. B. S.

**DALLAPICCOLA, Luigi** (*b. Pissino, Istria, 3 Feb. 1904*).

Italian pianist and composer. His native town was part of the Austro-Hungarian empire at the time of his birth. In 1917, owing to the first world war, he was interned at Graz, where he began his musical education by making thorough acquaintance with the German symphonic and operatic music of the 19th century. He finished his theoretical studies at Trieste and later went to Florence as a student at the Conservatorio L. Cherubini, where he attended the classes of Ernesto Consolo for the pianoforte and those of Vito Frazzi for composition. Having obtained a diploma, he was appointed supernumerary professor of the pianoforte there, a post he has continued to occupy. In 1930 he joined the violinist Materassi to give performances of modern works for violin and pianoforte. It was this work on behalf of modern music which awakened in him his keen interest in the

activity of the I.S.C.M., whose Italian delegate he became.

Even during his years of apprenticeship Dallapiccola developed considerably as a composer. To his early years belong a fair number of symphonic and choral works still worthy of attention, although as yet revealing tastes very different from those shown in his full artistic maturity, which may be said to date approximately from 1930, the first work, in fact, which shows distinct traces of his individuality is the 'Partita' for orchestra, whose performance in Jan. 1933 made the name of its composer known beyond the confines of Florentine musical life.

Of great importance to Dallapiccola's artistic development was his acquaintance with Alban Berg and the study of that composer's works to which it led, as well as those of others of the same Viennese group, though Webern was given preference over Schoenberg. The first results of these new influences may be discerned in the 'Divertimento in quattro esercizi', which begins to show the twelve-note element for the cultivation of which Dallapiccola is to-day considered a follower and apologist of the Schoenbergian theory. But it must be said at once that the Italian composer's work is very far from the moral and aesthetic precepts that gave rise to the "twelve-note" idiom, for he studied the new possibilities offered by it without sacrificing his native temperament, which abhors decadent romanticism and turns rather towards a Mediterranean neo-classicism in the sense in which it was conceived by Busoni. In Dallapiccola's hands the twelve-note technique is a means to an end he has learnt to master fully and disregards deliberately and knowingly on occasion. There are long stretches in his works where strict observance of "note-rows" is forgotten in the interests of expression and variety: it is sufficient to instance the ballet 'Marsia', one of his most brilliant successes.

As a composer for the stage Dallapiccola has shown remarkable dramatic gifts, particularly in the creation of atmospheres of anxiety and nightmare by quite simple means and with a remarkable ability to contrive suggestive qualities of sound (as in 'Volo di notte', whose only defect is its all too static action, and more especially in 'Il prigioniero', which offered the composer a dramatic development of greater variety and full of suspense). Combined with such felicities in the contrivance of colouristic effect Dallapiccola's writing for voices is remarkable for its balance and its aptness, attained without any sacrifice of true vocal expression. This is true both of his monodic vocal writing, as in the opening bars of 'Sex Carmina Alcaei', and of his polyphonic manner, as in the 'Canti di prigionia', perhaps his most substantial work so far.

<sup>1</sup> See Pearce, 'Evolution of the Pedal Organ' (1927), p. 18

## CATALOGUE OF WORKS

## OPERAS

- 'Volo di notte', 1 act (libretto based on 'Vol de nuit' by A. de Saint-Exupéry), prod. Florence, Teatro della Pergola, 18 May 1940.
- 'Il prigioniero', prologue and 1 act (lib. based on 'La Torture par l'espérance' by Villiers de l'Isle-Adam and 'La Légende d'Ulenspiegel' by Charles de Coster), comp. 1944-48; prod. Florence, Teatro Comunale, 20 May 1950.

## BALLET

- 'Marsia', 1 act (scenario by A. M. Milloss) (1942-43), prod. Venice, Teatro Fénice, 3 Sept. 1948.

## CHORAL WORKS

- 'Due canzoni di Grado' (poems by B. Marin) for mezzo-soprano, small women's chorus & small orch. (1927)
1. La gno fantulina
  2. Co vampa la to cavelada.
- 'Dalla mia terra' (folk-poems of Istria), for mezzo-soprano, chorus & orch. (1928)
1. Per la notte di San Giovanni.
  2. Per un bambino
  3. Per la sera della Befana.
  4. Per il mattino della Risurrezione
- 'Due laudi di Fra Jacopone da Todi' for soprano, baritone, chorus & orch (1929)
1. O signor, per cortesia, mandame la malsania.
  2. Ballata del Paradiso.
- 'Due liriche dal "Kalewala"', for tenor, baritone, chamber chorus, 4 insts & perc (1930)
- 'La canzone del Quarnaro' (Gabriele d'Annunzio), for tenor, men's chorus & orch. (1930)
- 'Estate' (Alcaeus), for unaccomp. men's chorus (1932)
- 'Cori di Michelangelo Buonarroti il Giovine'
- Set I, for unaccomp. mixed chorus (1933)
1. Il coro delle malmaritate
  2. Il coro dei malmammogliati.
- Set II, for chamber chorus of 12 voices and 17 insts. (1934-35)
1. I balconi della rosa (Invenzione)
  2. Il papavero (Capriccio).
- Set III, for mixed chorus & orch. (1935-36)
1. Il coro degli zitti (Ciaccona).
  2. Il coro dei lanzu ubriachi (Gagliarda)
- 'Canti di prigionia' (1938-41)
1. Preghiera di Maria Suarda, for mixed chorus & insts.
  2. Invocazione di Boezio, for women's voices & insts
  3. Congedo di Girolamo Savonarola, for mixed chorus & insts

## ORCHESTRAL WORKS

- 'Partita' (1930-32)
1. Passacaglia.
  2. Burlesca
  3. Recitativo e fanfara
  4. Naenia B.M.V. (with soprano solo).
- 'Frammenti sinfonici del balletto "Marsia"' (1942-1943).

## SOLO INSTRUMENT AND ORCHESTRA

- 'Piccolo concerto per Muriel Couvreur' for pf & chamber orch. (1939-41)
1. Pastorale, girotondo e cadenza.
  2. Cadenza, notturno e finale
- 'Due studi' for vn. (1946-47) (see also Violin and Pianoforte).

## VOICE AND CHAMBER ORCHESTRA

- 'Tre studi dal "Kalewala"' for soprano (1932)
1. Sarabanda.
  2. Giga.
  3. Canzone.
- 'Rapsodia (studio per "La morte del conte Orlando")' (1934).
- 'Tre laudi' for soprano (1936-37)
1. Altissima luce cum grande splendore.
  2. Ciascun s' allegri.
  3. Madonna Sancta Maria.

## VOCAL CHAMBER MUSIC

- 'Divertimento in quattro esercizi' for soprano, flute, oboe, clar., viola & cello (1934)
1. Introduzione
  2. Arietta
  3. Bourree
  4. Siciliana.
- 'Liriche greche' (trans. by S. Quasimodo) (1932-45)
1. Cinque frammenti di Saffo, for soprano & 15 insts
  2. Due liriche di Anacreonte for soprano and 4 insts.
  3. Sex Carmina Alcaei (una voce canenda, nonnullis comitantibus musicis) for soprano and 15 insts

## VIOLIN AND PIANOFORTE

- 'Due studi' (1946-47) (see also Solo Instrument and Orchestra)
1. Sarabanda
  2. Fanfara e fuga.

## SOLO VIOLONCELLO

- 'Ciaccona, intermezzo e adagio' (1945)

## PIANOFORTE MUSIC

- 'Musica per tre pianoforti (Inni)' (1935)
- 'Sonata canonica sul "Capricci" di Paganini', B♭ ma.

## SONGS

- 'Fiori di Tapo' (B. Marin) (1925)
1. Nadal.
  2. Luna.
  3. Ordole.
- 'Calligo' (Marin) (1926).
- 'Roncesvals', 3 fragments (1946).
- 'Quattro liriche' (A. Machado) for soprano (1948).

## TRANSCRIPTION

- 'Il ritorno di Ulisse in patria' by Monteverdi, transcription for modern performance (1941-42).

G. M. G.

## DALL' AQUILA, Marco (b. ?; d. ?).

Italian 15th-16th-century lutenist and composer. He was probably a native of Aquila in the kingdom of Naples. He settled at Venice, where in 1505 he was granted a privilege for printing lute pieces, which he seems never to have exercised. In Francesco Milano's 'Intabolatura' (Vinegia, 1536) he is mentioned as an eminent lutenist. The Munich Library has in a manuscript lute-book of 1568 (MS 266), 25 lute pieces signed simply "Maestro Marco". Three dances signed "Marx von Aquila" are in Gerle 1552b, and one movement is in Castelfiono's 'Intabolatura' (1536) and also in Phalèse's 'Hortus musicus' (1552). In the Pierpoint Morgan Library in New York is a lute manuscript with music by Dall' Aquila. E. v. d. s., adds.

**DALLA VIOLA, Alfonso.** See DELLA VIOLA.

**DALLA VIOLA (or Della Viola), Francesco** (b. Ferrara, ?, d. ?).

Italian 16th-century composer. He may have been related to Alfonso Della Viola. He was a pupil of Willaert, a collection of whose motets and madrigals he edited and published at Ferrara in 1558 under the title 'Musica nova'. Zarlinò<sup>2</sup> says that Francesco was

<sup>1</sup> The orchestral version is amplified and modified.

<sup>2</sup> 'Dimostrazioni armoniche', p. 1.

*maestro di cappella* to Alfonso d' Este, Duke of Ferrara, who was his great admirer, and whom he accompanied to Venice in Apr. 1562. This may also account for Cyprien de Rore's retirement from the court of Ferrara after the death of Ercole II

Francesco Dalla Viola composed madrigals for 4 voices, lib 1 (1567); madrigals, 4 and 5 v. (1575, 2nd ed. 1599). Three masses and some motets in manuscript are in the Estense Library at Modena; also a number of songs in collective volumes. E. v. d. s.

**DALLERY.** French 18th–19th-century family of organ builders

(1) **Charles Dallery** (b. Amiens, 1702; d. ? 1779), the eldest of them, was originally a cooper. The organ of the abbey of Auchin, transported later to Saint-Pierre, Douai, was his work.

(2) **Pierre Dallery** (b. Buire-le-Sec nr. Montreuil-sur-Mer, 6 June 1735; d. ?), nephew and pupil of the preceding. After working with his uncle he was, until c. 1780, in partnership with François Henri Clicquot. To the union of these two clever men are due the organs of Saint-Nicholas-des-Champs, Sainte-Chapelle and Saint-Merry in Paris, and many others now destroyed or mutilated by ignorant workmen.

(3) **Thomas Charles Auguste Dallery** (b. Amiens, 4 Sept. 1754; d. Jouy-en-Josas, Seine-et-Oise, 1 June 1835), son of Charles (1). He showed a great aptitude for mechanics and perfected the harp, the organ and the harpsichord. His best title to fame rests on his practical application of the screw to steam navigation.

(4) **Pierre-François Dallery** (b. Paris, 1764; d. Paris, 1833), son of Pierre (2). He worked with Clicquot and his father from 1801 to 1807, when the latter retired from business and Pierre-François remained alone. He never had an opportunity of undertaking large work, but was entirely occupied in repairing instruments. He was clever in certain points, but had not studied his art profoundly and, being a needy man, often used inferior materials. He left nothing but his name to his successors.

(5) **Louis Paul Dallery** (b. Paris, 24 Feb 1797; d. ?), son of the preceding. He worked with his father until 1826 and then alone. He repaired various organs (Saint-Ouen, Rouen, Saint-Germain l'Auxerrois, Saint-Nicolas-des-Champs, Paris).

v. de P., adds. M. L. P.

BIBL.—DURAND, G., 'Les Orgues des anciennes paroisses d'Amiens' (Amiens, 1933).

FLEURY, P. DE, 'Dictionnaire biographique des facteurs d'orgues' (Paris, 1911).

PIERRE, CONSTANT, 'Les Facteurs d'instruments de musique...' (Paris, 1893).

RAUGEL, FÉLIX, 'Les Grandes Orgues des églises de Paris' (Paris, 1927).

See also Clicquot.

**DALLEY-SCARLETT, Robert** (b. Manchester, 16 Apr 1890.)

English organist, conductor and composer. He went to Australia at an early age and after a period as organist and choirmaster at Grafton Cathedral, interrupted by service during the first world war, he went to St. Andrew's church at Brisbane in 1919 and thence to All Saints in the same town in 1933, leaving it in 1941. He took the Mus B. at Adelaide University in 1926 and the Mus D in 1934. Having held various directorships (Grafton Musical Society, 1912–19), South Brisbane City Choir, 1919–25, Brisbane University Musical Society, 1920–30 and 1938–41, Brisbane Bach Soc., 1930, Brisbane Handel Soc., from 1933), he became president of the Queensland branch of the Guild of Australian composers. He is on the staff of the A.B.C., whose official chorus he conducts and with which he performed the whole of Handel's oratorios, following on with the operas from June 1947. The Handel medal was awarded him just before the outbreak of war by the municipality of Halle. His compositions (of which very few are published) include a Symphony and other orchestral works, music for chorus with and without orchestra, masses and other church music, a pianoforte Concerto, 3 violin Sonatas, organ and pianoforte works, songs, etc. E. B.

**DALLIER, Henri** (b. Rheims, 20 Mar. 1849; d. Paris, 23 Dec. 1934).

French organist and composer. He was choir organist of Rheims Cathedral from 1865. In 1872, without ever having been a pupil at a music school, he competed for the Concours de Rome. He became afterwards, at the Paris Conservatoire, the pupil of François Bazin for composition and of César Franck for the organ. In 1878 he obtained two first prizes for fugue and the organ, followed by an honorary mention at the Concours de Rome. The following year he became the organist-in-chief of the great organ of the Paris church of Saint-Eustache, which had been reconstructed and enlarged by Mercklin. He took part in the opening of this magnificent instrument on 21 Mar. 1879, in company with César Franck, Théodore Dubois, Alexander Guilmant and Eugène Gigout.

Dallier passed twenty-six happy years as organist of Saint-Eustache and left it in 1905 to go to La Madeleine in succession to Gabriel Fauré, when the latter became director of the Conservatoire. He was a virtuoso both of the organ and the pianoforte. As an improviser on the organ he was very interesting; he possessed in a high degree the gift of imagination and a sense of the picturesque. Dallier wrote numerous pieces for the organ. Among others must be mentioned a 'Messe nuptiale',

'6 Préludes pour la Toussaint', '5 Offertoires à la Vierge'. Among the last-named is one entitled 'O Clemens! O Pia!' which is full of mystic feeling. He was also the author of a great number of pianoforte pieces and songs. Chamber music is represented in his work by a Trio in C minor, a string Quartet in G minor and a Quintet for strings and pianoforte. Mention must also be made of four pieces for the Concours du Conservatoire for different instruments, and of a Symphony in F major (Op. 50), played at the Colonne concerts. From 1908 till his death Dallier was professor of harmony at the Conservatoire. F. R. (ii).

BIBL.—LOGARD, PAUL, 'Les Maîtres contemporains de l'orgue' (Paris, 1901).

**DALLIS BOOK.** See VIRGINAL MUSIC.

**DALL' OGLIO, Domenico** (b. Padua, c. 1700; d. Narva, summer 1764).

Italian violinist and composer. He was possibly a pupil of Tartini. In 1735 he went to St. Petersburg and spent the greater part of his life in the service of the Russian court. He died on his return journey to Italy. His works include sonatas and other pieces for his instrument, some of them published at Amsterdam, Paris and Venice. He also wrote the music of the prologue 'La Russia afflitta e riconsolata' (words by Jakob von Stahlin), some airs and perhaps also the ballet music for Hasse's 'La clemenza di Tito' when produced at Moscow in 1742, at the coronation of the Tsaritsa Elizabeth. A. L.

BIBL.—MOOSER, R. A., 'Annales de la musique et des musiciens en Russie au XVIII<sup>e</sup> siècle' (Geneva, 1948).

'D dall' Oghio' (Riv Mus. It, 1946).

See also Stahlin.

**DALL' OGLIO, Giuseppe** (b. Venice or Padua, ?; d. ?, after 1794).

Italian violoncellist, brother of the preceding. According to contemporaries he was one of the best performers on his instrument of the period. He stayed with his brother in Russia from 1735 to 1764 and afterwards lived in Berlin (where he met Casanova, who mentions him in his Memoirs), Warsaw and Venice. No compositions by him are known. In 1778 he published at Venice 12 posthumous violin sonatas by his brother. A. L.

**D'ALMAINE & CO.** See GOULDING & CO.

**DALMORES, Charles** (b. Nancy, Jan. 1871; d. Hollywood, 6 Dec. 1939).

French tenor singer and horn player. He studied at the Conservatories of Nancy, Lyons and Paris; also opera under Emerich in Berlin. During his vocal training he became an excellent horn player, and he was at first refused admission to the Paris Conservatoire on the ground that he was "too good a musician to waste his time in becoming a mediocre singer". In 1894 he was appointed horn professor at the Lyons Conservatory.

His voice, however, gradually developed into a powerful organ of fine quality, and his operatic début at Rouen in 1899 was highly successful. After several seasons at the Brussels Théâtre de la Monnaie, he made his first appearance in London, at Covent Garden, in 1904, creating an excellent impression in 'Faust' and as Jean in Massenet's 'Salomé'. His later parts in London included Julien in 'Louise', Don José in 'Carmen' and Pedro in Laparra's 'La Habanera', but he found scope for an even larger repertory in America, where he made his début at the Manhattan Opera House, New York, in 1908, and subsequently joined the Chicago Opera Company. He was a good singer, a capable actor and a thoroughly reliable artist. R. M. P.

**D'ALQUEN.** See ALQUEN, D'.

**Dalton, Dr.** See COMUS (adapt.).

**DALVIMARE** (or **d'Alvimare**), **Martin Pierre** (b. Dreux, Eure-et-Loire, 18 Sept. 1772; d. Paris, 13 June 1839).

French harpist. In 1800 he was in the Paris Opéra orchestra and in 1807 harp teacher of the Empress Joséphine. He retired to Dreux on 12 Mar. 1812. He composed 'Le Mariage par imprudence', a 1-act opera, sonatas and solos for harp and songs. E. V. d. s.

**DAMA BOBA, LA** (Opera). See WOLFF-FERRARI.

**DAMAN<sup>1</sup>, William** (b. Liège, c. 1540; d. London, 1591).

Walloon composer. He was taken to England in 1562 by Thomas Sackville, Lord Buckhurst, and remained there all his life, thus belonging virtually to the English school. He seems to have been at first attached to the household of Lord Buckhurst, who throughout his life entertained musicians "the most curious which anywhere he could have".<sup>2</sup> In 1579 he became one of Queen Elizabeth's musicians, and he remained attached to the court all his life.

He harmonized for the use of a friend the psalm tunes then in common use, to the number of 79. His friend, in 1579, published them, with a preface by Edward Hake, under the following title:

¶ The Psalmes of David in English Meter with Notes of foure partes set unto them by Guillelmo Damon, for John Bull, to the use of the godly Christians for recreating themselves in stede of fond and unseemly Ballades At London, Printed by John Daye. Cum privilegio.

John Bull is called in the preface "Citizen and Goldsmith of London". This work seems to have been ill received, and Damon set himself to work to reharmonize the tunes. The new work was published in 1591 with the title of

<sup>1</sup> Arkwright (see footnote 2) is inclined to think that the name was originally (<sup>2</sup> Guillaume) de Man.

<sup>2</sup> See certain extracts from the Huguenot Society's publications, and notes thereon by G. E. P. Arkwright, printed in 'The Musical Antiquary', Jan. 1912, July 1912, Jan. 1913.



The second Booke of the Musicke of M. William Damon, late one of her maiesties Mustions, containing all the tunes of David's Psalmes, as they are ordinarily sung in the Church, most excellently by him composed into 4 partes. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke. By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd, 1591.

The work is in two parts, the second being entitled:

¶ The second Booke of the Musicke of M. William Damon, late one of her maiesties Mustions, containing all the Tunes of David's Psalmes, as they are ordinarily sung in the Church, most excellently by him composed into four parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke. By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd. 1591.

Daman died in the first half of 1591 at his house in Broad Street Ward, in the Parish of St. Peter-le-Poore, and an inventory of his goods was made on 2 June in the presence of his widow, Anna Damon, and five children. In the British Museum there is an arrangement of a motet, 'Spem in alium' (Add. MSS 31,992/55b) and also another of a 3-part madrigal, 'Ut re mi fa sol la' (Add. MSS 29,246/31), each with a lute accompaniment by him. The following anthem and motets by Daman are also preserved:

'Confitebor tibi Domine' Ch. Ch 979-83  
'Miserere nostri Domine' (a 5) (printed in Arkwright's 'Old English Edition'). Add. MSS 29,372-77, Add. MSS 5954/25b (score).  
'O Heavenly God.' Add. MSS 29,372-77.  
'Omnis caro gramen sit.' Ch. Ch 979-83

In the Christ Church partbooks there are two other motets by a certain W. Demande, who is possibly the same man. There is also an incomplete copy of a 6-part motet, 'Beati omnes' (B.M., Add. MSS 32,377/40v), which bears this name.

W. H. H., adds. G. E. P. A. & J. M. (ii).

**Damard, L.** See Séverac ('Mirage', incid. m.).

**DAMASCENE, Alexander** (b. France, ?; d. London, 14 July 1719).

Anglo-French alto singer and composer. He was probably of Italian extraction but French birth. On 22 July 1682 he obtained letters of denization in England (see Pat. Roll, 34 Chas. II. pt. 6, No. 4), where he is described as a French Protestant. On 18 July 1689 he was sworn Composer of the Private Music to King William III and on 6 Dec. 1690, as a Gentleman Extraordinary of the Chapel Royal. On the death of Henry Purcell in 1695 he was advanced to a full place.

Damascene was a prolific song writer, and many of his compositions may be found in the following collections: 'Choice Ayres and Songs' (1676-84); 'The Theatre of Musick' (1685-87); 'Vinculum societatis' (1687-91); 'The Banquet of Musick' (1688-1892); 'Comes Amoris' (1687-94); 'The Gentleman's Journal' (1692-94).

W. H. H.

**DAMASE, Jean-Michel** (b. Bordeaux, 27 Jan. 1928).

French pianist and composer. His mother is the well-known harpist Micheline Kahn. He first studied music at the École Normale de Musique in Paris and later at the Conservatoire, where he gained the "premier prix de piano" (1943), "premier prix de composition" and "premier grand Prix de Rome" (1947), the last for his cantata 'Et la belle se réveille . . .'. He studied the pianoforte privately with Alfred Cortot and has appeared as a soloist with the Concerts Colonne, Concerts du Conservatoire and the Orchestre National. His 'La Croqueuse de diamants', *ballet avec chansons*, was first performed at the Théâtre Marigny in Paris on 25 Sept. 1950 by Renée Jeanmaire, Roland Petit, Gordon Hamilton and Les Ballets de Paris de Roland Petit. As 'The Diamond Cruncher' it enjoyed a considerable success in America before the disintegration of this company.

The following is a list of Damase's principal works:

Ballet 'La Croqueuse de diamants', Op. 18.  
Cantata 'Et la belle se réveille . . .', Op. 3  
'Badinage', choreographic suite for orch., Op. 5.  
3 Interludes for orch., Op. 9.  
Suite 'Cortège' for orch., Op. 13.  
'Trois Chorals' for stg. orch., Op. 23.  
Rhapsody for oboe & stgs. (or pf), Op. 6.  
Pf. Concerto, Op. 11  
'Concertino' for harp & stgs., Op. 20.  
Trio for flute, harp & cello, Op. 1  
Quintet for flute, vn, viola, cello & harp, Op. 2  
'Sonate en concert' for flute, cello & pf., Op. 17.  
'Dix-sept Variations' for wind stet, Op. 22.  
'Sarabande' for vn & pf., Op. 12.  
'Aria' for cello & pf., Op. 7.  
Sonata for cello & pf., Op. 15  
'Concertstück' for saxophone & pf., Op. 16.  
'Berceuse' for horn & pf., Op. 19  
'Mouvement perpétuel' for pf., Op. 10.  
'Sarabande' for harp, Op. 8.  
'Étude de concert' for harp, Op. 14.  
Song 'La Perle égarée' (Colette), Op. 4.  
'Trois Chansons' (Charles d'Orléans), Op. 21.  
F. E. G.

**D'AMBLEVILLE.** See AMBLEVILLE.

**D'AMBREVILLE, Leonora.** See BORO-SINI.

**D'AMBROSIO.** See AMBROSIO.

**DAME BLANCHE, LA** ('The White Lady'). Opera in 3 acts by Boieldieu. Libretto by Eugène Scribe, based on Walter Scott's 'The Monastery' and 'Guy Mannering'. Produced Paris, Opéra-Comique, 10 Dec. 1825. 1st perf. abroad, Liège (in French), 13 Mar. 1826. 1st in England, London, Drury Lane Theatre (trans. by S. Beazley), 9 Oct. 1826. 1st in U.S.A., New York (in French), 24 Aug. 1827. Scots tunes are used in the work, but with considerable loss of their national character.

**DAME INVISIBLE, LA** (Opera). See BOIELDIEU.

**DAMEN, Johann.** See DAHMEN.

**DAMENIZATION.** An 18th-century variant of solmization, now superseded by Tonic

Sol-fa, in which the syllables given to the notes were Da, Me, Ni, etc

**DAMERINI, Adelmo** (b. Carmignano, Florence, 11 Dec. 1880).

Italian musicologist. He became professor of musical history and director of the music section of the Biblioteca Palatina at Parma (1926-32) and later director of the Library of the Conservatorio Musicale at Florence, where he remained until 1950. He wrote numerous essays in musical history and criticism for various papers and periodicals, and published, among other works, a monograph on Lorenzo Perosi, the books 'Origine e svolgimento della sinfonia' (1919) and 'Classicismo e romanticismo nella musica' (1942), and edited a selection of the 'Pensieri sulla musica' of Boetius (1949). He is also the composer of sacred choral, orchestral and chamber-music works. C. M. G.

**DAMIAN, ?** (b. ?, c. 1665, d. Ghelm, 18 Apr. 1729).

Polish composer. He was a Piarist monk. Of his works, written mainly for chorus and instrumental ensembles, the following remain:

- 'Assumpta est Maria' for 4 voices (alto part lost).
- 'Ave Virgo mundi spes' for soprano, 2 vns & cont.
- 'Beatus vir qui timet' for soprano, 2 vns & cont.
- 'Confitebor tibi Domine' for 4 voices, 2 vns & cont.
- 'Confitebor tibi Domine' for 2 sopranos, A.T.B., 2 vns, 2 clarini & cont (comp. 1697).
- 'Duxit Dominus' for 2 sopranos, A.T.B., 2 vns, 2 clarini & cont.
- 'Laudate pueri' for 2 sopranos, A.T.B., 2 vns, 2 clarini & cont.
- 'Veni consolator' (concerto) for soprano, clarino & cont. C. R. H.

**DAMIAN.** See ACCORDION.

**DAMMEN, Johann.** See DAHMEN.

**DAMNATION DE FAUST, LA.** A secular oratorio or dramatic cantata (*légende dramatique*) on a large scale by Berlioz, based on Gérard de Nerval's French version of Goethe's 'Faust', but altered by the composer and Almore Gandonnière to conclude with a 'Ride to the Abyss' — Faust being consigned to hell according to his pact with Mephistopheles instead of being redeemed, as at the end of the second part of Goethe's dramatic poem. The work was completed in 1846, but incorporated the much earlier 'Huit Scènes de Faust' written by Berlioz in 1828. The first performance was given under the composer's direction at the Paris Opéra-Comique on 6 Dec. 1846, in the concert form intended by him. But it is not altogether unsuccessful in the form of an opera, and it was thus produced for the first time at Monte Carlo on 18 Feb. 1893. In England the work first appeared on the stage at Liverpool on 3 Feb. 1894, translated by T. H. Friend, and in the U.S.A., at New Orleans the same year, in French. E. B.

**DAMON** (b. ?; d. ?).

Greek 5th century (B.C.) musical theorist. He may be identical with a friend of Pericles

who was ostracized for his political activities. It was from him that Plato derived his views of the ethical importance of music: "No change can be made in styles of music without affecting the most important conventions of society. So Damon declares and I agree" ('Republic', 424 c). He may also be the ultimate source of much in Aristides Quintilianus, who quotes from his school.

R. P. W. - I.

**DAMON, William.** See DAMAN.

**DAMOREAU, Laure (Cinthie Montalant).** See CINTI-DAMOREAU.

**DAMPER** (Engl.).

**DÄMPFER** (Ger.). } See MUTE.

**DAMROSCH.** German-American family of musicians.

(1) **Leopold Damrosch** (b. Posen, 22 Oct. 1832; d. New York, 15 Feb. 1885), violinist, conductor and composer. He was educated at the preparatory school (*Gymnasium*) of his native town and at Berlin University, where he took a doctor's degree in medicine in 1854. Having shown marked musical taste in early life, he then decided, against his parents' wishes, to abandon medicine and devote himself to the study of music. He became a pupil of Ries, S. W. Dehn and Bohmer, and made such progress that he appeared the next year as solo violinist at Magdeburg. After giving concerts in the principal German cities he was appointed leading violinist in the court orchestra at Weimar by Liszt in 1857. While there he married the singer Helene von Heimbürg. In 1850-60 he was conductor of the Breslau Philharmonic Society, where his programmes included works by Wagner, Liszt and Berlioz. In 1860 he made concert tours with Bulow and Tausig. In 1862 he organized the Orchesterverein of Breslau, of which he remained director till 1871.

In that year Damrosch was called to New York to become conductor of a German male-voice choir, the Mannergesangverein Arion. His energy, strong musical temperament and organizing ability soon made themselves influential in the musical life of New York, where he founded in 1874 the Oratorio Society, a choir devoted to the performance of oratorios and other works. In 1878 a further result of Damrosch's labours was seen in the foundation of the Symphony Society, for the giving of orchestral concerts. Of both of these Damrosch was elected conductor, a place he occupied until his death. In the season of 1876-77 he officiated as conductor of the Philharmonic Society's concerts.

In 1880 Columbia College conferred upon Damrosch the degree of Mus.D. In 1881 he conducted the first great musical festival held in New York, with an orchestra of 250 and a chorus of 1200. In 1883 he made a successful tour through the western States with his

orchestra His compositions, published partly in Germany, partly in the United States, were numerous but unimportant. A list was published in the second edition of this Dictionary.

Damrosch was also mainly instrumental in the establishment of German opera at the Metropolitan Opera in New York, which had opened with an Italian season that was a disastrous failure financially. He presented a plan for German opera, gathered a company of German singers and opened the season on 17 Nov. 1884, ending on 11 Feb. 1885. Damrosch conducted all the performances but the last, on the eve of which he had caught a cold. Five days later, while all the city was rejoicing at his achievement, he died.

BIBL.—RICE, E. T., 'Personal Recollections of Leopold Damrosch' (M.Q., July 1942).

(2) **Frank (Heino) Damrosch** (b. Breslau, 22 June 1859; d. New York, 22 Oct. 1937), conductor and teacher, son of the preceding. He went to New York with his family in 1871, having already as a young child begun the study of composition and the pianoforte. He first went into business at Denver, Colorado, but soon devoted himself to music, becoming conductor of the Denver Chorus Club and supervisor of music in schools. After his father's death he was chorus-master at the Metropolitan Opera in New York till 1891. In 1892 he organized the People's Singing Classes in New York for the instruction of wage-earners in sight-reading and choral singing, from which he developed the People's Choral Union, with a membership of 1200, chiefly wage-earners. He was also instrumental in founding the Musical Art Society in New York, a small chorus of professional singers devoted to the performance of a *cappella* choral works and the higher class of modern choral music, of which he was conductor until its discontinuance in 1920. In 1897 he was made supervisor of music in the New York schools and in 1898 succeeded his brother Walter as conductor of the Oratorio Society, founded by their father, continuing in that post until 1912. At various times he conducted choral societies in towns near New York. He resigned most of these posts in 1904 to become director of the Institute of Musical Art in New York.

Frank Damrosch received the degree of Mus.D. from Yale University in 1904. He wrote 'Some Essentials in the Teaching of Music' (1916) and 'A Popular Method of Sight Singing' (1894).

BIBL.—STEBBINS, L. P. & R. P., 'Frank Damrosch: Let the People Sing' (New York, 1945).

(3) **Walter (Johannes) Damrosch** (b. Breslau, 30 Jan. 1862; d. New York, 22 Dec. 1950), conductor, educationist and composer, brother of the preceding. He was devoted to music from his childhood and studied

composition and the pianoforte in Germany and in New York, whither he was brought by his family in 1871. When his father began his season of German opera at the Metropolitan Opera in 1884, Walter became assistant conductor, and after his father's death he continued in that post under Anton Seidl. He succeeded his father as conductor of the Oratorio and New York Symphony Societies. He was active in the former until he resigned in 1898, and in the latter, with a brief interval owing to its temporary discontinuance, until his retirement from all musical activities. In 1894 he organized the Damrosch Opera Company with German singers, which gave performances in New York and many cities throughout the country for five years. In 1899 he became conductor of the German operas at the Metropolitan Opera for two years. In the season of 1902-3 he was conductor of the New York Philharmonic Society. The following year the New York Symphony Society was reorganized and continued under his direction. With this organization he made a tour in Europe in the summer of 1920.

Damrosch received the degree of Mus.D. from Columbia University in 1914. During the first world war he organized a bandmasters' training-school in France for the American Expeditionary Force; and later he was largely concerned in founding the music school for Americans at Fontainebleau.

In his later years Walter Damrosch came to the fore as director of broadcast symphonic music. He was the first to conduct an orchestral concert relayed across America from the Pacific to the Atlantic. In 1927 he was appointed Musical Adviser to the N.B.C., and among other activities he organized a regular "music appreciation hour" for school children throughout the U.S.A. and Canada, which may be described as an application to broadcasting of his lifelong work as director of children's concerts in New York.

Despite his untiring efforts for musical education in America Damrosch never completely abandoned composition; his principal works are:

#### OPERAS

- 'The Scarlet Letter' (libretto by George Parsons Latrop, based on Nathaniel Hawthorne's novel), prod. Boston, 11 Feb. 1896
- 'Cyrano de Bergerac' (lib. by W. J. Henderson, based on Rostand's play), prod. New York, Metropolitan Opera, 27 Feb. 1913
- 'The Dove of Peace', comic opera (lib. by Wallace Irwin), prod. Philadelphia, 15 Oct. 1918
- 'The Man without a Country' (lib. by Arthur Guterman, based on a story by Edward Everett Hale), prod. New York, Metropolitan Opera, 12 May 1937

#### OTHER WORKS

- Incidental music for Euripides' 'Iphigenia in Aulis', 'Medea' and 'Electra'
- 'Mannia Te Deum' (1898)
- 'Abraham Lincoln's Song' for baritone, chorus & orch. (1935)

'Dunkirk' (R. Nathan) for baritone, men's chorus & chamber orch. (1943)  
Sona for vn. & pf  
Songs, &c.

H. E. K., R. A. & H. C. G.

BIBL.—DAMROSCH, WALTER, 'My Musical Life' (New York & London, 1923).

**DAMSE, Józef** (b. Sokółow, 23 Jan. 1788, d. Rudno nr. Warsaw, 15 Dec. 1852).

Polish clarinet and trombone player, actor and composer. He produced nearly 40 operatic pasticcios into which, almost at random, he put fragments from works by Weber, Rossini and Mozart, linked together and embellished by inventions of his own. Although his work is now of interest solely on historical grounds, his pieces were performed even at the Warsaw Opera and in lesser operatic houses in Poland with great success.

G. R. H.

**DANAIDES, LES** (Opera). See SALIERI.

**DANBY, John** (b. London, 1757; d. London, 16 May 1798).

English organist and composer. Between 1781 and 1794 he obtained ten prizes from the Catch Club for eight glees and two canons. He wrote music for two plays and published three books of his compositions; a fourth was issued after his death. In 1787 he published an elementary work entitled 'La guda alla musica vocale'. He held the appointment of organist at the chapel of the Spanish Embassy, near Manchester Square, for the service of which he composed some masses and motets. He died during the performance of a concert which his friends had got up for his benefit, he having long lost the use of his limbs by sleeping in a damp bed at an inn.

W. H. H.

See also NIXON (H. G., son-in-law).

**DANCE, William** (b. London, 1755, d. London, 5 June 1840).

English pianist and violinist. He was the grandson of George Dance (1700-68), the famous architect, and other family connections of his were either painters or playwrights. He was a violinist at Drury Lane Theatre in 1771-74, in the orchestra of the Opera from 1775 to 1793 and led the orchestra at the Handel Commemoration of 1790 in the absence of Cramer. W. T. Parke<sup>1</sup>, speaking of him as a pianist, says that he "displayed great taste and power of execution".

The circular proposing the meeting which led to the formation of the Philharmonic Society was issued by "Messrs. Cramer, Corri and Dance" from Dance's house, 17 Manchester Street, on Sunday, 17 Jan. 1813. He was afterwards one of the directors, and treasurer. Mendelssohn was entertained at his house, and it was for his daughter Sophia Louisa that the famous composer wrote one of the earliest 'Lieder ohne Worte' (No. 4), the

manuscript of which, dated 14 Sept. 1829 — the same day as he wrote *finis* to the E♭ Quartet — is still preserved in the family, together with a letter from Mendelssohn asking permission to use it for inclusion in 'Melodies for the Pianoforte' (1830).

Henry Dance, William's son, was secretary to the Philharmonic Society for the first year (1813).

Nellie Curzon Smith, a great-granddaughter of William Dance, who married Henry J. Watt and died young, was a brilliant pianist. She was a pupil of John Farmer and later a *protégée* of Joachim at the Berlin High School for Music.

H. G. F.

**DANCHET, Antoine**. See CAMBRA (20 libs.). Desmarests ('Iphigénie', lib.) Idomeneo (Mozart, opera) Mozart ('Idomeneo', opera).

**DANCKERT, Werner** (b. Erfurt, 22 June 1900).

German pianist, harpsichordist, teacher and musicologist. He studied at the Leipzig Conservatory in 1919-21 and at the Universities of Jena, Leipzig and Erlangen in 1918-23, taking a Ph.D. degree. He was lecturer successively at Jena (1926) and Berlin Universities (1937), professor of musicology at Graz in 1943-45, and now works privately as pianist, teacher and writer on music. He had also taught cembalo playing at the Music High School of Weimar in 1930-31, having specialized in that subject, and he was music critic at Erfurt in 1932-37. He has edited keyboard and chamber music by Handel, Telemann and C. P. E. Bach (unfamiliar works), Pasquini, Legrenzi, Maurizio Cazzati and Giovanni Gabrieli. His literary works include:

#### BOOKS

- 'Geschichte der Gigue' (Leipzig, 1924)
- 'Personale Typen des Melodiestils' (Cassel, 1931).
- 'Ursymbole melodischer Gestaltung' (Cassel, 1932).
- 'Beiträge zur Bachkritik' (Cassel, 1934).
- 'Grundriss der Volksliedkunde' (Berlin, 1939)
- 'Das europäische Volkslied' (Berlin, 1939)
- 'Claude Debussy' (Berlin, 1948).

#### ARTICLES

- 'Die A-dur Suite in Friedemann Bachs Klavierbuch' (Z.M.W., VII, Leipzig, 1924-25).
- 'Das Wesen des musikalischen Impressionismus' (Deutsche Vierteljahrsschrift für Literaturwissenschaft, VII, 1, Halle, 1929).
- 'Der Klassizismus Erik Saties' (Z.M.W., VII, Leipzig, 1929).
- 'Liszt als Vorläufer des musikalischen Impressionismus' ('Die Musik', XXI, Berlin, 1929).
- 'Morphologie der deutschen Romantik' ('Melos', XI, Mainz, 1932).
- 'Musikwissenschaft und Kulturkreislehre' ('Anthropos', XXXII, Vienna, 1937).
- 'Wandernde Liedweisen' eine Grundfrage volkskundlicher Musikforschung' ('Archiv für Musikforschung', II, 1, Leipzig, 1937).

E. B.

**DANCKERTS (Dankers, Dankerts), Ghiselin** (b. Tholen, Zeeland<sup>2</sup>, ?; d. ?).

Netherlands 16th-century singer, composer and theorist. Nothing is known of his youth and musical upbringing, but according to the Roman document to be mentioned presently

<sup>1</sup> 'Musical Memoirs', I, III.

<sup>2</sup> Then part of the principality of Liège.

he was a clerk at Liège at some time before he left for Italy. According to Baini he was at Naples before he joined the Papal Chapel in Rome about 1535, though he was not officially enrolled there until 21 Mar. 1538. In 1556 he advanced to the post of chamberlain. Having served the chapel under Paul III, Julius III, Marcellus II, Paul IV and Pius IV for nearly thirty years he retired with a pension in 1565, having previously been engaged to instruct the members of the Council of Trent in musical matters, probably in 1563, when church music came most prominently into the discussions.

Among Danckerts's works are a 6-part canon, 'Da pacem Domine', one for 5 voices dedicated to Paul III and printed at Naples in 1538, and one for 4 voices known as the "Chessboard Canon" owing to its alternating black and white notes. A motet of his composition, 'Lactamini in Domino', is included in Ulhard's 'Concentus octo . . . vocum' (Augsburg, 1545) and a 6-part motet, 'Tua est potentia', in the 'Selectissimae cantiones ultra centum' (Augsburg, 1540). Also two books of madrigals for 4, 5, and 6 voices are said to have been published by Gardano (Venice, 1559), and two madrigals, 'Fedel qual sempre fui' and 'Scarpello si vedra', are contained in the collection first published in 1555 by Barré of Rome.

Danckerts was one of those who adhered strictly to the old Netherland school and remained uninfluenced by the new art that had grown up around them. He gained great celebrity as judge in the dispute between two ecclesiastical musicians, Vicentino and Lusitano, upon the nature of the scales on which the music of their time was constructed. Danckerts was obliged to defend his verdict against Vicentino in a learned and exhaustive treatise on the matter in dispute, the original manuscript of which is preserved in the Vatican library in Rome. A full account of this controversy is given by Hawkins.

J. R. S. B., adds.

See also Artusi. Lusitano (dispute with Vicentino).

**DANCLA, Jean Charles** (b. Bagnères-de-Bigorre, 19 Dec. 1818; d. Tunis, 9 Nov. 1907).

French violinist, teacher and composer. He received instruction from Baillot at the Paris Conservatoire (1828) and ultimately himself became a professor at that institution (1857). He was the last representative of the old French school of violin playing.

Dancla was successful as a soloist in the Société des Concerts and elsewhere, and his quartet *soirées*, in which he was assisted by his younger brothers, Jean Pierre Léopold (1823-1895), violinist, and Arnaud-Philippe (1820-1862), cellist, enjoyed considerable vogue. As a composer he was equally successful, gaining many prizes, among them the Prix Chartier,

shared with Louise Farrenc, given for the composition of a piece of chamber music which should be the "nearest approach to classic masterpieces". Yet it cannot be said that the more ambitious among some 200 works he published are of enduring value. His gift was rather that of writing bright and graceful music and of writing it well for his instrument, his minor compositions for violin being very popular. His studies were of considerable value to teachers, especially those bearing the title 'Accentuation et ponctuation de l'archet'.

Dancla was the author of the following literary works: 'Les Compositeurs chefs d'orchestre' (1873); 'Miscellanées musicales' (1876); 'Notes et souvenirs' (1893, 1898, with catalogue of his works)

W. W. C. & M. L. P.

**DANCO, Suzanne** (b. Brussels, 22 Jan. 1911).

Belgian soprano singer. She received the whole of her musical education at the Brussels Conservatoire, where she carried off prizes and diplomas, not only for singing, but for pianoforte and the history of music. The exceptional breadth of her musical culture is shown by her command of many different styles: she is indeed one of the most accomplished and versatile of present-day singers. In opera she is best known for her Mozartian impersonations, notably of Fiordiligi and Donna Elvira; these have won applause throughout Italy as well as at the Festivals of Edinburgh, Glyndebourne and Aix-en-Provence. She has sung the part of Mimi at Covent Garden and the very different part of Marie in B.B.C. concert performances of Alban Berg's 'Wozzeck'; listeners to the B.B.C. will also remember her touching and musical *Mélanide*, a part which she sustains in the complete Decca recording of Debussy's opera.

Suzanne Danco is much in demand in London by the Third Programme for unusual music of all periods and schools, German and Italian as well as French. As a concert singer she excels in Debussy, Ravel and Berlioz; to German *Lieder* she brings clarity and intelligence rather than spontaneous warmth. Her versatility is all the more remarkable because her voice — a clear, cool, somewhat pale soprano — is not capable of any great variety of colour; but it has been admirably trained and is able to manage the roudles of Mozart as skilfully as the difficult intervals of Alban Berg.

D. S.-T.

**Dancourt, L. H.** See Gilher ('Foire de Bezons', incid. m). Gluck ('Rencontre imprévue', lib). Haydn ('Incontro improvviso', opera).

**DANDELOT, Georges (Édouard)** (b. Paris, 2 Dec. 1895).

French composer. At the Paris Conservatoire he obtained the prize for harmony in

1920 and for fugue in 1922, studying composition with Widor and later with Dukas and Roussel. On the foundation of the École Normale de Musique in Paris in 1919 he became a professor there, and in 1942 he joined the teaching-staff of the Conservatoire. He is also on the staff of the Lycée Lakanal and the Collège Féminin de Bouffémont, and professor at the Centre Universitaire Méditerranéen at Nice. He fought in the war of 1914-18 and received the Croix de Guerre in 1916.

Among Dandelot's compositions the oratorio 'Pax' for solo voices, chorus and orchestra gained him the first prize at the Exposition Internationale de Paris of 1937. He has also composed a 3-act opera, 'L'Ennemi', a 3-act *opéra-bouffe*, 'Midas', 17 songs from Pierre Louys's 'Bilitis', of which six have an orchestral accompaniment (1924-30), a 'Trio en forme de suite' (1930), 3 waltzes for two pianofortes (1931), a Symphony in D major, a Concerto for pianoforte and orchestra (1934), a Concerto for violin and orchestra, a string Quartet (1933), a Suite for pianoforte (1933), 3 duets for women's voices (1933) and a Sonatina for flute and pianoforte (1934).

Dandelot has also edited a number of works by Mouret, Clérambault, Destouches, Campra and Vivaldi for violin (or cello) and pianoforte, and he is the author of several educational works, including two sets of simple piano duets called 'En vacances' and 'Six Chants populaires bretons'.

A. H. (ii), rev. R. H. M.

**DANDO, Joseph** (Haydon Bourne) (*b.* London, 11 May 1806; *d.* Godalming, Surrey, 9 May 1894).

English violinist. He studied the violin under his uncle, Gaetano Brandi. In 1819 he became a pupil of Mori, with whom he continued about seven years. In 1831 he was admitted a member of the Philharmonic orchestra. For many years he filled the post of leader of the orchestras of the Classical Harmonists' and Choral Harmonists' Societies.

Dando was the first to introduce public performances of instrumental quartets. It is true that in the earlier days of the Philharmonic Society a quartet occasionally formed part of the programme, but no concerts consisting exclusively of quartets had before been given in London. The occasion on which the experiment was first tried was a benefit concert got up by Dando at the Horns Tavern, Doctors' Commons, on 23 Sept. 1835. Dando then formed a party consisting of Henry Blagrove, Henry Gattie, Charles Lucas and himself, to give regular series of quartet concerts, and they began their enterprise on 17 Mar. 1836, at the Hanover Square Rooms. They continued their performances annually until 1842, when Blagrove seceded from the party, upon which Dando

assumed the first violin, the viola being placed in the hands of John Loder. Thus constituted they removed to Crosby Hall, where they continued until the deaths of Gattie and Loder in 1853 broke up the party. Dando occupied a prominent position in all the best orchestras until 1875. He held the post of music master to the Charterhouse School from 1875 until within a short time of his death. W. H. H.

**DANDRIEU (d'Andrieu), Jean François** (*b.* Paris, 1682, *d.* Paris, 17 Jan. 1738).

French organist, harpsichordist and composer. He succeeded his uncle, Pierre Dandrieu, author of a book of Noels (*c.* 1720), as organist of the Paris church of Saint-Barthélemy. He was appointed organist of Saint-Merry on 28 Jan. 1704, and a member of the French chapel royal in 1721, replacing Buteigne. His successor in this post was Daquin.

Dandrieu composed three books of harpsichord pieces (1724-34), one of organ pieces, one of violin sonatas, one of trios for 2 violins and bass; 'Les Caractères de la guerre, ou Suite de symphonies . . .', also a book of instructions for harpsichord accompaniment ('Principes de l'accompagnement du clavecin'), which appeared in three editions. Many of his harpsichord pieces have been reprinted. E. V. d. S., rev.

BIBL.—BRUNOLD, P., Article in Rev. de Musical,

Aug. 1932.

See also Noël (suite of N's).

**Dane, Clemence.** See Addinsell (incid. m. for plays).

**DANEK, Adalbert (Wojciech).** See DANKOWSKI (WOJCIECH [ADALBERT]).

**D'ANGECOURT.** See ANGECOURT.

**D'ANGELL.** See ANGELL.

**D'ANGLEBERT.** See ANGLEBERT.

**DANICAN.** See PHILIDOR.

**DANIEL, Hermann Adalbert** (*b.* Cothen nr. Dessau, 1812, *d.* ?).

German theologian. He was professor in the University of Halle. His 'Thesaurus Hymnologicus' (5 vols., Leipzig) is a valuable work on the history of early church music and collection of hymns. M. C. C.

**DANIEL, Jean** (called *Maître Mitou*, *Miltou* or *Mihtou*) (*b.* Angers, ?; *d.* ?).

French 15th-16th-century organist and composer. In 1518 he was organist at the church of Notre-Dame at Nantes; in 1520-30 vicar and organist at Saint-Maurice, Angers. He was famous for his *noels*, of which he wrote both words and music. They are still sung by the people of Brittany. One of the two books of *noëls* which he wrote was republished in 1874. He also wrote a book of sacred songs, and some sacred songs in 4 parts are contained in French collective volumes. E. V. d. S.

**DANIEL (Danyel), John** (*b.* ? Somerset, *c.* 1565; *d.* ?; *c.* 1630).

English lutenist and composer. He was brother of Samuel Daniel the poet and son

of John Daniel, a music master who, according to Fuller, lived near Taunton and was "a man of harmonious mind". Samuel (*b.* 1562) was apparently the elder of the two brothers. John succeeded Samuel as inspector of the children of the queen's revels, and in Dec. 1625 he was a member of the royal company of musicians for the lutes. He was sole executor of the poet's will (P.C.C., 12, Soame) in 1619, and brought out an edition of his poetical works in 1623, dedicating them to Prince Charles.

Daniel took the B.Mus. degree at Christ Church, Oxford, on 14 July 1604. In 1606 he published a set of 20 songs under the title of 'Songs for the Lute Viol and Voice: Composed by I. Danyel, Batchelar in Musicke'.<sup>1</sup> They were dedicated "to M<sup>rs</sup> Anne Grene . . . daughter of S<sup>r</sup> William Grene of Milton, Knight". The first 18 are for solo voice with accompaniment of lute and bass viol, the next 2 are for 4 voices and treble and bass lutes, and the final number is a lute piece entitled 'Mrs Anne Grene her leaves bee greene'. Some of the songs are of greater length than was usual at the period, and in some instances two or three consecutive numbers form a single composition, as in the case of Dowland's 'Time's eldest son' 'Can doleful notes', Nos. 13 and 14 of the set, is treated with chromatic harmonies of an interesting character, but by this date several composers were treading the new paths which had first been explored some years earlier by Weelkes, Dowland and Farnaby.

E. H. F.

BIBL.—Judd, Percy, 'The Songs of John Danyel' (M. & L., XVII, 1936, p. 106).

See also Chromatic (mus. ex.).

Daniel, Samuel. See Ireland (J., song) Moeran (part-song).

**DANISH MUSIC.** See SAMFUNDET TIL UDGVELSE AF DANSK MUSIK.

**DANKERTS, Ghiselin.** See DANKERTS.

**DANKOWSKI, Wojciech (Adalbert)** (real name **Danek**) (*b.* ?, *c.* 1765; *d.* ?).

Polish violist and composer. He wrote many compositions for the church, mainly for mixed choirs, with an accompaniment of an instrumental ensemble and organ. His masses, vespers and motets were written for 5 to 12 voices, and his orchestra usually consists of 2 violins, viola, 2 clarini or sometimes 2 oboes, 2 horns, 2 flutes (rarely) and timpani.

C. R. H.

**DANKWART, Baltazar** (*b.* ?; *d.* ?).

Polish 16th–17th-century violin maker. He made many instruments on the model of the Brescian school. It is still uncertain whether his workshop was at Wilno, Cracow or Warsaw. The Warsaw Conservatory was in

possession of a violin made by Dankwart with a label in Polish which reads as follows: "Baltazar Dankwart we Wilnie 1603, Jego Król. Mości sluga" (Baltazar Dankwart at Wilno, 1603, His Majesty's servant). This violin, one of the very few specimens remaining in Poland, was destroyed during the second world war.

C. R. H.

**DANKWART, Jan** (*b.* ?; *d.* ?).

Polish 17th-century violin maker, probably son of the preceding. He was a pupil in violin making of Groblich, senior. One of the violins made by him and bearing the date 1633 has been in possession of the leader of the Poznań Philharmonic Orchestra.

C. R. H.

**DANNELEY, John (Feltham)** (*b.* Wokingham, Berkshire, 9 Mar. 1786; *d.* London, 1836).

English organist, teacher and theorist. He was the second son of a lay-clerk of St George's Chapel, Windsor. He studied under Samuel Webbe, Charles Knyvett, Woelfl and Charles Neate. He established himself at Ipswich as a teacher of music and became organist of the church of St. Mary of the Tower in that town. In 1816 he visited Paris and studied under Antoine Reicha. Danneley published in 1820 'Elementary Principles of Thorough-bass . . .'; in 1825 'An Encyclopaedia or Dictionary of Music'; in 1826 'A Musical Grammar'.

W. H. H.

**DANNING, Sophus Christian** (*b.* Copenhagen, 16 June 1867; *d.* Odense, 7 Nov. 1925).

Danish conductor and composer. He studied in Copenhagen and later at Sondershausen and Leipzig. After travelling in Italy, France and Germany, he lived for a time in Finland, afterwards taught in Copenhagen and in 1899 went to Norway with an appointment as conductor of the Bergen theatre. In 1907 he removed to Christiania, where he was conductor until 1911. He then returned to Denmark, where he spent his remaining years.

Danning's works include the operas 'Gustav Adolf', 'Elleskudt' and 'Kynthia'; the operetta 'Columbine'; incidental music for Oehlenschläger's 'Aladdin' and other plays, cantatas, symphonies (including one entitled 'Dante') and overtures, a violin Concerto, pianoforte pieces, songs, etc.

E. B.

**DANNREUTHER, Edward (George)** (*b.* Strasbourg, 4 Nov. 1844; *d.* Hastings, 12 Feb. 1905).

English pianist and writer on music of German descent. When five years of age he was taken to Cincinnati, U.S.A., where he learned music from F. L. Ritter. In 1859 he entered the Leipzig Conservatory, where he remained till 1863, under Moscheles, Hauptmann and Richter. From Leipzig he removed to London and became one of the

<sup>1</sup> Republished in 'The English School of Lutenist Song Writers'.



most prominent musicians of the metropolis, well known as a pianoforte player and teacher, littérateur and lecturer, and a strong supporter of progress in music. He was especially known as the friend and champion of Wagner. Perhaps his greatest service to English music was the personal friendship and encouragement, as well as the actual teaching, which he gave to Parry.

Dannreuther's first public appearance in England was at the Crystal Palace, on 11 Apr. 1863, when he played Chopin's F minor Concerto (for the first time in its entirety in England). He founded the Wagner Society in 1872 and conducted its two series of concerts in 1873 and 1874. He was also a warm promoter of the Wagner Festival in 1877, translated his 'Music of the Future' (1872) and others of the prose works, such as 'On Conducting', 'Beethoven', etc., and received Wagner at his house in Orme Square, Bayswater, during his stay in London. An interesting set of papers on 'Wagner and the Reform of the Opera' in the M.M.R. of 1872 was republished in 1904. He was the first to play the concertos of Grieg in A minor, Liszt in A major and Tchaikovsky in B $\flat$  minor (Crystal Palace, 1874 and 1876). He was appointed professor of the pianoforte in the R.C.M. in 1895.

While Dannreuther was an earnest apostle of the new school, he was no less zealous for old music, as is proved by the range of the programmes of his well-known chamber concerts, given at his house from 1874 to 1893, his own able interpretations of Bach and Beethoven, his lectures on Bach, Mozart, Beethoven, Chopin, Schumann and Wagner at the Royal Institution, and his article on Beethoven in 'Macmillan's Magazine' (July 1876). His treatise on 'Musical Ornamentation' (one of Novello's primers) was long a standard work on the subject. He was a valued contributor to the earlier editions of this Dictionary and the author of Vol. VI of the O.H.M. ('The Romantic Period'), published posthumously. Dannreuther's published compositions consist of two sets of songs and one of duets.

J. A. F.-M.

**DANNSTRÖM, (Johan) Isidor** (b. Stockholm, 15 Dec. 1812; d. Stockholm, 17 Oct. 1897).

Swedish singer and composer. He studied at the Academy of Music, Stockholm, 1826-29: singing with J. E. Nordblom, pianoforte with T. Bystrom and harmony with E. Drake. He then worked as a clerk in the Customs Office until 1836 and gave guitar and flute lessons to earn money for further musical education. He resumed his studies in harmony and counterpoint with E. Drake in 1835 and became a pupil in singing of Isak Berg, 1835-37. At this time he published his first song. In

1837-38 he studied theory of music with S. V. Dehn in Berlin and took singing lessons with Formi at Bergamo and Rubini in Paris, 1840-1841. He also went to Poland and to Vienna, where he met Franz Berwald. In 1841 he made his début as a singer at the Royal Theatre, Stockholm, and he sang there during the next three years, often with Jenny Lind and J. Gunther. He went to Paris to study with Garcia, 1844-45, and on his return to Stockholm taught many singers who later won fame. In 1849 he published a song method; in 1851 he was elected a member of the Academy of Music. He was conductor of the Harmonic Society in 1847-48; music critic to 'Dagligt Allehanda' and 'Aftenposten', 1848-49, and to 'Aftenbladet', 1854-55. In 1853-54 he travelled to America where he gave concerts and took singing pupils. He founded a musical-instrument warehouse in Stockholm in 1856, at which Emil Sjogren was later to become an assistant in order to earn a livelihood in his earlier years.

Dannstrom composed a number of songs and vocal duets, most of which were published between 1840-60. Many of his best-known songs (polskas) are of a florid type, more violinistic than vocal. Almost all the others are of folksong character. One collection was awarded a prize by the Society of Musical Art. He wrote music to short comedies. 'Skomakaren och hans fru', 1847, 'Herr och Fru Tapperman', 1848, 'Doktor Tarbaglia', 1851, and 'Lordens rock', 1861. His autobiography, dated Dec. 1895, gives a good picture of Swedish musical life in the 1840s and contains interesting references to Jenny Lind and Kristina Nilsson.

K. D.

BIBL.—DANNSTRÖM, I., 'Några blad ur Isidor Dannströms minnes anteckningar' (Stockholm, 1896).

**DANON, Oskar** (b. Sarajevo, Bosnia, 1913).

Yugoslav conductor and composer. After early training in Yugoslavia he completed his musical education at the Conservatory of Prague, where he graduated and obtained a doctor's degree in musicology. Until 1941 he was conductor of the Opera and of the Philharmonic Orchestra in Sarajevo, he was also artistic manager of the Avant-Garde Theatre there.

From 1941 till the end of the second world war he fought as a partisan soldier with the national liberating army of Yugoslavia. In 1945 he became director of the Opera in Belgrade and director of the Philharmonic Orchestra there. In addition to other compositions he has, since the end of the war, written many songs for massed voices and achieved a high degree of realism in his choral work 'Kozara', which reflects national strivings and emotions of the Yugoslav people at the time of their liberation struggles.

His other compositions include a Children's Ballet; choral works, a 'Symphonic Scherzo' for full orchestra; 'Improvisation' for flute, oboe and bassoon, Scherzo for pianoforte, many songs K. T.

**DANSBY, Cosby.** See MORRIS (HAROLD)

**DANSK MUSIK.** See SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK.

**Dante Alighieri.** See Ábrányi ('Paolo and Francesca', opera). Bantock (symph poem) Campo ('Divina commedia' for orch) Cartan ('Hommage à D' for chorus) Dalberg ('Beatrice', cantata). Danning ('Dante' Symphony). Davies (H. W., 'Divina commedia', choral fantasy). Foote ('Francesca da R', symph prologue) Foulds (concert opera on D.). Galilei ('Conte Ugolino', cantata). Gilson ('Francesca da R', orat). Godard (opera on D.) Gotz ('Francesca da R', opera) Granados ('Divina commedia', symph. poem). Hernried ('Francesca da R', opera) Indy ('Divine Comédie', projected symph. poem). Klenau (3 orch. fantasies on 'Inferno') Lusz (No. 109, Symphony, No. 161, pf fantasy). Lourié (Canzona for chorus & stgs). Mabellini (cantata). Maganini (Concerto for stgs) Mancinelli ('Paolo e Francesca', opera). Marenzio (settings of). Morlacchi ('Ugolino', scena, 'Francesca da R', opera). Nabokov ('Vita nuova', voice & orch.). Nápravník ('Francesca da R', opera). Nougues (opera on D) Philpot ('Dante and Beatrice', opera). Pierné ('Francesca da R' [Crawford's play], incid. m.). Pitt ('Paolo and Francesca' [S Phillips's play], do). Rakhmaninov ('Francesca da R', opera). Rossini ('Recitativo ritmato') Schoeck (song). Stanford (3 Rhapsodies for pf). Taneyev (S. I., song). Taudou ('Francesca da R', cantata). Tchaikovsky (do, orch. fantasy). Thomas (A, opera on D.) Tommasini (choral setting) Tritico (Puccini, 'Gianni Schicchi'). Verdi (2 choral works) Volbach ('Hymne an Maria', do). Wallace (Wm., 'Passing of Beatrice', symph. poem). Wolf-Ferrari ('Vita nuova', cantata). Woyrsch (symph prologue to 'Divina commedia') Zandonai ('Francesca da R', opera) Zingarelli (do, cantata).

BIBL.—PATTISON, BRUCE, 'Dante's Relation to Music' (M. & L., XVII, 1936, p. 47).

**D'ANTIQUIS.** See ANTIQUIS.

**D'ANTOINE.** See ANTOINE.

**D'ANTONI.** See ANTONI.

**DANTONS TOD** ('Danton's Death'). Opera in 2 parts (6 scenes) by Gottfried Einem (libretto by Boris Blacher and the composer, based on Georg Buchner's drama of the same name), produced Salzburg, Festival Theatre, 6 Aug. 1947.

**DANYEL, John.** See CHROMATIC (mus. ex.). DANIEL.

**DANYSZ, Kazimierz** (b. ?, 1840; d. ?, 1912).

Polish chorus master, pianist and composer. He was a pupil of E. Grell in Berlin. After his return to Poland he began organizing choral societies both at Poznań and Warsaw, and later, after the death of S. Niedzielski, he became conductor of the choral society Lutnia at Łódź (1895).

Danysz wrote several pianoforte pieces (Scherzo, Waltzes, Toccata), a violin Sonata, many solo songs and part songs, of which a ballad entitled 'Narzeczoną Iwa' ('The Lion's Betrothed'), composed in 1893, was frequently performed. C. R. H.

**DANZA, LA** (Cantata). See METASTASIO.

**DANZI.** German family of musicians of Italian origin.

(1) **Innocenz** (orig. **Innocente**) **Danzi** (b. Italy, c. 1730, d. Munich, 17 Apr. 1798), cellist. He entered the Mannheim orchestra on 29 May 1754, married a daughter of Carlo Giuseppe Toeschi and after the transfer of the electoral court from Mannheim to Munich in 1778 continued to play first cello until 1783, when he retired and his son took his place. Mozart met Danzi at Mannheim in 1777 and again at Munich in 1780, at the rehearsals of 'Idomeneo', and in his letter of 24 Nov. 1780 relates at some length the happenings at a concert of Mara's in which Danzi was used as a pawn in a game of musicians' intrigues.

(2) **Franziska Danzi** (b. Mannheim, 1756; d. Berlin, 14 May 1791), soprano singer and composer, daughter of the preceding (see LEBRUN).

(3) **Franz Danzi** (b. Mannheim, 15 May 1763, d. Carlsruhe, 13 Apr. 1826), composer, brother of the preceding. He studied with his father (1) and with Vogler. After the transfer of the electoral court from Mannheim to Munich he stayed with the small remainder of the famous orchestra at Mannheim (like Ignaz Franzl and the aged Holzbauer) and made his first successes as a composer for the new German national theatre there. He went to Munich only in 1783 to succeed his father on his retirement from the first cello desk. In 1790 he married the singer Margarete Marchand (4) and on a long leave of absence travelled with her in Germany and Italy. After their return to Munich Danzi became vice-conductor (under Winter) in 1798, but he retired from all duties after his wife's early death (1800). It was only seven years later that he took on a new appointment, as court conductor at Stuttgart, where he stayed until June 1812. His last years he spent in the same capacity at Carlsruhe.

As an opera composer Danzi is of historical importance as a forerunner of Weber and of romanticism. His comic operas 'Die Mitternachtsstunde' (1788) and 'Der Kuss' (1799) were regarded as far above the more popular *Singspiel* level, and the former at least was given in many theatres. Besides his works for the stage (listed below), Danzi wrote an oratorio, 'Abraham auf Moria' (Munich, 1811), Masses, Te Deums, Magnificats and other music for the church, much of which was published, as well as numerous songs and instrumental music. A thematic catalogue of 8 symphonies is contained in D.T.B., Vol. VII, Pt. ii (1906) and one of his chamber music (sonatas, trios, quartets, quintets, one sextet, altogether 50 works) in the same collection, Vol. XVI (1915), and a Quintet for woodwind, Op. 56 No. 2, was reprinted in Vol XV

The following is a list of his works for the stage (*Singspiele* unless otherwise indicated) :

Mannheim, 1780-82 'Der Wiederkauf', comedy with songs, not performed; 'Cleopatra', duodrama (30 Jan 1780); 'Azakia', (6 June 1780); 'Der Schiffbruch', incidental music (4 Mar 1781); 'Laura Rosetti' (15 Aug 1781); 'Die Rauber' (Schiller), incidental music (13 Jan 1782); 'Lanassa', incidental music (29 Dec. 1782).

Munich, 1785-1806 'Der Sylphe' (1785), not performed; 'Die Mitternachtsstunde' (Apr. 1788); 'Der Triumph der Treue' (Feb 1789); 'Der Quasi-Mann' (Aug. 1789); 'Der Kuss' (27 June 1799); 'El Bondonani' (1802); 'Wilhelm Tell' (Schiller), incidental music (11 Sept. 1806); 'Iphigenia in Aulis' (27 Jan 1807).

Stuttgart 'Eugen und Clara, oder Der Gartenschlüssel' (15 Mar 1812); 'Dido', melodrama (? 1817).

Carlsruhe. 'Rubezahl' (19 Apr 1813); 'Malwine' (orig called 'Die Wolfsjagd') (20 Dec 1814); 'Turandot' (based on Gozzi's play) (9 Feb. 1817); 'Die Probe' (Oct 1817); 'Abbe Lattaingant, oder Die Theaterprobe' (? new version of the preceding) (14 Sept 1820).

Of uncertain date is 'Deucalion et Pirrha', a French one-act opera, a manuscript vocal score of which is in the Paul Hirsch collection in the B.M.; it probably belongs to the period of Danzi's travels, c 1795.

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REIPSCHLAGER, E., 'Schubaur, Danzi und Poissal als Opernkomponisten', dissertation (Rostock, 1914).

(4) **Margarete Danzi** (born **Marchand**) (b. ? Frankfort o/M., 1768; d. Munich, 11 June 1800), soprano singer, wife of the preceding. She was the daughter of Theobald Marchand (1741-1800), a theatrical manager at Frankfort, Mannheim and Munich), and a pupil of Leopold Mozart, in whose house at Salzburg, together with her younger brother Heinrich Marchand (later a well-known violinist), she lived from 1781 until about 1785. She made her operatic début at Munich in the Carnival of 1787, as Ilaira in Vogler's 'Castore e Polluce', and in 1790 she married Franz Danzi. They both joined Guardasoni's opera company, travelling between Leipzig, Dresden and Prague, he as musical director and Margarete as leading soprano, and she was greatly admired in such parts as Susanna ('Nozze di Figaro') and Carolina ('Il matrimonio segreto') and particularly as Nina in Paisiello's opera of that title. Together with her husband she went to Italy, singing at Florence and Venice. After their return to Munich Margarete Danzi joined the new German company there in 1796. During those last four years of her short life she also brought out her first and only compositions, 3 sonatas, Op. 1 (thematic catalogue in D.T.B., Vol. XVI, 1915). As a girl she was a great friend of Mozart, who met her once more shortly after her marriage, during his last short stay at Munich, in Nov. 1790.

A. L.

**DAPHNE** (Opera). See STRAUSS (R.).

**DAPHNIS ET CHLOE**. See LONGUS.

**DAPHNIS ET ALCIMADURE** (Pastoral).

See MONDONVILLE.

**DAPHNIS ET CHLOÉ**. Ballet by Ravel (scenario after Longus, choreography by

Mikhail Mikhailovich Fokin), produced Paris, Théâtre du Châtelet, 8 June 1912.

**DAPHNIS ET CHLOÉ** (Opera & Operetta). See BOISMORTIER. OFFENBACH.

**DAQUIN (d'Aquin), Louis (Claude)** (b Paris, 4 July 1694; d Paris, 15 June 1772).

French organist and composer. He was a godson of the composer and harpsichord player Élisabeth Claude Jacquet de La Guerre, whose husband, the organist Marin de La Guerre, probably gave him lessons. He played before Louis XIV when only six years of age and was a prodigy. He studied composition with N. Bernier and organ with Louis Marchand, of whom he remained all his life a great admirer. He began his career at the age of twelve by replacing his godmother's husband at the Sainte-Chapelle and becoming organist at the chapel of the Petit Saint-Antoine (1706). In 1727 he competed successfully for the post of organist at the church of Saint-Paul with Rameau, who was rejected. He succeeded Marchand at the organ of the convent of the Cordeliers at the latter's death (1732) and became organist of the royal chapel on Dandrieu's death (13 Apr. 1739). Daquin held these two last posts until his death.

His first book of harpsichord pieces, which contain the famous 'Coucous', was published in 1735, his 'Nouveau Livre de noels pour l'orgue et le clavecin dont la plupart peuvent s'exécuter sur les violins, flûtes, hautbois . . .', 'œuvre II', is reprinted in Guilman's 'Archives des maîtres de l'orgue', Vol III (biography by A. Pirro). Most of these 12 pieces have organ-pedal parts, but these can easily be incorporated in the keyboard part. He also left a printed cantata, 'La Rose', and a large number of manuscripts: motets, organ pieces, fugues, trios, etc. It may be gathered from a contemporary opinion that Daquin's playing was remarkable for its unflinching precision and evenness.

His only son, Pierre-Louis d'Aquin de Château-Lyon (1720-96), wrote 'Lettres sur les hommes célèbres dans les sciences, la littérature et l'art sous le règne de Louis XV' (1752), 'Siècle littéraire de Louis XV, ou lettres sur les hommes célèbres' (1753).

M. L. F.

BIBL.—PIRRO, A., 'Les Clavecinistes' (Paris, 1924).

RAUGEL, F., 'Les Organistes' (Paris, 1923).

**DARABUKKEH**. An Egyptian drum with one head, the skin being stretched over an earthenware or wooden body with an open end.

F. W. G.

**DARDANUS** (Opera). See RAMEAU. SACHINI.

**DARGASON, THE**. An English country dance and folksong dating back to the 16th century at the latest. Holst used it in his 'St. Paul's Suite' for strings.

**DARGENT, Martin.** See MARTIN PEU D'ARGENT

**D'ARGIES.** See ARGIES.

**DARGOMIZHSKY, Alexander Sergeyevich** (b Tula, 14 Feb. 1813, d. St. Petersburg, 17 Jan. 1869)

Russian composer. He was born on a country property in the government of Tula, whither his parents had fled from their own home near Smolensk during the French invasion of 1812. It is a remarkable fact that this future master of declamation began to articulate only at five years of age. Dargomizhsky was educated in St. Petersburg. At six he received his first instruction on the pianoforte and two years later began the violin. At eleven he had already made some attempts at composition. His education completed, he entered, in 1831, the Control Department, but retired altogether from the government service four years later.

Dargomizhsky was of good family and mixed in fashionable society, where he became well known as an amateur pianist and as the composer of pleasing drawing-room songs. In 1833 a chance meeting with Glinka gave a more serious impulse to his musical talents. Dargomizhsky was nine years younger than the composer of 'A Life for the Tsar', yet for a time these two stood side by side, isolated figures in the Russian musical world. Taken together they make up the sum-total of the national character. Glinka had the versatility and spontaneity we are accustomed to associate with the Slav temperament; Dargomizhsky had not less imagination, but was more reflective. Glinka's music is idealistic and lyrical; Dargomizhsky's realistic and dramatic. Glinka was not devoid of wit, but Dargomizhsky's humour is full-flavoured and racy of the soil. Glinka lent Dargomizhsky the famous note-books containing the exercises in harmony which he had worked out with Dehn in Berlin. This was all the theoretical training Dargomizhsky ever received, but it so far strengthened his technical knowledge that he set to work on an opera, 'Esmeralda', for which he used the French libretto written by Victor Hugo on his own 'Notre-Dame de Paris' for Louise Bertin, whose setting was produced in Paris in 1836. Completed and translated into Russian in 1839, this work was not accepted by the directors of the Imperial Opera until 1847.

Although these eight years of suspense undoubtedly discouraged Dargomizhsky and retarded his development, he still had courage to devote himself entirely to music. 'Esmeralda' is light opera in the style of Auber or Halévy, but in the dramatic scenes there is already some evidence of that "language of truth and force" which he afterwards developed in his *magnum opus*, 'The Stone

Guest'. A cantata on Pushkin's dramatic poem 'The Triumph of Bacchus', begun in 1843 and transformed into a ballet-opera in 1848, was given in Moscow in 1867. Dargomizhsky's letters, highly interesting and full of thought, written during a short visit to Paris in 1844-45, show that his views of music were greatly in advance of his time, and free from the influence of popular decree.

'Russalka' ('The Watersprite'), set to Pushkin's attempt at a libretto, was a far stronger work than 'Esmeralda'. It was first performed at the Maryinsky Theatre, St. Petersburg, in 1856, but proved too novel in form and treatment to please a public infatuated with Italian opera. Besides adding the element of humour to national opera, Dargomizhsky made a special feature in 'Russalka' of melodic recitative, in which he altogether surpassed Glinka as regards emotional expression.

The comparative failure of 'Russalka' discouraged the composer from undertaking any new operatic work between 1856 and 1860; but this period was devoted chiefly to song writing, a form of art in which he excelled all his Russian predecessors. His songs are extraordinarily varied in style and contents. He left a long series of graceful and elegiac songs, and some inimitably humorous ones, in which he satirizes the follies and vanities of the *technomsk*, the Russian official. In his Oriental songs he is not content with mere local colour and tricks of style, but breathes the very spirit and passion of the East ('An Eastern Song', 'I think that thou wert born for this' and 'O Maid my Rose'). Wonderful laconic force and stirring emotion characterize his great dramatic ballads ('Knight-Errant' and 'The Old Corporal'), and it is not too much to compare them to the ballads of Schubert and Schumann. In 1864 Dargomizhsky went abroad, taking with him the scores of 'Russalka' and of three highly original orchestral fantasies: the Little Russian 'Kazachok', a Russian legend, 'Baba-Yaga', and the 'Fantasy on Finnish Themes'. In France and Germany he was unable to obtain a hearing; but in Belgium, then — as later — hospitably disposed towards the Russian school, his music was enthusiastically received. During this journey the composer spent a few days in London and was favourably impressed by the capital.

On his return to Russia Dargomizhsky became closely associated with Balakirev and his disciples, and took a leading part in the formation of a national and progressive school. Under the more liberal reign of Alexander II, the period between 1860 and 1870 was characterized by new ideals, new standards and freer modes of expression, alike in literature and in art. In Russia, at least, the desire for artistic

reform was the logical accompaniment of a similar impulse in the political and social world. The programme of the new school, which was its formal protest against an exaggerated respect for tradition, is set forth in detail in Cui's pamphlet 'La Musique en Russie'. A similar dissatisfaction with the accepted forms of opera was also being expressed by Wagner. But the Wagnerian programme was in many respects contrary to the Russian taste and temperament. The new school did not hold with the primary importance which the German master gave to the orchestra; but for them, too, there existed a special means of salvation from all that had become jejune and staled by convention: Glinka, out of the primitive elements of the folk music, had created a new and polished musical idiom which every Russian could understand. Each member of the new school endeavoured to work out the principle of reformation for himself, guided, however, by the dominant idea that the human voice should remain the interpreter of the composer's intention, while the orchestra should be regarded as a means of supplementing and enhancing the vocal music.

Guided by these principles, Dargomizhsky created his last opera, 'The Stone Guest', which has been not inaptly called "The Gospel of the New School". This work represents the final stage of his development, when he had come to use with great power and facility the realistic language of 'Russalka' and of his finest songs. But in following out his own dictum that "the sound must express, or echo, the word", he evolved a new operatic form which necessitated the abandonment of the traditional divisions. Lenz described this opera as "a recitative in three acts". It would be truer to say that the characters express themselves in that "melos" or "mezzo-recitative" which is neither song nor speech, but the connecting link between the two. Dargomizhsky's respect for "the word" and his passion for realistic expression had led him, by completely independent methods, to a reformation as radical as that of Wagner himself. The story of Don Juan, as told by Pushkin, agrees only in its broad outline with Mozart's libretto; but it gains in dramatic force in the hands of a great poet. Dargomizhsky set the text precisely as it originally stood, and although this tends to a lack of scenic variety, there is a compensating intensity of emotional interest, while the psychological delineation is subtle and profound. Dargomizhsky on his deathbed entrusted the instrumentation of his opera to Rimsky-Korsakov, who carried it out in strict accordance with his directions.

The composer had fixed 3000 rubles (about £330) as the price of his work, but an

antiquated law made it illegal for a native composer to receive more than £160 for an opera. At the suggestion of Vladimir Stassov the sum was raised by public subscription, but 'The Stone Guest' was not performed till 1872. It did not appeal to a public accustomed only to Italian *cantilena*. The ideals which it embodied have exercised considerable influence upon the subsequent development of national opera, but 'The Stone Guest' itself never became popular. In spite of its sobriquet, this "Gospel" has never been accepted in its entirety. Borodin and Mussorgsky revered it, but neither conformed strictly to its principles; while Cui, Rimsky-Korsakov, Glazunov and Liadov gradually drew away from this work, which once seemed destined to be the rallying-point of the entire Russian school. Yet faithful adherents of 'The Stone Guest' still believe that they may witness its vindication and triumph.

R. N., rev.

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 'The Stone Guest', in 'Studies in Russian Music' (London, n.d.), p. 68.  
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#### CATALOGUE OF WORKS

##### OPERAS

- 'Esmeralda' (libretto by composer, trans. from Victor Hugo's French lib. based on his own novel 'Notre-Dame de Paris'), 4 acts, prod. Moscow, 17 Dec. 1847.  
 'The Triumph of Bacchus', opera-ballet (lib. by Pushkin), 1 act (2 scenes), prod. Moscow, 1867.  
 'Russalka' (lib. by composer, based on Pushkin's dramatic ballad), 4 acts, prod. St. Petersburg, 16 May 1836.  
 'Rogdana', fairy opera (unfinished).  
 'Mazepa', (unfinished. duet for Orlik and Kochubey only).  
 'The Stone Guest' (Pushkin's dramatic poem, set unaltered), 3 acts, prod. (posthumously) St. Petersburg, 28 Feb. 1872.

##### ORCHESTRAL WORKS

- 'Kazachok'.  
 Fantasy 'Baba-Yaga'.  
 Fantasy on Finnish Themes.

##### PIANOFORTE DUET

- 'Tarantelle slave'

##### VOCAL WORKS, SONGS, ETC.

- 13 Duets.  
 3 Trios.  
 2 Quartets.  
 12 Trios or Choruses (The 'Petersburg Serenades' About 90 Songs for voice & pf. accompaniment).

**DARKE, Harold (Edwin)** (b. London 29 Oct. 1888).

English organist, conductor and composer. He was educated at the R.M.C. in London, where he held a scholarship for organ under

Parratt and composition under Stanford, and won the Tagore Gold Medal. He became organist of Emmanuel Church, West Hampstead (1906) and subsequently of St James's, Paddington, while he was assistant to Walford Davies at the Temple Church.

In 1916 Darke entered upon an important and lasting phase of his career by becoming organist of St. Michael's Church, Cornhill, which he made a centre of musical activity in the City of London, both by his midday organ recitals and by the periodic choral festivals given by the St. Michael's Singers (a mixed choir of some 80 voices). Darke is regarded as one of the finest English organists. His recitals at St. Michael's have included the whole series of Bach's organ works and a very large repertory of other works in which English masters from the Elizabethans to the present day have been prominent.

The choral festivals included a wide range of music from the less-known cantatas of Bach to the works of Parry, Vaughan Williams and other modern composers. In the autumn of 1924 a four days' festival was concluded with Bach's Mass in B minor, given in the church of St. Martin's-in-the-Fields in order that a larger congregation might be accommodated. The City of London Choral Union (200 voices) was founded under Darke's direction for the purpose of giving choral music by city workers on a larger scale and in secular surroundings. Its first concert was given at the Bishopsgate Institute in Apr. 1925. Darke is a Fellow, member of the council of and examiner to the Royal College of Organists, and a member of the teaching staff of the R.C.M.

The festivals of the St. Michael's Singers were continued annually in an unbroken series until the sixteenth, after which they were interrupted by the second world war, and they have covered a wide field of choral music. In the spring of 1938 Darke made a successful recital tour as an organist in the U.S.A. and Canada. In the autumn of that year a short work for chorus and orchestra, 'An Hymn of Heavenly Beauty', was given its first performance at the Worcester Festival.

Darke's compositions, generally serious and reflective in character, exhibit a high type of musical sensitiveness. Among unpublished works are a cantata, 'The Beatitudes', a Symphony, 'Switzerland', chamber music and pianoforte works. The published compositions include:

#### CHURCH MUSIC

Te Deum, Benedictus and Jubilate, F ma.  
Magnificat and Nunc Dimittis, F ma  
Communion Service, F ma.  
Magnificat and Nunc Dimittis, A mi.

#### CHORAL WORKS

'As the leaves fall', for women's voices & orch.

'Ye watchers and ye holy ones', for women's voices & orch.  
'The Kingdom of God', for soprano, chorus & orch.  
'Ring out ye crystal spheres', for chorus & orch or organ.  
Harvest cantata 'The Sower'  
'O Lord Thou art my God' (written for Sons of the Clergy Festival, St Paul's Cathedral, 1931).  
'An Hymn of Heavenly Beauty', for chorus & orch. (1930).

#### PIANOFORTE MUSIC

'Five Miniatures'

#### ORGAN MUSIC

Rhapsody.  
3 Chorale Preludes.  
'A Fantasy.'  
Andantino (for Parry's 'Little Organ Book').  
Also songs, part songs, &c

H. C. C.

**Darley, George.** See Anson (songs). Quilter (part-song).

#### DARMSTADT HOLIDAY COURSES.

See ADDENDA, Vol. IX, p. 573.

**DARNTON, (Philip) Christian** (b. Leeds, 30 Oct. 1905).

English composer. He was educated at Cambridge and received his musical training in London at the Matthay School (1922) and the R.C.M. (1927). Among his teachers were Benjamin Dale, Charles Wood, Gordon Jacob and Max Butting (Berlin). After finishing his studies in 1929 he became music teacher at Stowe School, and he was assistant editor to Edwin Evans of 'The Music Lover' from 1930 to 1934. His output of compositions, mostly commissioned, is fairly large. He has written several film scores, incidental music for a number of Old Vic. play productions, and a book 'You and Music' published in the 'Pelican' series in 1940. In addition he has worked as a lecturer on music for various educational organizations. Many of his works remain in manuscript, but nearly all have been performed in Britain or abroad. His string Quartet was done at Zurich in 1935, his 'Five Pieces for Orchestra' at the Warsaw International Festival in 1939 and his Symphony No. 3 at Glasgow in 1945. In 1951 he entered an opera, 'Fantasy Fair' (libretto by Randall Swingler) for the Arts Council award. A cantata, 'Jet Pilot', for baritone, chorus and strings has words by the same poet.

Darnton's published works are as follows: 'Five Pieces for Orchestra', 'Stalingrad' Overture, Symphony No. 3, 'Sinfonietta' for chamber orchestra; 'Cantilena' for string orchestra; pianoforte Concerto; Concerto for viola and strings; Concertino in C major for pianoforte and strings; 'Swan-song', five poems by Robert Nichols, for soprano and orchestra; 'Epic Suite' for violin and pianoforte. There are also a considerable number of unpublished chamber works. C M. (iii).

**DART, (Robert) Thurston** (b. London, 3 Sept. 1921).

English musicologist. He attended Hamp-

ton Grammar School in 1933-39, studied at the R.C.M. in London from 1938 to 1939, when he entered London University, where he took the B.A. (Mathematics) in 1942. Later, after a course under Charles van den Borren in Brussels in 1945, he became assistant lecturer in music at Cambridge in 1947 and took the M.A. there in 1948. During the second world war he was engaged in operational research with the R.A.F. in 1942-45, and he was mentioned in despatches in 1945. From that year onwards he did admirable work as a professional harpsichordist as well as in musical research, in which he has already made valuable contributions, especially by the study of old music. In 1946 he began to edit various works for the recorder, and he has been the editor of the 'Galpin Society Journal' from its inception in 1948. He is also secretary of the 'Musica Britannica' editions. Contributions of his have appeared in the 'Proceedings of the Royal Musical Association', 'Music & Letters', the 'Revue Belge de Musicologie', etc. An admirably scholarly book, 'The Interpretation of Music', appeared in 1954

E. B.

**DARWISH MUSIC.** See SUFI AND DARWISH MUSIC

**DASER, Ludwig** (b. Munich, c. 1525, d. Stuttgart, 27 Mar. 1589).

German composer. He received his education and musical training in the Bavarian vocal chapel (*Hofkantorei*). In 1552 he became court *Kapellmeister*, but was pensioned in 1559, probably on account of his Protestant faith, and was succeeded by Lassus. He continued to live at Munich for some years afterwards, until he accepted another post at the Lutheran court of Württemberg at Stuttgart, where he was appointed *Kapellmeister* on 8 Jan. 1572, a post he held until his death. But his Munich pension was not withdrawn, and in 1578 he published at Munich a setting of the Passion for 4 voices, which he dedicated to Duke Albert in gratitude, as he says, for the singular clemency shown him and for many exceptional kindnesses. A pension was still allowed by the Bavarian court to Daser's widow as late as 1601.

Most of Daser's compositions, masses, motets, etc., remained in manuscript. A 4-part Passion music (1578) and a fugue (also motets) in J. Paix's organ-book (1594) were published at Munich, and an organ piece in Woltz, 'Nova Musices . . .' (1617)

E. v. d. s.

BIBL.—KELLOGG, KING, 'Die Messen von Ludwig Daser' (Munich, 1938).

**DASH.** The sign of *staccato*, written thus (1) and placed under or over a note to indicate that the duration of the sound is to be as short as possible, the value of the note being completed by an interval of silence; for example:



A round dot (•) is also used for a similar purpose, but with the difference that notes marked with dots should be less *staccato* than those with dashes, being shortened about one-half, thus:



This distinction, which is enforced by such teachers as Clementi and Czerny, is often ignored by modern editors of classical compositions, and it is remarkable that in such valuable and conscientious editions of Beethoven's works as those of Hans von Bulow ('Instructive Ausgabe', Stuttgart), Pauer (London) and others, only one sign should have been employed for the two effects. That Beethoven himself considered the distinction of importance is proved by various corrections by his hand of the orchestral parts of the seventh Symphony, still extant, and also by a letter written in 1825 to Carl Holz, in which he expressly insists that "• • • and • • • is not a matter of indifference." See Nottebohm's "Beethoveniana", No 25, in which extracts are given from several of Beethoven's works, with the signs of *staccato* as originally marked by himself.

F. T.

**DASSOUICY, Charles d'.** See ASSOUCY, CHARLES D'.

**DAUBE, Johann Friedrich** (b ? Cassel, c. 1730; d. Augsburg, 19 Sept. 1797).

German theorist and composer. In his "Generalbass in drey Accorden" (1756) he proves himself a musician of advanced ideas, similar to Rameau. He wrote two other books on composition and composed some symphonies, sonatas and lute pieces.

E. v. d. s

**Dauberval.** See Ballet.

**DAUBLAINE & GALLINET.** French organ builders established in Paris in 1838 as Daublaine et Cie. In 1839 Louis Gallinet (b. Rouffach, Alsace, 1797), member of an old Alsatian family of organ builders and successor to the organ builder Somer, sold his house to Daublaine, becoming partner for five years. But he brought bad fortune to the house, for in 1844, in a fit of rage excited by some dispute, Gallinet destroyed all the work which he and his partners had just added to the organ at Saint-Sulpice. After this feat he retired to Cavallé's factory as a mere journeyman. Shortly before 1844 the firm was re-established as Girard et Cie, with Barker as foreman from 1842. Under him the Saint-Eustache organ, destroyed by fire in 1845, was rebuilt, and that



of Saint-Sulpice restored (1844-46). The firm became Ducroquet et Cie in 1845, the new organ built at Saint-Eustache was exhibited in London, at Hyde Park, in 1851, obtaining a Council medal and the decoration of the Legion of Honour. In 1855 Ducroquet (*d. Varennes, Somme, 19 July 1877*) was succeeded by a limited company, and that again by Merklin, Schutze et Cie from Brussels, who managed their predecessors' branches in Paris and Lyons. The business was afterwards carried on by Merklin alone until his death at Nancy, 10 July 1905, with the principal factory at Lyons and a branch in Paris. It became afterwards the Société Guttchenritter & Decoq (1899), the mark of which was sold to Fortin. The firm has ceased to exist as a factory.

v. de P., adds. M. L. P.

**BIBL.**—**PIERRE, CONSTANT**, 'Les Facteurs d'instruments de musique; les luthiers et la facture instrumentale' (Paris, 1893)

**Daudet, Alexis**. See Boieldieu ('*Dame invisible*'), list.

**Daudet, Alphonse**. See Bizet ('*Arlésienne*'), *passim* Cilea ('*Arlésiana*'), opera) Debussy ('*Chanson d'un fou*'), song) Franck (C.), song & 2 duets) Massenet ('*Sapho*'), opera). Milhaud ('*Tartarin de Tarascon*', film). Pessard ('*Tartarin sur les Alpes*'), opera) Porrimo ('*Tartarin de Tarascon*', overture).

**Daudet, Lucien**. See Milhaud ('*Catalogue de fleurs*', voc. chamber m.).

**DAUGHTER OF THE REGIMENT, THE** (Donizetti). See **FILLE DU RÉGIMENT, L'A.**

**Daumer, G. F.** See Brahms (18 songs, 'Liebeslieder', 2 sets & 1 other 4tet, 1 canon).

**DAUNEY, William** (*b. Aberdeen, 27 Oct. 1800; d. Georgetown, Demerara, 28 July 1843*).

Scottish musical scholar. He was the son of William Dauneay of Falmouth, Jamaica. He began his education in London, at Dulwich College, and completed it at the University of Edinburgh. On 13 June 1823 he was called to the Scottish Bar. He found in the Advocates' Library at Edinburgh a manuscript collection of music, written between 1614 and 1620 and known as the Skene Manuscript. It consisted of 114 English and Scottish ballad, song and dance tunes written in tablature. This manuscript Dauneay deciphered and published in 1838 in a quarto volume under the title of 'Ancient Scottish Melodies from a Manuscript of the Reign of James VI'. He accompanied it with a long and ably written 'Dissertation Illustrative of the History of the Music of Scotland' and some interesting documents. The work is valuable as showing the (probably) earliest versions of such tunes as 'The Flowers of the Forest', 'John Anderson my jo', 'Adieu, Dundee', etc. Shortly after 1838 Dauneay left Scotland for Demerara, where he became Solicitor-General for British Guiana.

W. H. H.

**DAUPRAT, Louis François** (*b. Paris, 24 May 1781; d. Paris, 17 July 1868*).

French horn player and teacher. As a

boy he was a chorister at Notre-Dame in Paris, entering the Institut National de Musique (the immediate forerunner of the Conservatoire) in 1794 as a pupil of Kenn, principal *cor-basse* at the Opéra. When the Conservatoire opened as such three years later, Dauprat continued his studies there with Kenn, who had been appointed principal *cor-basse* professor. At the end of his first year (1798) he was awarded a *premier prix* — the first ever given for the horn. The silver-mounted horn by Raoux he received on this occasion is preserved in the museum of the Paris Conservatoire.

In 1799 he joined the band of the Consular Guard and went through the Italian campaign of 1800. Returning to Paris he obtained his discharge from the army and re-entered the Conservatoire to study harmony under Catel and composition under Gossec. Later he studied under Reicha, whose wind quintets he edited during the years of his retirement.

After two years as solo horn at the theatre of Bordeaux he returned once more to Paris to succeed Kenn at the Opéra, becoming solo horn in 1817 on the retirement of F. Duvernoy. This position he held until Véron took over the direction of the Opéra in 1830, when he refused to accept the terms of the new contract offered to him and resigned.

From 1802 until 1816, when Duvernoy retired and Dauprat succeeded him, he held the post of honorary assistant professor at the Conservatoire, becoming sole professor in 1817 when Donnich also retired. Dauprat retired in his turn in 1842.

He was one of the founders of the Société des Concerts du Conservatoire in 1828, remaining in the orchestra as principal horn until 1841; also a member of the private bands of Louis XVIII and Charles X (1816-1830), and of Louis-Philippe (1832-42). He then withdrew completely from public musical activities and went to live with a married daughter in Egypt, where he remained, except for an occasional visit to Paris, until shortly before his death in 1868.

Dauprat was of a modest and retiring disposition, and the limelight had no attraction for him. In spite of early and considerable successes at the Odéon and other concerts, he soon renounced the prominence of the soloist for the anonymity of the orchestra. Towards the latter part of his career he would take part in chamber music only when among friends. Probably no musician of his standing ever aroused less jealousy among his colleagues or was more highly esteemed by them than Dauprat, whose life from beginning to end was a model of industry and modesty.

As a teacher Dauprat was supreme, and for educational value no horn tutor has ever even approached his '*Méthode de cor-alto*

et de cor-basse', though a century and a quarter have elapsed since its publication. He tried very hard to get the terms "cor-alto" and "cor-basse" adopted in place of "premier cor" and "second cor", on the ground that though the difficulties with which the *cor-basse* had to contend were at least as great as if not greater than those of the *cor-alto*, the term "second" cor carried an implication of inferiority. In this he was unsuccessful, and logically his case was weak; most of the best "first" horns, including himself, belonged to the *cor-basse* category.

Many of Dauprat's pupils had distinguished musical careers, among them being Meifred, champion and improver of the valve horn in France; Baneux, of the Opéra-Comique and the Gymnase Musical Militaire; Gallay, the distinguished virtuoso who succeeded his master as professor at the Conservatoire; J. F. Rousselot, well known in England in the 1840s as a performer at the Philharmonic and Musical Union concerts, and later solo horn at the Paris Opéra; and Pagus, who went to London with Jullien and stayed on to become one of the outstanding orchestral players of his day and London agent for Labbaye-Raoux horns.

In addition to his 'Méthode' Dauprat published a number of excellent studies with detailed instructions as to their performance and often with a figured-bass accompaniment. He also published many horn solos and duets, while his unpublished compositions included symphonies and works for the theatre. He left a manuscript 'Cours d'harmonie et d'accompagnement de la basse chiffrée et non chiffrée de la mélodie sur la basse', and an analytical theory of music for the use of schools. A full list of his works is given by Fétis (*Biogr. Univ.*, art. Dauprat). R. M. P.

**DAUSSOIGNE-MÉHUL, Louis Joseph** (b. Givet, Ardennes, 10 June 1790; d. Liège, 10 Mar. 1875).

Netherlands composer. He was the nephew and later became the adopted son of Méhul. He was admitted to the Paris Conservatoire in 1799 and studied the pianoforte with Adam, harmony with Catel and composition with his uncle and Cherubini. In 1807 he gained a second and in 1809 a first prize for composition. He finished his studies in Italy, but returned to Paris and in 1816 was appointed professor of harmony at the Conservatoire. His first operas, 'Robert Guiscard', 'Le Faux Inquisiteur' and 'Le Testament', found no acceptance at the theatres, but at last 'Aspasie et Périclès' was produced at the Opéra on 17 July 1820. He wrote recitatives for Méhul's 'Stratonice', performed in this version on 20 Mar. 1821, and completed his unfinished 'Valentine de Milan', produced at the Théâtre Feydeau on 28 Nov. 1822. His own

last opera, 'Les Deux Salem', was produced at the Opéra on 12 July 1824. He then left Paris and became director of the Conservatory of Liège, where he spent the rest of his life, resigning his post to Étienne Soubre in 1862. César Franck was among his pupils at Liège. Apart from his operas Daussaigne wrote a choral symphony 'Une Journée de la Révolution' and a Cantata for the reception of Grétry's heart in 1823. He also contributed various articles, mainly of a pedagogic nature, to the 'Bulletins de l'Académie'.

E. v. d. s., adds.

See also Méhul (completion of 'Valentine de Milan').

**DAUVERGNE, Antoine** (b. ? Clermont-Ferrand, 3 Oct. 1713; d. Lyons, 11 Feb. 1797).

French violinist and composer. He was probably instructed by his father, Jacques Dauvergne, "player of instruments" and first violinist at the Concert de Moulins (Bourbonnais). According to La Borde ('Essai sur la musique ancienne et moderne') Antoine Dauvergne became leader of the orchestra at the Concert de Clermont-Ferrand. This is not absolutely proved, but his living there is certified. In 1739 he went to Paris, was admitted to the Musique de la Chambre the same year, and to the Opéra orchestra in 1744. From 1739 to 1752 his compositions were only instrumental: 'Divertimenti a tre', violin sonatas with a bass (Opp. 1, 2, 1739), two sets of 'Concerts de symphonies' (Opp. 3, 4, 1751). His music is deeply influenced by that of Locatelli and other Italians; it also reflects certain characteristics of the so-called school of Mannheim, then known in Paris.

As a dramatic composer Dauvergne claims our attention with 'Les Amours de Tempé', a ballet (Opéra, 1752), and a certain number of operas, of which some are arrangements of older works by Colasse, Campra, etc., and others original ones. His greatest success was unquestionably the production of 'Les Troqueurs,' interlude in 1 act, words by Jean Joseph Vadé, after La Fontaine (Opéra-Comique, July 30, 1753). The historic importance of this piece lies in the fact that it was one of the first French works conceived in the form of the Italian intermezzo, with musical recitative instead of the usual spoken dialogue. It was followed on 13 Nov. of the same year, before the court at Fontainebleau, by 'La Coquette trompée,' to a libretto by Charles Simon Favart, which was revived at the Opéra in Paris as the third act of a 4-act opera-ballet, 'Les Fêtes d'Euterpe,' on 8 Aug. 1758. Earlier that year, on 14 Feb., the same theatre had brought out 'Énée et Lavinie,' an opera in 5 acts to a libretto by Bernard de Fontenelle, which was very successful.

Dauvergne became one of the directors of

the Concert Spirituel in 1762, and he composed a series of motets, the greater part of which was performed there. Already in charge of two important posts in the royal music, he was composer to the king and master of his chamber music (1755). He became Surintendant on 25 Dec. 1764 and finally three times manager of the Opéra, between 1770 and 1790. He was the last director of the Royal Opera, where Gluck's works were revealed to the French public. M. L. P., adds.

BIBL.—LA LAURENCIE, L. DE, 'Deux Imitateurs français des bouffons: Blavet et Dauvergne' ('L'Année musicale', 1912).

'L'Ecole française de violon . . .' (Paris, 1923), Vol. II.

See also Contredanse (use of). Duni (E. R., parody). Hérold (new setting of 'Troqueurs' lib.). Rébel (collab. in adds. to Lully's 'Persée').

**D'AUXCOUSTEAUX.** See AUXCOUSTEAUX.

**DAVAUX, Jean Baptiste** (b. La Côte Saint-André, Isère, c. 1737; d. Paris, 22 Feb. 1822).

French composer. He went to Paris about 1760 and composed symphonies in the new style of the Mannheim school. His numerous symphonies, concertos, quartets, duets, etc., were published in Paris, London and Amsterdam. He wrote two operas for the court at Versailles, 'Le Bonheur mattendu' and 'Les Trois Tuteurs' (both 1785), which were afterwards given in Paris as 'Théodore' in 1785 and 'Cécilia' in 1786. He invented a metronome. M. L. P. adds.

**Davenant, Charles.** See Purcell (4, 'Curce', incid. m.)

**Davenant, William.** See Banister (J., 'Man's the Master' & 'Curce', music for). Coleman (1 & 3, 'Siege of Rhodes'). Cooke (H., do.), Dorset Garden Theatre. Hudson (G., 'Siege of Rhodes'). Lawes (2, do.). Lawes (4, 'Triumph of Prince d'Amour', masque). Lincoln's Inn Fields Theatre. Locke ('Siege of Rhodes'; 'History of Sir Francis Drake', incid. m.). Marsh (A., sen. songs for 2 plays). Morgan (? incid. m. for play). Reizenstein ('Voices of Night', choral work). Richard ('Salmacida spolia', masque). Siege of Rhodes (lib.).

**DAVENPORT, Francis William** (b. Wilderslowe nr. Derby, 9 Apr. 1847; d. Scarborough, 1 Apr. 1925).

English composer. He was educated at University College, Oxford. He studied music under Sir George Macfarren, whose only daughter he married; was appointed a professor at the R.A.M. in London in 1879, and subsequently examiner for the local examinations in connection therewith. In 1882 he was appointed a professor at the G.S.M. Davenport's book on harmony has been widely used. His compositions include:

Symphony No. 1, D mi. (1st Prize at Alexandra Palace Competition, 1876).

Symphony No. 2, C ma.

Overture to Shakespeare's 'Twelfth Night' (Viard-Louis concerts, 1879).

Prelude and Fugue for orch. (Crystal Palace, 1 Nov. 1879).

Trio, B♭ ma., for vn., cello & pf. (St. James's Hall, Popular Concert, 31 Jan. 1881).

6 Pieces for cello & pf.

4 Pieces for cello & pf.

Davenport's theoretical books were: 'Elements of Music' (1884), 'Elements of Harmony and Counterpoint' (1886) and 'Guide for Pianoforte Students', with Percy Baker (1891).

A. C.

**DAVEY, Henry** (b. Brighton, 29 Nov. 1853; d. Hove, Sussex, 28 Aug. 1929).

English musicologist and pianist. He acquired the first rudiments of music through the Tonic Sol-fa method and was in business for some years. He studied for three years from 1874 at the Leipzig Conservatory, principally the pianoforte and musical theory under Reinecke, Jadassohn, Richter and Weidenbach. He returned to Brighton in 1877 as a teacher and journalist, and was for many years librarian to the Brighton and Sussex Historical Society. He retired from practical music in 1903.

A scholar and the author of several books (principally on musical history), Davey did a great service to early English music by his research work in libraries. He prepared a catalogue of the R.A.M. Library about 1901, when in conjunction with J. S. Shedlock he discovered the original theatre manuscript of Purcell's 'Fairy Queen' there. He contributed many articles to the 'Dictionary of National Biography' and to the British and foreign musical press, and was the English corrector and adapter of Eitner's 'Quellenlexikon'. He was also active in many ways apart from music, e.g. in 1916 he wrote the Memoir of Shakespeare for the Stratford Town edition de luxe.

Davey's publications on music are the following:

'Student's Musical History' (London, 1891 and many subsequent editions).

'History of English Music' (London, 1895; 2nd edition, largely rewritten, enlarged and revised, 1921).

'Handel' ('Masterpieces of Music' series, London, 1912).

W. H. S. (11).

**DAVICO, Vincenzo** (b. Principality of Monaco, 14 Jan. 1889).

Italian composer. He studied first at Turin under G. Cravero and then at Leipzig with Max Reger, obtaining the final diploma at the Conservatory of that city in 1911. But, having lived for a great part of his life in Paris, the chief influence he underwent was that of the musicians surrounding Debussy. His earliest composition to make an impression was 'La principessa lontana' for orchestra, based on Edmond Rostand's 'Princesse lointaine', chosen by the committee of the Rome Augusteo in the competition of 1911. A 'Poema erotico' for orchestra was performed there two years later and another orchestral work, 'Polifemo', at Turin in 1920. The same year, on 26 Feb., his one-act opera 'La dogarressa', on a libretto by Guido M. Gatti, was produced at Monte Carlo. A Requiem

for 4-part chorus was also given there, as well as, on 15 Dec. 1921, an oratorio, 'La Tentation de Saint Antoine', based on Flaubert's story.

Other outstanding works by Davico are 'Impressioni romane' (1913), 'La principessa prigioniera' (1940) and 'Impressioni dal mio diario di viaggio' (1949) for orchestra, 'Euridice', a *poemetto* for voice and orchestra, pianoforte pieces; numerous songs for voice and pianoforte, etc.

G. M. G.

**DAVID** (b. ?; d. ?).

Second King of the Hebrews, c. 1000 B.C. He was the youngest son of Jesse of Bethlehem and a musician of great and diversified activities. His prowess as performer, musical organizer, creator, originator of instrumental combinations as well as the expansion of vocal resources, improviser, musical prophet, librettist, prototype of musicians, and one who established traditions extending into musical annals and practices even to the present day, are recorded in the biblical histories of Samuel, Kings, Chronicles, etc. Insight into the more deeply subjective aspects of David's musical life is afforded by the Psalms, the majority of which he composed.

As performer David is known first and foremost in connection with what may be regarded as the earliest account of "music therapy", when, at King Saul's behest, he was chosen, after search had been made "for a man skilful in playing on the harp", to soothe the king. As a result,

whenever the evil spirit . . . was upon Saul, David took his harp, and played with his hand, and Saul was refreshed, and was better, for the evil spirit departed from him

There are numerous later accounts of David's participation in singing, playing and dancing, in established liturgy, as well as on other occasions, when the spirit of improvisation came upon him. It is notable that the Psalms were composed for musical performance, both for David and other musicians, and that they abound in directions and dedications to the appointed musicians of the Levites.

Although David's name is usually associated with the harp and singing, even with dancing, it is recorded that before the ark of God "David and all Israel played . . . on all manner of instruments made of wood, on harp and lutes and timbrels and cornets and cymbals". This is the greatest diversity of instruments mentioned up to that time (c. 1000 B.C.), so that we may attribute this notable musical development to David's adventurous musical nature. That the outcome of this adventurous spirit was not always the same is evidenced by his wife's reproach, when David improvised dances before

the Ark of the Covenant of the Lord with joyful shouting, and with sound of trumpet, and . . . Michol, the daughter of Saul, looking out through a window, saw King David leaping and dancing before the Lord . . . and she despised him in her heart.

The biblical record of David's organization of musicians for the ordination of musico-liturgical procedures is of a systematized completeness similar to directions and specifications for the building of the Ark of the Covenant and the Temple in the Old Testament; beginning with "And David spoke to the chiefs of the Levites, to appoint some of their brethren to be singers with musical instruments, to wit, on psalteries, and harps, and cymbals, that the joyful noise might resound on high", the biblical account continues with the enumeration of those appointed, in various categories, and their specific functions.

However, David was not content to delegate musical participation solely to the duly appointed ministers and, although he was not a Levite, he was inspired to join with them, having "on him an ephod of white linen", in "singing praises to the Lord, with all kinds of musical instruments".

"When he was old and full of days and made Solomon his son king over Israel", David's precepts were for the perpetuation of music in the worship of God, in ordering that the sons of the Levites were to be numbered from twenty years old and upwards, to minister in the temple of the Lord, and that they were "to stand in the morning to give thanks, and to sing praises to the Lord, and in like manner in the evening", and to "keep the observances of the tabernacle of the covenant". The perpetuation of the tradition was ensured, not only by precept, but also by the appointment of teachers for that purpose.

Subsequent records show that David's wishes were fulfilled by Solomon in a truly worthy manner and by later rulers and prophets, including, among others, Ezechias, Josias, Asa, Amos and Nehemias; and that they, with appropriate tribute to the great musician-ruler, gave "praise and thanks according to the commandment of David".

Although David's various musical exploits, of skill and extemporization as well as ordinance, were notable, the crowning glory of his extraordinary accomplishments and versatility rests eternally on the Psalms, which Wordsworth aptly termed "a spiritual epitome of all history". Since the Psalms were primarily the work of a musician, to be sung with instrumental accompaniment, their musical importance is inescapable. That they were indissolubly linked with music in their own day, and in varying degrees since, is generally known. Their imperishable spirit not only illumines David's musical physiognomy, but they stand out as the most extraordinary literary works of any composer-librettist in historical annals.

Robert Schumann's *Davidbund*, in which the spirit of the king-prophet-musician was made manifest in the 19th century A.D., is

frequently referred to in musical annals, but generally remains inadequately understood. Students of Schumann have been more interested in his immediate literary roots than in searching farther afield for the true meaning of the *Davidbund*. Apart from the vague acceptance of the fact that Schumann's imaginary cohorts were banded together for conflict with the modern Philistines on the battlefield of aesthetics, little is grasped of the real significance of David's influence in Schumann's peculiar realm of thought and feeling. For his knowledge of David, resulting in an admiration that inflamed the very spirit of his creative life, Schumann must have gone directly to the biblical record.

For the formation of the *Davidbund* Schumann found source and inspiration in the account from 1 Samuel (otherwise called the first Book of Kings):

David therefore . . . fled [from Saul] to the cave of Obdolum.<sup>1</sup> . . . And all that were in distress and oppressed with debt, and under affliction of mind gathered themselves unto him; and he became their prince, and there were with him about four hundred men.

And, it continues:

David consulted the Lord, saying, Shall I go [with the band] and smite the Philistines? And the Lord said to David: Go, and thou shalt smite the Philistines.

From this original *Davidbund* Schumann undoubtedly derived the idea of organizing kindred souls against what he regarded as forces inimical to musical progress in his day, for a conflict as old as humanity, in which David was and remains the prototype.

But quite apart from the origin of Schumann's League of David was the revival of David's spirit of fantasy, as expressed in spontaneous improvisation. It is this "spirit of fantasy" which was, and now stands out, as the dominant characteristic of both David and Schumann. This is unquestionably a deeply "subjective" interpretation, but it is the divine inner fire of the heart and soul of the figure of David seen in the clear light of objective distance as a towering peak on the horizon of time.

A. P.

**DAVID, Félicien (César)** (*b.* Cadenet, Vaucluse, 19 Apr. 1810; *d.* Saint-Germain-en-Laye, 29 Aug. 1876).

French composer. His father was an accomplished musical amateur. When Félicien was six years of age Garnier, first oboe at the Paris Opéra, happened to hear him sing and strongly advised his mother to cultivate the child's talent. Soon afterwards the family removed to Aix-en-Provence, where David attended the *Maîtrise* (school) du Saint-Sauveur and became a chorister at the cathedral. He is said to have composed hymns, motets and other works at this early period, and a Quartet for strings, written at

the age of thirteen, is still preserved at the *Maîtrise*. In 1825 he went to the Jesuit college at Aix to complete his studies. There he continued his music and acquired some skill on the violin. He also developed an astonishing memory for music. When he left the college, at the age of eighteen, want of means compelled him to enter the office of his sister's husband, a lawyer, but he soon afterwards accepted the appointment of second conductor at the Aix theatre, which he occupied till 1829, when the post of *maître de chapelle* at Saint-Sauveur was offered to him. During the one year he occupied this place he wrote several compositions for the choir of the church; one of these, a 'Beatus vir', afterwards excited the admiration of Cherubini.

In 1830 David went to Paris to finish his musical education. Cherubini received him kindly, and under his auspices David entered the Conservatoire and studied harmony under Millot. He also took private lessons from Réber, and thus accomplished his course of harmony within six months. He then entered the class of Fétis for counterpoint and fugue. An 'Ave, verum corpus' composed at this time proves his successful advance. On the withdrawal of his allowance David had to support himself by giving lessons.

In 1831 he joined the Saint-Simonians. When, in 1833, the brotherhood was dissolved, David joined a small group of the dispersed members, who travelled south and were received with enthusiasm by their co-religionists at Lyons and Marseilles. The music fell to David's share, and several of his choruses were received with great applause.

At Marseilles David embarked for the East (22 Mar. 1833), where he stayed for over two years, in Constantinople, Smyrna, Egypt and the Holy Land. He managed wherever he went to take with him a pianoforte, the gift of an admiring manufacturer at Lyons. Soon after his return, in 1835, he published a collection of 'Mélodies orientales' for pianoforte. In spite of the melodious charm and exquisite workmanship of these pieces they met with total neglect, and the disappointed composer left Paris for several years and lived in the neighbourhood of Igny, rarely visiting the capital. Two Symphonies, 24 Quintets for strings ('Les Quatre Saisons'), 2 Nonets for wind and numerous songs (one of which latter, 'Les Hirondelles', was at one time very popular in England) belong to this period. One of his Symphonies, in F major, was in 1838 performed at the Valentino concerts, but without success.

In 1841 David settled again in Paris, and his name began to become more familiar to the public, owing to the rendering of some of his songs by Walter, the tenor. But his chief fame is founded on a work of very

<sup>1</sup> Or Adullam; Schumann's Ludlamshohle, as he called the place where the *Davidbundler* gathered.

different import and dimensions — his *ode-symphonie* 'Le Désert' (words by Auguste Colin) — in which he embodied the impressions of his life in the East, and which was produced on 8 Dec. 1844. The form of this composition is difficult to define. It consists of three parts subdivided into several vocal and orchestral movements, each introduced by some lines of descriptive recitation. The subject is the mighty desert itself, with all its gloom and grandeur. On this background is depicted a caravan in various situations, singing a hymn of fanatic devotion to Allah, battling with the simoom and resting in the evening by the fountain of the oasis. Whatever one's abstract opinion of programme music may be, one cannot help recognizing in 'Le Désert' a highly remarkable work of its kind. The vast monotony of the sandy plain, indicated by the reiterated C in the introduction, the opening prayer to Allah, the 'Danse des Almées', the chant of the Muezzin, founded on a genuine Arabic melody are all rendered with a vividness of descriptive power rarely equalled by much greater musicians.

'Le Désert' was written in three months. It was the product of spontaneous inspiration, and to this circumstance its enormous success is mainly due. None of David's subsequent works approached it in popularity. 'Le Désert' was followed (28 Mar. 1846) by 'Moïse au Sinai', at the Opéra, an oratorio written in Germany, where David had gone on a concert tour and where he met with much enthusiasm not unminged with adverse criticism. 'Moïse', originally destined for Vienna, was performed in Paris, its success, compared with that of its predecessor, being a decided anti-climax. The next work is a second descriptive symphony, 'Christophe Colomb' (7 Mar. 1847), and its success again was anything but brilliant. 'Eden, a Mystery' was first performed at the Opéra on 25 Aug. 1848, but failed to attract attention during that stormy political epoch. His *opéra-comique* 'La Perle du Brésil' was produced with success at the Théâtre-Lyrique on 22 Nov. 1851. His remaining dramatic works are: 'La Fin du monde' (in four acts, never performed), 'Herculanum' (serious opera in four acts; 4 Mar. 1859, at the Opéra<sup>1</sup>), 'Lalla-Roukh' after Thomas Moore (two acts, 12 May 1862), perhaps the most genuinely successful, and 'Le Saphir' (in three acts; 1865, both at the Opéra-Comique). Another dramatic work, 'La Captive', was in rehearsal, but was withdrawn by the composer for reasons unknown. In 1867 'Herculanum' was awarded a prize of 20,000 francs founded by

Napoleon III for "the work or discovery most fit to honour the country".

From a purely musical point of view David's work shows an irregular and hesitating manner, although it is full of melodic charm and delicate colouring. Berlioz acknowledged his science and taste, the distinction of his melodies and, above all, his picturesque orchestration. A good estimate of David was given by a contemporary, the composer Ernest Reyer, who describes him as a poet. In fact he was one by the sweetness, the tenderness and the naivety of his expression — but a poet of the East. He appears as an initiator; without him such dramatic works of Oriental characteristics as Reyer's 'La Statue', Bizet's 'Djamileh', Gounod's 'Reine de Saba', Delibes's 'Lakmé', Verdi's 'Aida', etc., might not have been what they are.

F. H., rev. M. L. P., adds.

BIBL.—BRANCOUR, RENÉ, 'Félicien David' ('Musiciens célèbres' series, Paris), containing a full bibliography of works on David.

**DAVID, Ferdinand** (b Hamburg, 19 June 1810; d. Klosters, Switzerland, 19 July 1873).

German violinist and teacher. His musical talent showed itself very early, and after two years' study at Cassel in 1823 and 1824 under Spohr and Hauptmann, he made his first appearance at the Gewandhaus at Leipzig (1825), in company with his sister Louise — ultimately famous as Mme Duicken. He passed the years 1827 and 1828 as a member of the orchestra of the Königsstadt Theatre, Berlin, where he first became acquainted with Mendelssohn. In 1829 he accepted an engagement as leader of a quartet in the house of a noble and influential amateur at Dorpat, whose daughter he subsequently married. He remained there till 1835, making frequent and successful tours to St. Petersburg, Moscow, Riga, etc.

In 1836 Mendelssohn, on becoming conductor of the Gewandhaus concerts, obtained for David the post of leader of the orchestra (*Konzertmeister*), which he filled with distinction and success until his death. On the foundation of the Conservatory in 1843 he was appointed violin professor, also by Mendelssohn's influence. Of the intimate nature of their connection a good instance is afforded by the history of Mendelssohn's violin Concerto. It is first mentioned in a letter from Mendelssohn to David, dated 30 July 1838. Constant letters on the subject of the work passed between them during the process of composition; hardly a passage in it but was referred to David's taste and practical knowledge, and retouched by the two friends; and he reaped his reward by first performing it in public at the Gewandhaus concert of 13 Mar. 1845.

As a virtuoso David combined the sterling

<sup>1</sup> It is said that in 'Herculanum' a great many pieces from the 'Fin du monde' were embodied. It was originally entitled 'Le Dernier Amour' and intended for the Théâtre-Lyrique.



qualities of Spohr's style with the greater facility and piquancy of a later school; as a teacher he probably had a greater influence than that of any preceding master. His most eminent pupils were Joachim and Wilhelmj.

It is one of David's special merits that he revived the works of the eminent violinist-composers of the old Italian, German and French schools, which he edited and published with accompaniments, marks of expression, etc. He also edited much of the classical repertory of the violin for purposes of study and took a prominent part in the critical editions of the works of great masters. Among his numerous compositions those for his own instrument, five concertos, a number of variations and other concert pieces, alone had some importance, but he wrote two Symphonies, an opera, 'Hans Wacht', a Sextet and a Quartet for strings, a number of songs and concert pieces for trombone and other wind instruments. His 'Violin School' is one of the best works of the kind, and the publication of the 'Hohe Schule des Violinspiels' (a collection of standard works by old violin-composers) marks an epoch in the development of modern violin playing.

David died very suddenly, while on a mountain excursion with his children, near Klosters in the Grisons. He was buried at Leipzig, where he was highly honoured, and where a street was named after him.

J. A. F.-M., rev.

BIBL.—ECKHARDT, JULIUS, 'Ferdinand David und die Familie Mendelssohn-Bartholdy' (Leipzig, 1889).

**DAVID, Johann Nepomuk** (b. Eferding, Upper Austria, 30 Nov. 1895).

Austrian composer and organist. He received his first musical education, like Bruckner, as a choir-boy at the monastery of St. Florian. Settled at Leipzig as organist and professor of composition, he composed a great deal of organ music and between the two world wars became one of the leaders of the new German organ movement. In 1945 he lost many of his manuscripts as well as almost the whole of his musical library in an air attack and went to settle at Salzburg, where he taught composition at the Mozarteum. Since 1948 he has been teaching at the Hochschule of Stuttgart. Much of his time is devoted to creative work, but the general opinion in musical circles seems to be that his compositions, which are usually on a large scale, are unsuited to frequent performance. He is the most important Austrian composer of his generation and perhaps the most significant symphonist since Bruckner, whose career his own resembles in some ways, though in others he may perhaps be regarded as the Roman Catholic Bruckner's Protestant antithesis. David's art, which is in no way romantic, is based on a polyphony akin to Bach's,

though it is modern and strongly individual. He is capable of building vast symphonic structures. His music is acrid, not to say harsh, and at points of climax it is apt to culminate in polytonal complexes. Problems of form are for him, as they were for Bruckner, a major task, and he further develops his forerunner's principle of a "formal crescendo", not only by laying stress on a disproportionately developed coda, but — as in his third and most important Symphony — by connecting his movements thematically and relating his finale to the whole by piling up references to what has gone before.

The following are among David's most important works.

#### ORCHESTRA

- Symphony No. 1, Op. 18 (1937)
- Symphony No. 2, Op. 20 (1938)
- Symphony No. 3, Op. 28 (1941)
- Symphony No. 4, Op. 38 (1949)
- Partita No. 1 (1935)
- Partita No. 2 (1940)
- Divertimento on old folksongs, Op. 24
- Variations on a theme by J. S. Bach, Op. 292 (1942)
- Symphonic Variations on a theme by Schutz, Op. 296 (1942)
- Ricercare for full orch.
- Concerto for flute & orch. (1936)
- Concerto for stgs. (1948)

#### CHORAL WORKS

- 'Stabat Mater' for unaccom. 6-part chorus.
- Motets for unaccom. chorus (1935-45).
- 'Tierlieder' for mixed chorus.

#### ORGAN, &c

- 'Choralwerk' (Preludes, Partitas, Fantases, &c.) (1932-45).
- Chaconne, Hymns, Ricercare, Fantasia, Little Preludes and Fugues, &c
- Cantata, 'Frohlich wir nun all' fangen an' for soprano, contralto, bass, oboe & organ (1941).
- Introit, Chorale and Fugue on a theme by Bruckner for organ & 9 wind insts., Op. 25.
- Songs with organ.
- 'Choralwerk', 11 vols. (1929-50)

#### CHAMBER MUSIC

- 5 stg. Trios
- 'Duo concertante' for vn. & cello, Op. 19.
- Sonata for viola d' amore & lute (1943).
- Sonata for flute & viola (1943).
- Trio for flute, vn. & viola, Op. 30
- Sonata for flute, viola & guitar, Op. 26
- Sonatas for vn., viola, cello, flute, lute, &c.
- Quartet for flute, vn., viola & cello (1950).

H. R.

**DAVID, Julius (Peter Paul)** (b. Leipzig, 4 Aug. 1840; d. Oxford, 21 Jan. 1932).

German violinist and teacher. He was the son of Ferdinand David, under whom he learnt the violin, and he studied at the Leipzig Conservatory. He was leader of the orchestra at Carlsruhe from 1862 to 1865; he then settled in England as master of the music at Uppingham School, where until 1907, when he retired to Oxford, he exerted an important influence on education. Cambridge conferred the degree of Master of Music on him in Mar. 1908.

H. C. C.

**DAVID, Karl Heinrich** (b. St. Gall, 30 Dec. 1884; d. Nervi, Italy, 17 May 1951).

Swiss conductor, critic and composer. In



1902 he entered the Cologne Conservatory and in 1904 he went to the Munich Conservatory to study under Ludwig Thuille. After working in theatres for some years he joined the staff of the Basel Conservatory in 1910 as professor of theory, *solfège* and composition, a post he held till 1914. From 1914 to 1917 he lived in Berlin and Cologne; he then settled at Zurich. In 1927 he succeeded Ernst Isler as editor of the 'Schweizerische Musikzeitung'. In 1944 he was appointed music critic of the newspaper 'Tat' and in 1948 the city of Zurich awarded him a music prize. His string Quartet (1947) and the 'Sinfonie de la Côte d'Argent' also obtained prizes.

Although he is not of the younger generation David's compositions are thoroughly modern in style and characterized by vigour and vitality. He is among the few Swiss composers who have really grasped the essentials of music for the stage. As editor he was a sturdy champion of practical issues.

The following are David's chief works.

Festival Drama with music for the Berne National Exhibition (C. A. Bernoulli) (1914).  
 'Aschenputtel', fairy play with music (1921).  
 'Der Siallaner', comic opera after Molière's 'Le Sicilien' (1924).  
 'Jugendfestspiel' (1927).  
 'Trauwandel', opera (1928).  
 'Das hohe Lied Salomons', for solo voices, chorus & orch.  
 Requiem for solo voices, chorus & orch.  
 Cantata for solo voices, chorus & insts. (1933).  
 Cantata on Munnellieder texts for soprano, tenor, chorus & orch. (1938).  
 'Roma', pictures for orch (1914).  
 Serenades for orch.  
 Partita for orch (1935).  
 'Concert drôlatique' for chamber orch. (1939).  
 'Sinfonietta' (1941).  
 Prelude and Scherzo for orch. (1941).  
 'Pezzo sinfonico' for orch (1945).  
 'Sinfonie de la Côte d'Argent' for orch. (1948).  
 Suite for wind band (1950).  
 Cello Concerto.  
 Concertino for bassoon & stgs.  
 Viola Concerto.  
 Concerto for saxophone & stgs. (1947).  
 String Sextet.  
 5 String Quartets.  
 Flute Quartet.  
 2 Quartets for saxophone, vn., cello & pf. (1934 & 1946).  
 Pf. music.  
 Songs.

H. E. & K. V. F.

BIBL.—Autobiographical sketch (Schweiz, Mus. Ztg, 1945, No. 1).  
 SCRUB, W., Article (*ibid.*, Nos. 2 and 3, 1951).

**DAVID LE PÈRE.** See DAVIDE, GIACOMO.

**DAVID, Mile.** See HORN, p. 374.

**DAVIDE, Giacomo** (b. Presezzo nr. Bergamo, 1750; d. Presezzo, 31 Dec. 1830).

Italian tenor singer, better known as "David le père". Having studied composition under Sala, he was able to suit his *floriture* to the harmony of the passage he wished to embroider; but he was even more distinguished in serious and pathetic music, and that of the church, than in bravura.

In 1785 he went to Paris, sang at the Concert Spirituel, and made a great sensation in Pergolesi's 'Stabat Mater'. Returning to Italy, he sang during two seasons at the Teatro alla Scala of Milan. In 1790 he was at Naples again, and in 1791 he went to London. Lord Mount-Edgcumbe wrote:

He was undoubtedly the first tenor of his time, possessing a powerful and well-toned voice, great execution as well as knowledge of music, and an excellent style of singing. He learned to pronounce English with tolerable correctness, and one of his last performances was in Westminster Abbey, at the last of the Handel festivals.

In 1802 he was at Florence, and he returned in 1812 to Bergamo, where he was appointed to sing at the church of Santa Maria Maggiore. It is said that he sang at Lodi in 1820. He formed two pupils, one of whom was his son and the other Nozzari.

J. M.

**DAVIDE, Giovanni** (b. Naples, 15 Sept. 1790, d. St. Petersburg, c. 1851).

Italian tenor singer. He long enjoyed the reputation in Italy of a great singer, though his method of producing his voice was defective, and he frequently showed want of taste, abusing his magnificent voice, with its prodigious compass of three octaves comprised within four B's.

He made his début at Brescia in 1810 and sang with success at Venice, Naples and Milan. In this last city he was engaged at La Scala for the whole of 1814. In the autumn of that year he was first employed by Rossini in his 'Turco in Italia'. Rossini then wrote parts for him in 'Otello' (1816), 'Ricciardo e Zoraide' (1818), 'Ermione' and 'La donna del lago' (1819). In 1818 he sang in Rome, Vienna and London. He was then engaged for seven years by Barbaja, who at that time directed the operas of Naples, Milan, Bologna and Vienna.

David appeared in London in 1831, singing, among other operas, with Mrs. Wood in Pacini's 'L' ultimo giorno di Pompei', but he was *passé*. He arrived in Paris in the same year. Édouard Bertin, a French critic, said of him:

It is impossible for another singer to carry away an audience as he does, and when he will only be simple, he is admirable; he is the Rossini of song. He is a great singer; the greatest I ever heard.

He was singing in Italy from 1831 till he retired in 1841 to Naples, where he founded a school of singing. A few years later he accepted the post of manager at the Opera of St. Petersburg.

J. M.

See also Rossini (parts written for D.).

**DAVIDENKO, Alexander Alexandrovich** (b. Odessa, 1 Apr. 1899; d. Moscow, 1 May 1934).

Russian composer. He studied composition under Glière at the Moscow Conservatory. His principal works are a Sonata entitled 'Tchechensk' (1934), songs, mass songs and,

written in collaboration with Boris Shekhter, the opera '1905'. M. D. C.

**DAVIDOV, Carl Yulevich** (b. Goldingen, Courland, 15 Mar. 1838; d. Moscow, 26 Feb. 1889).

Russian violoncellist and composer. He took a mathematical degree at Moscow University in 1858. Shortly afterwards he chose the musical profession, and studied the cello under Schmidt in Moscow and Schubert in St. Petersburg. Composition he studied under Hauptmann at Leipzig. His first appearance in public was at the Gewandhaus there, on 15 Dec. 1859, after which he became leading cellist in that orchestra and professor at the Conservatory in place of Grutzmacher.

In 1862 Davidov was appointed first cello to the St. Petersburg Opera, and shortly afterwards to a professorship at the Conservatory. From 1876 to 1886 he was director of this institution, and his reign was marked by most benevolent measures in favour of poor students. The number of scholarships was greatly increased and free quarters were found for the impecunious.

He made his first appearance in London at the Philharmonic concert of 19 May 1862, in a Concerto of his own. In the first edition of this Dictionary the following criticism of his playing occurs:

His tone is expressive, his intonation certain, especially in the higher registers, his execution extraordinary, and there is great individuality in his style.

Davidov's compositions include:

'Symphonic Sketch' for orch., Op. 27.  
Suite for orch., Op. 37.  
Cello Concerto No. 1, Op. 5.  
Russian Fantasy for cello & orch., Op. 7.  
Cello Concertos Nos. 2-4, Opp. 14, 18 & 31.  
String Sextet, Op. 35.  
String Quartet, Op. 38.  
Quintet for 2 vns, viola, cello & pf., Op. 40.  
Numerous pieces for cello & pf. (incl. 'Adieu', 'Solitude' and 'Am Springbrunnen').  
Songs, Op. 26.

The cello and pianoforte pieces named above as well as the songs were exceedingly popular in their time. He also wrote an admirable cello school.

See also Arensky (ded.).

**DAVIDSBÜNDLER.** A friendly and musical association formed by Schumann in 1834 was called the Davidsbund (League of David), and its members Davidsbündler. They set out to combat the musical "Philistines"—hence the title of the finale in Schumann's 'Carnaval', Op. 9, 'Marche des Davidsbündler contre les Philistins'. His set of 18 pianoforte pieces entitled "Davidsbündlertänze", Op. 6, also alludes to the "league". E. B.

See also David (origin of the name).

**DAVIDSON, G. H.** (b. ?; d. ?).

English 19th-century music publisher. His

first address was 6 Tudor Street, New Bridge Street, London, c. 1833-44. His early introduction to the public was his collection of Charles Dibdin's songs, the first attempt towards a complete gathering up to that time. This had the music to the principal songs and was prefaced by a memoir by George Hogarth. It was issued in an octavo volume by How & Parsons in 1842. Before 1847 Davidson had turned publisher of both literary and musical works, his address being 25 Water Street, New Bridge Street, c. 1844-47. In 1847 he had published his first volume of 'The Universal Melodist', an interesting work in two volumes, the second bearing the date 1848. This had appeared in parts along with a reissue of the Dibdin collection. By the year 1848 Davidson had changed his place of business to 19 Peter's Hill, Doctors' Commons, where he did an immense business in the issue of cheap and popular music. He purchased the copyright of most of Henry Russell's songs, published sheet music under the title 'The Musical Treasury' and from 1854 issued 'Davidson's Musical Opera Books', an important series of librettos with music of the principal airs. Some of his publications were subsequently transferred and issued with the imprint "The Musical Bouquet Office", 192 High Holborn. After 1860 the business was continued as The Music Publishing Co., at 19 Peter's (or St. Peter's) Hill, 1860-66 and at 167 High Holborn, 1867-81, with additional premises at 60 Museum Street, 1867-68.

F. K., rev. W. C. S.

See also Dibdin (collected ed. of songs).

**DAVIDSON, John.** See Gurney (song).

**DAVIE, Cedric Thorpe.** See THORPE DAVIE.

**DAVIES.** English musical sisters.

(x) **Marianne Davies** (b. ? London, 1744; d. ?), singer, harpsichordist, flautist and armonica player. She first appeared in London, at Hickford's Rooms, on 30 Apr. 1751, when she played a concerto for the German flute and a concerto by Handel on the harpsichord, besides singing some songs. About 1762 she achieved much more repute for her skill on the armonica, then recently much improved by Franklin. Discussing her as a singer, Lord Mount Edgumbe<sup>1</sup> speaks of her extensive compass and finished execution, but admits that her voice lacked colour and passion. Burney speaks of her shake, which was "open, distinct, and neither sluggish like the French cadence, nor so quick as to become a flutter". He also says that "the flexibility of her throat rendered her execution of the most rapid divisions fair and articulate even beyond those of instruments in the hands of the greatest performers".

See also Armonica.

<sup>1</sup> 'Musical Reminiscences of an Old Amateur', 4th ed. (London, 1834).

(a) **Cecilia Davies** (b. ? London, c. 1750; d. London, 3 July 1836), soprano singer. She appeared at the Theatre Royal, Dublin, in Nov. 1763, and in 1764.<sup>1</sup> She seems to have made her first appearance in London on 10 Aug. 1767, at a concert in which she sang "some favourite songs from the operas of 'Artaxerxes' and 'Caractacus'".

In 1768 the sisters left England and went to Paris and Vienna. In the latter city they lodged in the same house as Hasse and soon became great favourites at court; they taught the archduchesses, Maria Theresa's daughters, to sing and act. Metastasio wrote and Hasse composed an ode, performed on 27 June 1769, which was sung by Cecilia, accompanied by Marianne on the armonica. Metastasio, in a letter dated 16 Jan. 1772, describes the beautiful tone of the instrument and the admirable manner in which Cecilia assimilated her voice to it, so as to render it difficult to distinguish the one from the other.

From Vienna the sisters went to Milan, where Cecilia appeared in 1771, with great success, in the opera of 'Ruggiero', written by Metastasio and composed by Hasse, being the first Englishwoman accepted in Italy as *prima donna*. The Italians bestowed on her the sobriquet of "L' Inglesina" and confessed her to be superior to any Italian singer but Gabrieli. She afterwards sang at Florence.

In 1773 the two returned to London, where Cecilia appeared at the Italian Opera with the greatest success. She made her début as Berenice in Sacchini's 'Lucio Vero' on 20 Nov. and subsequently appeared in his 'Perseo' (29 Jan. 1774), 'Nitteti' (19 Apr. 1774) and other parts. Horace Walpole, in a letter of 1 May of that year, wrote: "Miss Davis, the Inglesina, is more admired than anything I remember of late years in operas . . .". In the autumn of 1774 Cecilia Davies sang in 'Judas Maccabaeus' and 'Messiah' at the Three Choirs Festival, Hereford. She returned to the King's Theatre once more as *prima donna* of the season 1776-77 (instead of Anna Pozzi, who appeared in the opening opera only) and sang in Traetta's 'Germondo' (21 Jan. 1777) and 'Telemaco' (15 Mar. 1777), in a revival of Rauzzini's 'Le ali d' amore' (13 Mar. 1777, in the part which Caterina Gabrieli had created the year before) and in a revival of J. C. Bach's 'Orione' (24 May 1777). This was her last part at the Haymarket; she subsequently revisited Florence, and performed there until about 1784, when she returned to England in poor circumstances. She sang after her return from Florence at the Professional Concert on 3 Feb. 1787, and made her first London appearance in oratorio in 1791 at Drury Lane, soon after which she fell into great poverty.

<sup>1</sup> 'Dublin Journal', No. 3811.

About 1817 she published a collection of six songs by Hasse, Jommelli, Galuppi, etc. During the last years of her life she was assisted by the National Fund, the Royal Society of Musicians, etc. W. H. H., rev.

**Davies, Aneurin Telfer.** See Hughes (A, 'Dewi Sant', oratorio).

**DAVIES, Benjamin (Grey)** (known as **Ben Davies**) (b. Pontardawe nr. Swansea, 6 Jan. 1858; d. Bath, 28 Mar. 1943).

Welsh tenor singer. He was the son of an engineer. Having learnt the tonic sol-fa system, he had already as a boy become a member of a choir that competed at an Eisteddfod at Carmarthen. He kept his alto voice until he was fifteen years old, when he sang in Caradog's choir at the Crystal Palace in London; soon afterwards his voice broke, and for five years he earned his living in a store at Swansea, until he was twenty, when, having won a prize at the Swansea Eisteddfod on Good Friday 1877, he was enabled to enter the R.A.M. in London, where he remained from 1878 to 1880, studying with Fiori and getting much valuable advice from Randegger. A performance of Mendelssohn's 'Hymn of Praise' by the R.A.M. students in 1879 led to his obtaining an engagement to sing the tenor solos in the same composer's 'St. Paul' in Dublin; and at another R.A.M. performance, where he enacted the garden scene from Gounod's 'Faust', Carl Rosa offered him an engagement to sing regularly in opera. Davies's début on the stage took place at Birmingham in Balfe's 'Bohemian Girl' on 11 Oct. 1881, in which opera he appeared for the first time in London at Her Majesty's Theatre on 25 Jan. 1882. On the production of Goring Thomas's 'Esmeralda' and Mackenzie's 'Colomba' he sang small parts, and he filled a more important part in Stanford's 'Canterbury Pilgrims' in 1884, in which he appeared with Clara Perry, who became his wife in 1885, when both artists left the company. In Feb. 1887 he joined the company that was playing Cellier's 'Dorothy' at the Prince of Wales's Theatre, in which he played the part of Geoffrey Wilder for more than two years. In 1891 he appeared at the English Opera House as Ivanhoe in Sullivan's opera and as Clément Marot in Messager's 'Basoche'.

From the time of his first festival engagement (Norwich, 1890) onwards, Davies became more closely associated with the concert platform, and for many years he was in most constant request for the English festivals. His voice had a tender lyrical beauty, not without power, and his technique was impeccable. His singing of a slow Handelian aria was matchless in its pleasing and evenly sustained tone. He still sang at the Handel Festival in 1926 with all his old vigour. His

first visit to the U.S.A. in 1893, when he sang at the World's Fair at Chicago, was followed by many others, and his success in America was as great as in England.

J. A. F.-M., adds.

Bibl.—Mus. T., Aug. 1899.

**DAVIES, Edward (Harold)** (b. Oswestry, 18 July 1867).

English musical scholar and educationist, brother of Sir Henry Walford Davies. He studied music with Dr. Joseph Bridge at Chester and at twenty years of age migrated to Australia. He took his musical degrees in the University of Adelaide and was in fact the first to receive a Doctor of Music degree (1902) in that University. He became professor of music there and director of music at the Elder Conservatory in 1919. He devoted his life to the furtherance of musical education throughout the Dominion and was largely responsible for the formation of the Australian Musical Examinations Board (in which the several universities co-operate). His services to musical education were acknowledged in England with the honorary diploma F.R.C.M.

Davies founded and conducted the Adelaide Bach Choir and the South Australian Orchestra, and in these and many other ways stimulated the remarkable growth of musical culture in Australian life which recent years have shown. He also found time to make important researches into the music of the aborigines, the results of which have been published in several pamphlets and in a series of gramophone records of Australian Aboriginal Melodies.

H. C. C.

**DAVIES, Fanny** (b. Guernsey, 27 June 1861; d. London, 1 Sept. 1934).

English pianist. Her keen musical instincts were developed in early years at Birmingham under Charles Flavell (pianoforte) and A. R. Gaul (harmony and counterpoint), but in 1882 she entered the Leipzig Conservatory and studied for a year under Reinecke, Oscar Paul and Jadassohn. In 1883 she removed to the Frankfurt Conservatory, and her study there for two years with Clara Schumann shaped the course of her career. She had arrived at a favourable time to profit by the tradition and ideals which Clara Schumann represented, and returned to her own country to perpetuate and extend both.

Fanny Davies made her first appearance in London on 17 Oct. 1885, playing at the Crystal Palace Beethoven's Concerto in G major, a work which always remained one of her finest interpretations. On 16 Nov. following she played for the first time at the Monday Popular Concerts (St. James's Hall), choosing as her solo Bach's Chromatic Fantasy and Fugue and taking part in Schumann's pianoforte Quartet. In this season (1885-86) she appeared with Joachim and

Piatti in six Popular Concerts, and henceforward she was particularly associated with chamber music of the highest kind. She introduced Brahms's Opp. 116 and 117, took part with Muhlfeld in the first performances in England of the clarinet Sonatas and Trio, and with Joachim in the first performance of the D minor violin Sonata. She made an appearance at the Philharmonic Society on 15 Apr. 1886, when Sterndale Bennett's Concerto in C minor was chosen for her. She played in Berlin (15 Nov. 1887) with Joachim, and after giving a recital at Leipzig at the old Gewandhaus, she made her first appearance at one of the regular Gewandhaus concerts (5 Jan. 1888), playing the Beethoven Concerto in G in the same programme as that in which Tchaikovsky conducted his fourth Symphony.

In subsequent years Fanny Davies played much on the Continent: in Rome (1890), at the Beethoven House Festival at Bonn (1893), when she contributed the Sonata Op. 110. She took part in the clarinet Trio (B♭ major) with Muhlfeld in Vienna (1894-95), where her understanding of Brahms's music was deepened by personal friendship with the composer, and at Bergamo (1897) she participated in the Donzetti Centenary Festival. She made an extensive tour in Germany with the singer Gervase Elwes (1907). From 1920 onwards she played much with the Bohemian String Quartet both in Prague and England. She collaborated with Casals in chamber concerts (1911-14) and with his orchestra at Barcelona (1923), when she played Beethoven's G major Concerto and that of Brahms in B♭ major. It is also worth noting that she constantly included music by the old English composers in many of her recital programmes, and especially the virginal music of William Byrd, many years before the modern revival of that music had taken root. She also sought out and introduced many works by modern composers, especially English, Czech and Spanish. She was the first to give a pianoforte recital in Westminster Abbey (July 1921), and this she was able to follow by other recitals in English cathedrals, notably Winchester and York. In short, she was distinguished as an artist who sought the best in music wherever it might be found, and who both in her own playing and her teaching put the ideal of serving the art before all personal considerations.

H. C. C.

See also Elgar (ded. of pf. piece).

**DAVIES, FRANGCON.** See FRANGCON-DAVIES.

**DAVIES, (Sir) Henry Walford** (b. Oswestry, 6 Sept. 1869, d. Wrington, Somerset, 11 Mar. 1941).

English organist, composer and educationist. He entered the choir of St. George's Chapel, Windsor, in 1882, and under Walter Parratt,

whose pupil assistant he was (1885-90), he received a thorough grounding in the best principles of Anglican church music. During part of this time he held the post of organist at the Park Chapel, Windsor. In 1890 he won a composition scholarship at the R.C.M. and also became organist of St. Anne's, Soho, a church of musical importance in London on account of its annual performances of Bach's Passion music. Ill-health, however, compelled him to resign that post for the less arduous one of Christ Church, Hampstead (1891-98). At the R.C.M. Davies was the pupil of Parry, Stanford and Rockstro, and in 1895 he succeeded the last-named as a teacher of counterpoint in that institution.

During these years his compositions in many forms made their mark. A Symphony, regarded as a promising piece of student work, was given at the Crystal Palace under Manns. A Quartet in E $\flat$  major for strings and piano-forte was played at one of Dannreuther's private concerts (1893); 'Prospice', a setting of Browning's poem for baritone and string quartet, was sung by Bispham (1896), and a cantata, 'Hervé Riel' (Browning), was produced at the R.C.M. (1895).

The year 1898 marked the beginning of Davies's mature career. He had lately taken his doctorate at Cambridge, when he was appointed, after competition, to succeed Dr. E. J. Hopkins as organist and director of the choir of the Temple Church, and for the next twenty years the development of church music, in the special conditions which that church offered, occupied him constantly. He found there a small professional choir singing the morning and evening service according to the cathedral tradition, but singing it on Sundays only. He raised the standard so that the performance of responses, psalms, etc., came to be regarded as a model; he was allowed considerable latitude in the actual form of the services and introduced the practice of singing a cantata monthly at the afternoon service. Bach's Passions and 'Christmas Oratorio' became regular events of the year; Bach church cantatas, certain works by Parry and other living composers, were periodically given; a certain amount of the older English polyphonic music was introduced and a widely eclectic repertory was established. When Davies came to the Temple he was not regarded as a virtuoso of the organ; long before he left it he had earned a high reputation as a performer whose playing of the classics was of that kind which places the interpretation of the music first and foremost. His individual musicianship showed itself specially in his improvisation and in those accompaniments to cantatas, etc., in which he adapted an orchestral score to the style of the organ. In 1908 the fine organ of the Temple Church (originally Father

Smith) was entirely rebuilt by Rothwell under his direction.

Meantime he entered on his most prolific period of composition, and between 1902 and 1912 he contributed important works for solo voices, chorus and orchestra to a number of the provincial festivals. The first of these was an oratorio, 'The Temple' (Worcester, 1902). It was not a success; it was complained that the oratorio form (the subject was the building of Solomon's temple) was old-fashioned while the musical thought was undoubtedly modern. Its qualities, however, were sufficiently arresting to bring an invitation from the Leeds Festival Committee to compose for their next festival. Davies found a subject thoroughly congenial to his temperament in the medieval mystery play 'Everyman', and his setting for four solo voices, chorus and orchestra was produced at Leeds (1904) with a success which gave him a notable place in public estimation. After this production all doors in England were opened to him. He composed 'Lift up your Hearts', a sacred symphony, for Hereford (1906), and 'Noble Numbers', a cycle of choral songs on poems by Herrick and Herbert, for the following Hereford Festival (1909). 'Five Sayings of Jesus' (Worcester, 1911) was followed by 'The Song of St. Francis' (Birmingham, 1912), his most important festival work after 'Everyman'. Various orchestral works were produced at the Promenade Concerts (Queen's Hall), and a Symphony in G major was given by the New Queen's Hall Orchestra at a symphony concert in June 1911.

Davies had resigned (1903) his post as counterpoint teacher at the R.C.M. in order to devote his time to composition, but other interests proved an increasing distraction from this purpose. He conducted the Bach Choir (London) in 1903-7, also the annual festivals of the London Church Choirs' Association at St. Paul's Cathedral. His gifts as a lecturer were shown at the Royal Institution, and his power of getting into sympathetic touch with every kind of audience made him one of the most effective judges at popular competition festivals all over the country. Early in the first world war he was active in organizing music for soldiers, he founded a male-voice choir and arranged folksongs for camp concerts. In 1917 he was made Musical Director to the Royal Air Force with the rank of major. In 1919 he accepted the chair of music in the University of Wales, a post which carries with it a wider sphere of influence than an ordinary university professorship, since it entails the organization of elementary musical education in the schools, the training of teachers, conducting and judging at Eisteddfodau throughout the Principality. He resigned the professorship in 1926, but retained the

chairmanship of the National Council of Music in the University of Wales. He had previously resigned from the Temple in 1923, after a period in which he was described as "Honorary Organist" with G. Thalben Ball, who ultimately succeeded him, as "acting organist".

In connection with his educational work Davies produced a valuable series of gramophone records of short lectures on melody-making, and undertook a regular course of instruction by wireless with the B.B.C. His services to music procured him the honour of knighthood on the retirement of Lloyd George from office in 1922. He succeeded Sir Frederick Bridge as Gresham Professor of Music in 1924.

The measure of Walford Davies's powers as a composer is hardly to be gained from the larger works for chorus and orchestra enumerated above, though each one of these contains fine music based on a lofty conception of art. A sure instinct in setting the English language, and the power of wielding choral voices in contrapuntal and massed effects, are qualities which he inherited from his master, Parry. He never, however, got an equally sure grip on the orchestra, and such works as the sacred symphony 'Lift up your Hearts' (choral and orchestral), and the purely orchestral Symphony in G major, failed on that account. He expressed himself with greater ease, however, in the simpler forms, and when relieved of a hampering sense of responsibility, his lyrical genius shines clear, particularly in songs.

His church music, too, is important. The services and such anthems as 'God created man' and 'Grace to you and peace' were written for the church services he was directing, especially those of the Temple Church, but he never wrote a note of what may be called merely official church music. As organist, choirmaster and composer he exerted the strongest influence on the church music of his generation. He took up residence as organist of St. George's Chapel, Windsor, in Sept. 1927, and held the appointment till 1932, when he resigned. But in the former year he also accepted a regular appointment on the advisory staff of the B.B.C., which was renewed annually up to 1939. This led to an important extension of his educative work as a broadcaster. His first broadcast music lesson to schools had been given on 4 Apr. 1924. Between that date and 22 June 1934, when the series was concluded, Walford Davies's school course contained no less than 428 broadcast music lessons, 75 studio concerts, 27 published pamphlets and 60 sets of concert notes for use in conjunction with lessons and concerts. It amounted to a complete system of school musical education by wireless, and it had an incalculable but certainly very large influence

on the taste and cultivation of the rising generation.

In 1926 he began a course of instruction for adult listeners entitled 'Music and the Ordinary Listener', which became exceedingly popular, largely by reason of his exceptional gift of thinking aloud and thinking with his hearers, who thus felt drawn into confidence with him and enlightened both by his words and his apt choice of musical illustrations. These lectures resulted in the publication in 1935 of a book, 'The Pursuit of Music', which summarized their contents and carried the thought farther. A third course of broadcasts, 'Melodies of Christendom', was begun in 1934 and continued monthly on Sunday evenings for several years.

On the death of Sir Edward Elgar in 1934 King George V appointed Sir Walford Davies Master of the King's Music, and in that capacity he arranged a remarkable choral concert at the Albert Hall to celebrate the King's Jubilee in the following year. He took an active part in composing and arranging the Coronation music for King George VI, on which occasion he was made K.C.V.O. A concert similar to that of the Jubilee, in which choral singers from all over the United Kingdom and from certain of the Dominions participated, was given in 1938 in the presence of the King and Queen. H. C. C., abr.

BIBL.—COLLES, H. C., 'Walford Davies' (M. & L., XXII, 1941, p. 199).

'Walford Davies. a Biography' (Oxford, 1942).

## LIST OF PRINCIPAL WORKS:

### OPERETTA

'What Luck!', comic operetta for children (F. Maynard Bridge) 1 act (1931).

### CHURCH MUSIC

13 Services (1900-40).  
24 Anthems and Motets (1898-1938).  
Numerous Intros, Hymns, Chants, &c.

### CHORAL WORKS

- Op.
2. Cantata 'Hervé Riel' (Robert Browning) for baritone, chorus & orch. (1895).
4. 'Four Songs of Innocence' (Blake) for unaccomp. women's voices (1900).
11. Cantata 'The Three Jovial Huntsmen' (traditional) for chorus & orch. (1902).
14. Oratorio 'The Temple' (words from the Bible), for solo voices, chorus, orch. & organ (1902).
17. Cantata 'Everyman' (setting of the old morality play) for solo voices, chorus & orch. (1904, rev. 1934).
20. Sacred Symphony 'Lift up your Hearts' for bass, chorus & orch. (1906).
22. 'England's Pleasant Land' for unaccomp. chorus (1907).
  1. Green Fields of England (Clough).
  2. O England, model of thy inward greatness (Shakespeare).
  3. And did those feet in ancient time (Blake).
27. 'Ode on Time' (Milton) for baritone, chorus & orch. (1908, rev. 1936).
28. 'Noble Numbers' (18 poems by Herrick, Herbert & others) for solo voices, chorus, cello & orch.

<sup>1</sup> A full catalogue containing an enormous number of small works additional to those enumerated here will be found in H. C. Colles's biography (*see* Bibl.).

Op

- 35 'Five Sayings of Jesus' (words from the Bible, Thomas à Kempis & others), for tenor, chorus & orch. (1911).
- 36 'Song of St. Francis' (St. Francis of Assisi) for solo voices, chorus & orch. (1912).
- 42 Fantasy on an episode of the 'Divina commedia' (Dante) for tenor, chorus & orch (1914).
47. Cantata 'Heaven's Gate' (Blake) for mezzo-soprano, chorus & small orch. (1917).
- 51 'Men and Angels' (6 sacred poems) for tenor, chorus, orch. & organ (1925)
52. Church Cantata 'High Heaven's King' (Edmund Spenser & Gospel of St. John) for soprano, baritone, chorus & orch. (1926)
- 55 'Christ in the Universe' (Alice Meynell) for soprano, tenor, chorus, orch & pf (1929).  
Also numerous partsongs, carols, unison and children's songs, choral arrangements, &c

## ORCHESTRAL WORKS

- 21 'Holiday Tunes', suite of 6 movements (1907).
- 'Solemn Melody', for stgs. & organ (1908)
31. 'Festal Overture' in 4 movements (1910)
32. Symphony, G ma. (1911)
34. Suite<sup>1</sup> Parthenais' (1911, rev 1940)
37. Suite in C ma "after Wordsworth" (1912).
53. 'A Children's Symphony' for small orch. (1927)
- Suite 'Big Ben Looks On' (1937)<sup>2</sup>  
Also smaller pieces, marches for military and brass band, &c.

## PIANOFORTE AND ORCHESTRA

43. 'Conversations' (1914)
1. Congenial Company.
  2. A Moment in Passing.
  3. Intimate Friends.
  4. Playmates.
50. 'Memorial Suite' (1923)
- 1 Memorial Melody (comp. 1919)<sup>3</sup>
  2. Personal Memories.
  3. Arrows of Desire.
  4. Leisure.
  5. Envoy.

## VOICE AND ORCHESTRA

- 25 'The Long Journey', cycle for bass (1908).

## CHAMBER MUSIC

30. 'Peter Pan' Suite (after J M Barrie) for stg. 4tet (1909)
54. Quintet, G ma., for 2 vns., viola, cello & pf (1927, rewritten 1940).

## VOCAL CHAMBER MUSIC

- 6 'Prospice' (Robert Browning) for baritone & stg. 4tet (1894)
- 8 Psalm XXIII for tenor, stg. 4tet & harp (1900).
- 15 'Six Pastorals' for vocal 4tet, stg. 4tet & pf. (1897)
1. Morning Song with Hymn to Pan (Fletcher).
  2. The Shepherd's Wife's Song (Greene)
  3. Sweet Content (Dekker)
  4. Dialogue of Corinda and Damon (Marvell).
  5. Dialogue of Dorinda and Thyra (Marvell).
  6. Evening Song (Fletcher)
- 'Humpty Dumpty', cantata (Nursery Rhyme & scene from Lewis Carroll's 'Through the Looking-Glass') for children's voices & pf (1907).
- 'The Pied Piper of Hamelin' (Robert Browning) for bass, chorus, clar., pf & stgs *ad lib.* (1939).

## VIOLIN AND PIANOFORTE

5. Sonata No. 1, E m. (1894).
7. Sonata No. 2, D m. (1896).

## ORGAN MUSIC

- 'Jesu dulcis memoria' in memory of Parry (1924).  
Also arrangements of 'Solemn Melody' (1908) and 'Memorial Melody' (1936).

<sup>1</sup> For the Coronation concerts of the Robert Mayer Children's Concerts.

<sup>2</sup> Not to be confused with the 'Memorial Melody' in C ma. for organ & orch. written on the death of King George V in 1936.

SONGS<sup>2</sup>

Op

3. 6 Songs (1897)
1. The Farewell (Burns).
  2. Ye Jacobites by name (Burns).
  3. Hymn before Action (Kipling).
  4. Our Lady of the Snows (Kipling).
  5. A Song of Innocence (Blake)
  6. The Lowlands o' Holland (Old Ballad).
10. 'Two Love Songs' (Burns) (1900)
1. Of a' the airts.
  2. Mally.
13. 'The Clown's Songs' in Shakespeare's 'Twelfth Night' (1902)
1. O mistress mine.
  2. Come away, Death.
  3. When that I was.
- 18 6 Songs (1905)
1. Hame (Cunningham).
  2. An Uncouth Love Song (Wither).
  3. This ae nighte (anon.)
  4. I love the jocund dance (Blake).
  5. For a' that (Burns).
  6. Fear no more the heat o' the sun (Shakespeare)
- 'When childher plays' (T. E. Brown) (1907).
- 'The Cuckoo' (Wordsworth) (1909)
- 'The Bough of May' (T. E. Brown) (1909).
- 'The Old Navy' (Marryat) (1910).
- 'The Birds of Bethlehem' (R. Watson Gilder) (1910).
- 4 Songs (1915)
1. There is a lady sweet and kind (anon., 1607).
  2. Wander-Thirst (Gerald Gould)
  3. A Lift on the Way (Edwin Waugh).
  4. Night-Watch (Arthur L. Salmon)
- 'I vow to thee, my Country' (Cecil Spring-Rice) (1924).
- 21 Songs (1931)
1. Arkendale (Naomi M. Gillman).
  2. The Birds (Hilaire Belloc).
  3. A Dirge (John Webster).
  4. Follow your Saint (Thomas Campian)
  5. He hears with gladdened heart (R. L. Stevenson).
  6. I love all bounteous things (Robert Bridges).
  7. In the Highlands (Stevenson)
  8. It is not growing like a tree (Ben Jonson).
  9. My joy, my life, my crown (George Herbert).
  10. Lord, my heart's desire (Herbert).
  11. Never weather-beaten sail (Campian).
  12. Orpheus with his lute (Shakespeare or Fletcher).
  13. Our birth is but a sleep (Wordsworth).
  14. Peace waits among the hills (Arthur Symons).
  15. Requiem (Stevenson).
  16. Softly along the road (Walter de la Mare).
  17. Song of the Road (Henry Newbolt).
  18. Sweet Content (Dekker) (and setting)
  19. Tune thy music to thy heart (Campian).
  20. Up in the morning early (Burns).
  21. The Vagabond (Stevenson).
- 'The Seal's Lullaby' (Kipling).

**DAVIES, Joan** (b. Isleworth, Middlesex, 29 Apr. 1912).

English pianist. She studied under Wesley Roberts at the R.A.M. in London, where she took the highest awards in five subjects, including the Dove Prize. Later on she took a finishing course in pianoforte playing with Egon Petri. She had appeared in public at the age of five and made her first appearance as a concerto soloist with Sir Henry Wood at Queen's Hall in London when she was sixteen years of age. At the same time she came out as a recitalist at the Wigmore Hall. Her first appearance at a Promenade Concert was in 1943. She has toured extensively in the

<sup>3</sup> Many of the songs are also published in choral arrangements or with various instrumental accompaniments.



British Isles and on the Continent of Europe, both as recitalist and as soloist in concertos.

E. B.

**DAVIES, Mary** (b. London, 27 Feb. 1855; d. London, 22 June 1930).

English mezzo-soprano singer of Welsh parentage. She was taught by her father, an amateur and for over fifty years precentor at his chapel, where she made her first appearance as a singer at the age of eight. On 12 June 1873 she made her début in public at Brinley Richards's concert, Hanover Square Rooms. In the same year she gained the Welsh Choral Union Scholarship at the R.A.M., where she studied singing under Randegger, in 1876 the Parepa-Rosa Gold Medal and in 1877 the Nilsson prize. While a student, on 8 Apr. 1875, she sang with success at a public concert. On 5 Jan. 1878 she made her first appearance at the London Ballad Concerts, at which she afterwards sang for many years as principal soprano vocalist. In the autumn of the same year she appeared at the Worcester Festival. On 5 Feb. and 11 Mar. 1880 she sang with the greatest success the part of Margaret on the production in England, in its entirety, under Hallé at Manchester, of Berlioz's 'Faust', and on 21 and 22 May repeated the part under the same conductor in London, at St James's Hall, and for many years under him in London, Manchester and elsewhere. In 1881 she sang the part at the Norwich and Huddersfield Festivals, and in 1888 at the Richter Concerts. On 20 Nov. 1886 she sang with success the part of Mary on the production at the Crystal Palace of Berlioz's 'Childhood of Christ'.

Mary Davies had a mezzo-soprano voice of two octaves and a note from *b* to *c''*, of limited power but very sweet, always perfectly produced and of great charm. In 1888 she married William Cadwaladr Davies of the Inner Temple and North Wales Circuit. In 1900 she finally retired from public life. After the death of her husband in 1905 she interested herself in higher education in Wales, wherein he had been very active; also in the Welsh Folk Musical Society, of which she was president. In 1916 the University of Wales bestowed upon her the degree of Mus.D. (*honoris causa*).

A. G.

**DAVIES, Tudor** (b. Cymmer, Porth, South Wales, 12 Nov. 1892).

Welsh tenor singer. He studied music at the R.C.M., Cardiff. During the war of 1914-1918 Davies served in the Royal Navy as an engineer, and he resumed his musical career in 1919. After a tour of the U.S.A., Canada and Australia, where he sang in opera and at concerts, he joined the British National Opera Company and sang the title-part in the first public performance of Vaughan Williams's 'Hugh the Drover' at His Majesty's Theatre

in 1924, besides taking a number of the leading tenor parts in the repertory. He also sang at the Old Vic., and after the opening of Sadler's Wells he was a member of the permanent company for a number of years, singing regularly in a large number of parts, including Tamino, Florestan, Faust, Don José, the Duke in 'Rigoletto' and Don Carlos, which he sang in the first performance in English of Verdi's opera in 1938. Davies is one of the many singers recruited for the operatic stage from Wales. His voice has a true tenor quality, light rather than robust, and, though he is apt to try to force more tone from it than it naturally possesses, he proved himself a most useful and thoroughly reliable artist in a large repertory. He married the soprano Ruth Packer.

D. H. (u).

**Davies, W. H. (William Henry).** See Bliss (3 songs). Head (song cycle). Holland (T., 'P is for Pool', recitation). Naylor (B, 5 songs with orch).

**DAVIS, Colin** (b. Weybridge, Surrey, 25 Sept. 1927).

English clarinettist and conductor. After studying the clarinet with Frederick Thurston at the R.C.M. in London he became clarinet player in the Kalmars and other orchestras. His urge to conduct, especially Mozart, was stimulated when he directed the Kalmars Chamber Orchestra's first self-sponsored public appearance on 21 Nov. 1949, at Crosby Hall, Chelsea, with Mozart's 'Impresario' in the programme. Other opportunities followed, and in 1952 he became conductor of the Mozart Opera Company.

Davis's wife, April Cantelo (b. 2 Apr. 1928), a gifted and versatile soprano singer, studied under Imogen Holst at Dartington Hall, Totnes, Devon. She has sung at Glyndebourne and takes leading soprano parts for the Mozart Opera Company.

J. R.

**DAVIS, J. D. (John David)** (b. Birmingham, 22 Oct. 1867; d. Estoril, Portugal, 20 Nov. 1942).

English composer. At the age of sixteen he was sent to Frankfurt o/M to learn German, this being by way of preparation for a commercial career, and incidentally entered the Raff Conservatory of Music. The following year he went to Brussels to learn French, shortly afterwards he became a pupil at the Brussels Conservatoire, studying composition under Zarembski and the pianoforte under Leopold Wallner. He also studied under Arthur de Greef and H. F. Kufferath. In 1889 he returned to Birmingham and took up composition and teaching; in 1893 he joined the teaching-staff of the Midland Institute, but in 1904 was compelled by ill-health to resign. An opera, 'The Zaporogues', was given in 1903 at the National Flemish Theatre of Antwerp under the title of 'The Cossacks'. It had been previously produced at Birmingham.

ham on 7 May 1895. Among his orchestral works are:

- Symphonic Variations and Finale. Produced at a Charles Williams Orchestral Concert, Queen's Hall, London, in 1905, also at Promenade Concerts in Birmingham.
- 'The Cenci', a symphonic ballad, after Shelley. Produced at Birmingham, and given at Bournemouth and elsewhere.
- 'The Maid of Astolat', symphonic poem. Produced at Birmingham; subsequently performed at the Albert Hall, London, at Bournemouth and Eastbourne, and at Liverpool.
- 'Germania', a concert overture. Produced by the Birmingham Festival Choral Society.
- 'Miniatures', a suite for small orchestra. Produced by Henry Wood at a Promenade Concert, and given under Dan Godfrey at Bournemouth.
- Prelude to Maeterlinck's 'L'Intruse'.
- 'Elegy' for small orchestra. Antwerp and Birmingham.
- 'Song of Evening', for string orchestra.
- 'Coronation March' for full orchestra in G minor. A composition which received the prize of £100 offered by 'The Artist' in 1902.

Among chamber compositions are:

- 2 String Quartets, G minor and D minor.
- Variations on Suite on a Londonderry Air, written by five composers, for string quartet.
- 'Song of Evening', for string quartet or quintet.
- Two Sonatas for violin and pianoforte.
- Pianoforte Sonata, G minor.
- 6 Pieces for violin and pianoforte.
- 'Elegy' for cello and pianoforte.
- Arioso, Gavotte, and Trio for violin and pianoforte.
- Many piano pieces and songs, and three part songs.

G. S. K. B.

**DAVIS, Thomas** (b. ?; d. ?)

English 18th-century composer. He had some degree of merit and about the middle of the century worked in London for Henry Waylett, a publisher, of Exeter Change. Of his compositions Waylett issued two sets of 'VI Solos for a German Flute or Violin with Bass for the Harpsichord', 'Twenty English and Scotch Airs', and some sets of country-dance tunes, one being for the year 1751.

F. K.

**DAVISON, Archibald (Thompson)** (b. Boston, Mass., 11 Oct. 1883).

American musicologist. He was educated at Boston Latin School from 1896 to 1902 and studied at Harvard University, where he obtained the A.B. in 1906, the A.M. a year later and the Ph.D. in 1908. He was appointed assistant in the Music Department of Harvard University in 1909, and in 1910 became organist and choirmaster there. From 1912 to 1917 he was an instructor of music at Harvard and in that year he was appointed Assistant Professor of Music. In 1920 he became an Associate Professor of Music and nine years later was made a Professor of Choral Music, which post he held until 1940. Since then he has been the James Edward Tutson Professor of Music at Harvard. In 1931 he was made an F.R.C.M. and two years later an Hon. D.Mus. of Williams College. Oxford University conferred an Hon. D.Mus. on him in 1934 and Harvard University in 1948. Davison has made an especial study

of church music and published the following books:

- 'Music Education in America' (1926).
- 'Protestant Church Music in America' (1933).
- 'Choral Conducting' (1940).
- 'The Technique of Choral Compositions' (1945).
- 'Historical Anthology of Music' (with Willi Apel), Vol. I (1946), Vol. II (1950).
- 'Bach and Handel' (1951).
- 'Church Music and Reality' (1951).

M. K. W.

**DAVISON, James William** (b. London, 5 Oct. 1813; d. Margate, 24 Mar. 1885).

English critic. His mother was Mrs. Davison (Maud Rebecca Duncan), an actress and singer of Scottish ballads, in Leigh Hunt's opinion "the best lady of the comic stage". He was educated with a view to the Bar, but forsook that career for music and studied the pianoforte with W. H. Holmes and composition with G. A. Macfarren. He made the acquaintance of Mendelssohn during one of his early visits to England and deepened it in 1836, when, in company with Sterndale Bennett, he attended the production of 'St. Paul' at Dusseldorf. He gradually forsook composition for criticism. In 1842 he started 'The Musical Examiner', a weekly magazine which lasted two years, and in 1844 succeeded G. A. Macfarren, sen., as editor of 'The Musical World', which continued in his hands down to his death. Davison contributed to 'The Saturday Review' for ten years, and for long to 'The Pall Mall Gazette' and 'The Graphic'. But it was as music critic of 'The Times' for thirty-three years (1846-79) that his influence on music, always of the most conservative kind, was most widely exercised.

In 1859 Davison married Arabella Goddard, who had been his pupil, and they had two sons, Henry and Charles. The former compiled his father's memoirs, published (1912) under the title 'From Mendelssohn to Wagner'.

G., rev.

See also Criticism, pp. 525-26.

**Davison, Walter.** See Pearson (songs).

**DAVTZ (Davititz).** See Drvitz.

**DAVY, John** (b. Upton Helions nr. Exeter, 23 Dec. 1763; d. London, 22 Feb. 1824).

English composer. He was a pupil of William Jackson at Exeter<sup>1</sup> and went to London about 1790. He played the violin in the orchestra of Covent Garden and first appeared as a composer of 'Six Quartets for voices' (Op. 1) and 'Twelve Favourite Songs' (Op. 2), published between 1790 and 1795. His first work for the stage was 'A Pennyworth of Wit, or The Wife and the Mistress', a burletta by T. J. Dibdin, performed at Sadler's Wells on 18 Apr. 1796 (the score of which was formerly in the Collection of W. H. Cummings). There followed at the same theatre on 4 June 1798 his "grand historical ballet of action", 'Alfred the Great, or The

<sup>1</sup> An anecdotal account of his youth and early training is contained in 'The Thespian Dictionary' (1802).

Danish Invasion', and at the Haymarket, 14 Aug. 1800, the three-act comic opera 'What a Blunder!' (the score of which was published as his Op. 5).

Davy's further dramatic pieces (produced at Covent Garden unless otherwise noted) were:

- 1801 'Perouse, or The Desolate Island' (with Moorehead).
- 1802 'The Cabinet', 'The Caffres, or Buried Alive'; 'The Brazen Mask, or Alberto and Rosabella', ballet, 'Family Quarrels'; 'Harlequin's Habeas, or The Hall of Spectres' (all five in collaboration with other composers).
- 1803. 'Red Roy, or Oswyn and Helen' (often misquoted as 'Rob Roy', cf. 1818; ballet, at the Haymarket).
- 1804. 'Thirty Thousand, or Who's the Richest?' (with others); 'Harlequin Quackniver, or The Gnome and the Devil'; 'The Miller's Maid' (Haymarket).
- 1805. 'Harlequin's Magnet, or The Scandinavian Sorcerer'; 'Spanish Dollars, or The Priest of the Parish'.
- 1807. 'The Blind Boy'.
- 1812. 'The Lord of the Manor' (with others).
- 1814. 'The Farmer's Wife' (with others).
- 1818. 'Rob Roy MacGregor, or Auld Lang Syne' (with Bishop; founded on Scott's novel).
- 1819. 'The Fisherman's Hut' (with M. P. King, Drury Lane).
- 1820. 'Woman's Will a Riddle' (Op. 16, at the English Opera House, Lyceum).
- 1821. 'The Tempest' (incidental music for Frederic Reynolds's version; with others).

He also wrote songs for Mrs. Mountain's entertainment 'The Travellers at Spa' and for Incledon's entertainment 'A Voyage to India', an 'Ode for the Anniversary of Nelson's Victory and Death' (Covent Garden, 21 Nov. 1806), and published a sonata and some divertimenti for harp, a pianoforte Sonata (c. 1820) and a number of songs, of which the most famous, 'The Bay of Biscay', forms part of his 'Spanish Dollars'; others, like 'Just like love is yonder rose', were popular in their time.

See also King (M. P., 'Fisherman's Hut', collab.) Reeve (2 collabs.).

**DAVY, Richard** (b. ? c. 1467; d. ? Norfolk, c. 1516).

English organist and composer. He entered Magdalen College, Oxford, about 1483 and became organist and *informator chorum* there in 1490. A 'Libri computi' for 1491-92 at Magdalen contains a reference to a payment of 13s. 4d. to

Ricardo Davys pro stallo suo, et informacione choristarum, et pro media parte melodie organorum.<sup>1</sup>

In 1497 he was ordained priest, and in 1501 became chaplain to Sir William Boleyn, the grandfather of Anne Boleyn, who was born about that time. He was chaplain to Sir Thomas Boleyn (the son of Sir William) from 1506-16 at the family's chief residence at Blickling, Norfolk, after which there is no mention of him.

The Eton library contains the following 5-part motets (MS 178) by Davy:

'In honore summe matris', 'O Domine coeli terreque creator', 'Salve Jesu', 'Salve Regina', 'Gaude flore virginali', 'Virgo templum Trinitatis'.

<sup>1</sup> W. Barclay Squire in 'Archaeologia', Vol. LVI.

It now contains only 55 complete pieces, but the index shows that it originally contained 91. There are also portions of a 4-part Passion for Palm Sunday. The latter is interesting, since it is the second-oldest example of Passion music in England, and the utterances of the *turba* or crowd are given to the chorus. Oddly enough the dialogues between Pilate and his wife are also given to the chorus. Sir Richard Terry performed the Passion at Westminster Cathedral during Holy Week 1921 and referred to it as displaying "a high standard of contrapuntal technique" and as being "expressive, virile and dramatic". Two 3-part carols, 'Ah blessed Jhesu' and 'Ah my hart remember', are in the Fayrfax Manuscript (B.M., Add. MSS 5464). The same manuscript also contains some secular partsongs by Davy. the tenor part of 'Nowe the lawe is led' (a 2) and the score of another in 3 parts, 'Jhoone's sike' — with second section beginning "She is my litell praty on".

J. M (ii), rev.

BIBL.—FLOOD, W. H. GRATTAN, 'Early Tudor Composers' (Oxford, 1925).

#### LATIN WORKS

- 'Passio D N J C secundum Matthaum', 4 Eton
- 'Magnificat', 4 Eton (last leaf only).
- 'Magnificat', 5 Eton (all lost)
- 'Gaude flore virginali', 6 Eton (first leaf gone)
- 'In honore summae matris', 5 Eton
- 'O Domine coeli terreque creator', 5 Eton. Medius in B.M., Harl 1709 Tenor in Camb. U.L., Dd xii. 27. Bass in Camb. St John's 234.
- 'Salve Jesu Mater vera', 5 Eton.
- 'Salve Regina', 5 Eton
- 'Stabat Mater', 5 Eton: Tenor & Bass at Cambridge as above.
- 'Virgo templum Trinitatis', 5 Eton: Medius in B.M., Harl 1709, Tenor in B.M., Add. 34191.

**DAWSON, Frederick** (b. Leeds, 16 July 1868; d. Lymm, Cheshire, Oct. 1940).

English pianist and teacher. He studied with Hallé, Dannreuther, Klindworth, Pachmann and Anton Rubinstein. He was ten years old when his ability to play the whole of Bach's 'Well-tempered Clavier' from memory brought him to the notice of Hallé. He made his mark in London at the Monday and Saturday Popular Concerts (St. James's Hall), the Crystal Palace, Philharmonic and other leading concerts, and undertook recital tours in Europe. Having studied the works of Grieg with the composer, he played the Concerto at the Grieg concert given by the Philharmonic Society in 1897, and introduced both the Brahms concertos in a programme conducted by Klindworth at St. James's Hall in 1898. His enterprise in the matter of repertory was further exemplified in the fact that he gave Mackenzie's 'Scottish Concerto' in Berlin in 1902. A pianist in the large style, he had a reputation which stood high in continental cities, especially Vienna and Berlin, though in his later years his appearances at home and abroad were comparatively few owing to ill-health.

Dawson was an admirable teacher and adjudicator at competition festivals, where he made a point at "own choice" pianoforte classes of not only criticizing all the performances in detail, but playing all the pieces by way of example. H. C. C., adds.

**DAWSON, Herbert (William)** (b London, 15 July 1890).

English organist. He was educated at the Westminster Abbey Choir School and was then articled to the Abbey organist, Sir Frederick Bridge. Further training was received at T C M. in London, of which institution he became a Licentiate in 1907, obtaining his A.R.C.O. in the same year. He held the post of choirmaster and organist at St. Andrew's, Hillingdon West, and St Michael Royal, College Hill, before going in 1929 to his present (1954) post at St. Margaret's, Westminster. As a conductor he has been in charge of the Sevenoaks Musical Society, the Ealing Choral and Orchestral Society and the Purcell Club (Westminster Abbey ex-choristers). An important office he held for some years was that of organ soloist and accompanist at meetings of the Bach Cantata Club, which were usually held at St. Margaret's, Westminster. H. G.

**DAY, Alfred** (b. London, Jan. 1810; d. London, 11 Feb. 1849)

English physician (M.D.) and writer on music. He studied medicine in London, Paris and Heidelberg, and practised in London as a homoeopathic doctor. His medical studies having prevented him from attaining such practical skill in music as he desired, he subsequently formed the idea of developing a consistent and comprehensive theory of harmony, to replace the chaos of rules and exceptions that in his day did duty for a teaching-system. As the result of some years' work he published in 1845 his 'Treatise on Harmony'. This had a far-reaching influence on the teaching of harmony in Britain, largely as a result of the endorsement of his findings by Macfarren, Professor of Music at Cambridge.

The basis of Day's system is to be found in Rameau's theory and his invention of *générateurs*.<sup>1</sup> Rameau's work had attracted the attention of the distinguished mathematician and physicist d'Alembert, whose own book<sup>2</sup> was described by Helmholtz as extremely clear. Near the end of part ii of 'Tonempfindungen' Helmholtz observed (to quote from Ellis's translation):

No one knew better than d'Alembert himself the missing links of this system. Hence in the preface to his book he especially guards himself against the expression "Demonstration of the Principle of Harmony", which Rameau had used.

Here was warning that should have been heeded by Day, and certainly by Macfarren and others who, adopting Rameau's "principles of harmony" complete with *générateurs*, engaged in the search for roots of every kind of chord. The diatonic chord of the seventh on the supertonic they called a dominant eleventh with the root and third missing while they derived the chord of the augmented sixth from two roots. This was indeed tidy classification run mad. In short, Day's work was typical of the 19th-century pseudo-science that characterized so much theorizing of that date about music.<sup>3</sup>

The most recent study of Day's work is to be found in a paper that Dr. Glen Haydon read at the International Congress of Musicology in New York in Sept. 1939, in which he offered a generous re-estimate of the contribution made by Day to the study of harmony. He had carefully examined English criticisms of Day's work, using as his later sources the 'Proceedings of the Musical Association'. The first volume of these proceedings contains a paper read by Charles Stephens 'On the Fallacies of Dr. Day's Theory of Harmony', the purpose of which had been to substitute for those fallacies new fallacies of Stephens's own invention. On that occasion William Pole, D.Mus., F.R.S., speaking from the chair as an "unbeliever", made some scholarly observations that are historically interesting as indicating the waning of Day's pseudo-scientific influence. A more pungent criticism is to be found in Vol. X (1883-84) in a paper read in two parts by Gerard F. Cobb. The final criticism of Day in these proceedings is contained in a paper read in 1888 by C. W. Pearce from which Dr. Haydon quotes:

... The one object of this paper is to show the untruth and worthlessness of Day's *physics* and to prove that when his book is stripped of its pretended and false science his psychics still remain not only uninjured by the separation, but immensely improved.

Elsewhere C. W. Pearce offers an illuminating comment:

The great truth which Day teaches us, as distinct from all other theorists of his time, is that *modern tonality* is *threefold*. The tonic key is the centre of the tonal system, having as its accessories certain characteristic features of the dominant key on one side and the subdominant key on the other side. Day lived in the 19th century, the age of science, and accordingly tried to derive his tonality from natural phenomena; had he been a pious monk or ecclesiastic of the middle ages he might, perhaps, have discovered in the same system of threefold tonality a really beautiful emblem of the Ever-blessed and Undivided Trinity.

This shrewd observation draws the true analogy between medieval thought and the pseudo-science of musical theory in the 19th century.

It was, however, musical scholarship much more than the growing realization of fallacy due to such pseudo-science, that sounded the knell of Day's theories. In his 'Musical Composition' (1911) Stanford warned us:

<sup>1</sup> See THEORY, SCIENTIFIC AND PSEUDO-SCIENTIFIC.

<sup>2</sup> 'Éléments de musique, suivant les principes de M. Rameau' (1762)

The policy of putting harmony before counterpoint is of comparatively recent growth; the growth has unfortunately over-run a great deal of low-lying land, and it is easy enough to note where it flourishes from the results of its miasma.

An example of the practical value of this warning was given by P. C. Buck in his 'Unfigured Harmony' published in the same year (1911). This textbook offered a complete contrast to the teaching of Macfarren's day or any textbook founded on Day's theories. In the preface Buck guarded against any toxic effect of Day's nomenclature by treating it as a set of mere nicknames for familiar chords that need imply no explanation of them.

It was Day's fundamental mistake that he treated chords as things existing in themselves; and as a final comment on the musical fallacy of his theories, as seen at a still later date, a passage may be quoted from Tovey's article "Harmony" in the 14th ed. of 'The Encyclopaedia Britannica' (1929):

The great classical tradition cares little for the study of chords as things in themselves, and the art of harmony perishes under a discipline that separates its details from counterpoint and its larger issues from form.

More than a century has now passed since Day's book was published, and its verdict is that his ideas have failed to express the faithful observation of the practice of the great masters known to us to-day from the 16th century onwards.

C. H. H. P., rev. & adds. LL. S. L.

**DAY, Charles Russell** (b. Horstead, Norwich, 1860; d. Paardeberg, S. Africa, 18 Feb. 1900).

English soldier and authority on Indian music. The only son of the Rev. Russell Day, rector of Horstead, he was educated at Cheam and Eton, and in 1880 joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the first battalion of the Oxfordshire Light Infantry, and soon afterwards was ordered to India, where he became profoundly learned in Oriental music, being instructed entirely by native musicians. The result of his studies was 'The Music and Musical Instruments of Southern India and the Deccan', published in 1891. He drew up the very valuable catalogue of the musical instruments at the London Military Exhibition at Chelsea in 1890. He took an active part in founding and promoting the cause of the short-lived Wind Instrument Chamber Music Society, served on the English committee of the Musical Exhibition in Vienna (1892) and was invited to form one of a committee of advice for the Paris Exhibition of 1900. He was gazetted major in 1899. He was mortally wounded in the South African war, in the attack upon Cronje at Paardeberg, while helping a wounded man. An interesting obituary notice, by A. J. Hipkins, appeared in *Mus. T.*, Apr. 1900. His collection of Indian musical instruments (including a fine vina) and his

Indian manuscripts are now in the Victoria and Albert Museum in London.

J. A. F.-M.

*BIBL.*—*Mus. T.*, Mar. 1906 and Nov. 1909

**DAY, John** (b. Dunwich, Suffolk, 1522; d. Walden, Essex, 23 July 1584).

English musical typographer. He was one of the earliest to engage in music-printing, for he began about 1547, in London, a little above the Holborn Conduit. He afterwards dwelt "over Aldersgate beneath Saint Martyns" (i.e. in the upper room over the gate itself), and subsequently had a shop in St. Paul's Churchyard. On 25 Mar. 1553 he obtained a licence to print 'A Catechism in English with an A B C thereunto annexed' and also the works of John Poyntet, Bishop of Winchester, and Thomas Beacon, Professor of Divinity. He subsequently procured a patent to be granted to him and his son Richard for printing the Psalms, etc. He was the printer of Foxe's 'Acts and Monuments'. In 1582 he was Master of the Stationers' Company.

Day published a set of four part-books entitled: 'Certaine notes set forth in fowre and three parts to be song at the morning, Communion, and evening praiser, very necessarie for the Churche of Christe, to be frequented and used: & unto them added diuers godly praiers & Psalmes in the like forme to the honor & praise of God. Imprinted at London ouer Aldersgate beneath S. Martins by John Day 1560'.

This was followed by a second edition in 1565, at the end of which was an engraved portrait of Day dated 1562 "aetatis suae xxxix", surrounded with the motto "Arise for it is Day" which also appears in the design of the title-page.

This publication has a special importance in relation to the history of the time. It is generally conceded that Marbeck's 'Booke of Common Praier noted' fell into disuse before the death of Edward VI in 1553. The "noting" of that book was entirely for unison singing. The Marian reaction lasted till 1558; and with the re-establishment of the English Prayer-Book a harmonized "noting" of it immediately became "very necessarie", and Day supplied the need. In doing so he evidently had the plan of Marbeck's book in mind. Thus he produced his 'Certaine notes' with harmonized music for all the choral items of the Prayer-book, set out in the due order of the Services. The Morning Service provides for 'Venite', 'Te Deum', 'Benedictus' and Litany. The Communion office follows with 'Kyrie', Creed, an Offertory Sentence, 'Sanctus' and 'Gloria in excelsis', together with "a godly praiser". For evensong 'Magnificat' and 'Nunc dimittis' are set. Three alternative complete settings are provided. The first is for men's

voices and is entirely by Thomas Causton, though the 'Sentence' is by Whytbrooke and the "praier" is without ascription. There are two settings of the evening canticles. The second is "for children", meaning a normal choir with chorister boys. The music for Mattins and the Communion is by John Heath, with a prayer by Robert Hasyllton. The composer of the evening canticles is not named, but an alternative setting is by Thomas Knight.

The third set is by Causton and is also "for children", but the items in the Communion Office are apparently for men's voices.

After the services a number of items are added, all of which in modern usage would be called anthems, though only four are so styled by Day. The rest are described as prayers. The following list includes the pieces inserted in the Communion Office. Causton's 'Rejoice in the Lord', already printed among these, is printed again among the prayers.

## ANTHEMS

- 'I give you a new commandment', Shepherd
- 'If ye love me', Tallis
- 'Praise we the Father', Okeland.
- 'Remember not O Lord', Tallis.

## PRAYERS

- 'Lay not up for yourselves', Causton
- 'Let your light so shine', Causton
- 'Most blessed Lord Jesu', Causton
- 'Rejoice in the Lord', Causton.
- 'Shew us, O Lord', Causton.
- 'Praise we the Lord at all times', Hasyllton.
- 'I give you a new commandment', R. Johnson
- 'O eternal God almighty', R. Johnson.
- 'Relieve us, O Lord', R. Johnson
- 'Praise the Lord, O our souls', Okeland
- 'Submit yourselves', Shepherd.
- 'Hear the voice and prayer', Tallis
- 'In trouble and adversity', Taverner
- 'Let all the congregation', Anon
- 'Turn thou us, O good Lord', Anon

In the bassus book 1565 'In trouble and adversity' is correctly described as an 'In nomine of master Taverner'. In the other part-books it is assigned to Causton.<sup>1</sup> It is possible that Causton set these words to Taverner's 'In nomine', which was an instrumental piece without words.

It is curious that nothing by Christopher Tye appears in this collection. The large proportion of Causton's music suggests with great probability that Day employed him as a member of the Chapel Royal to compile and edit it. In Day's 'The whole Psalmes in foure partes' (1563) as many as 27 are by Causton

The other works printed by Day were:

- 1560 'Psalmes of David in Englishe Metre by Thomas Sternehold, and others. . .'
- 1562 'The whole booke of Psalmes collected into Englysh Meter. . .'
- 1563 'The whole psalmes in foure partes. . .'
- 1567 (or 8) 'The whole Psalter translated into English metre. . .'
- 1579 'The Psalmes of David.

E. H. F.

See also Psalter, Metrical: English, pp. 962 ff.

<sup>1</sup> See 'Tudor Church Music', III, xxi.

**DAZA (Daça), Esteban** (b. Valladolid, ?, d. ?).

Spanish 16th-century lutenist. He published in 1576 a book in tablature entitled:

Libro de Musica en cifras para Vihuela, intitulado el Parnasso, en el qual se hallara toda diuersidad de Musica, assi Motetes, Sonetos, Villanescas, en lengua Castellana, y otras cosas, como Fantasias del Autor, hecho por Estevan Daça, vezino de la muy insigne villa de Valladolid.

Impresso por Diego Fernandez de Cordoua, impressor de su Magestad. Año de m.d.l.xxvi. en Valladolid [Bibl. Nac., Madrid.]

The book is of great interest, since it contains transcriptions for the lute of a number of Spanish madrigals and *villancicos*, the original voice parts being found, in many cases, in other printed works and manuscripts. The following composers are represented.

## RODRIGO CEVALLOS

- 5 madrigals (4 v.), original parts in Medinaceli MSS 13,230, and an alto partbook in the library of Sir Percy Wyndham, Petersfield. The words of one, 'Quan bienaventurado', are taken from Garcilaso de la Vega (Eclogue IV), one of the greatest of Spanish poets.

## FRANCISCO GUERRERO

- 2 madrigals (4 v.), originals in Medinaceli MS and Guerrero's 'Canciones y villanescas espirituales' (Venice, 1589). The beautiful 'Prado verde y florido' is attributed to Navarro in the Medinaceli MS.

## JUAN NAVARRO

- 2 madrigals (4 v.), originals in Medinaceli MS

## PEDRO ORDOÑEZ

- 2 madrigals (4 v.), original parts unknown.

## JUAN VASQUEZ

- 3 *villancicos* (2 for 4 v. and 1 for 5 v.), original parts in 'Recopilacion de sonetos y villancicos a quatro y a cinco de Juan Vasquez' (Seville, 1560), in Medinaceli Library.

## VILLALAR

- Madrigal, 'Esclarecida Juana' (4 v.), printed in Guerrero's 'Villanescas', in a parody *a lo diuino*: 'Esclarecida Madre'.

The collection also includes transcriptions of a number of anonymous *villancicos* for 3 and 4 voices, besides motets, and an unidentified setting of Garcilaso's well-known sonnet, 'Escrito está en mi alma vuestro gesto', as a madrigal for 4 voices. There are also several fantasies on the Gregorian tones. Daza shows less feeling for the possibilities of the lute, or of the solo song, than his forerunners Luis Milan and Alonso de Mudarra. His 'Parnasso' is frankly a book of transcriptions of favourite music of his day. Examples are given by Morphy, 'Les Luthistes espagnols'.

J. B. T.

**DEACON, Harry (Collings)** (b. London, 1822; d. London, 24 Feb. 1890).

English teacher of singing. He studied the pianoforte under Cipriani Potter and singing under Mazzucato. Many of the most famous singers of the day passed through his hands, notably Sims Reeves, who studied his oratorio repertory with Deacon. A serious student of

the art of singing in all its branches, Deacon contributed the majority of the articles thereon to the first edition of this Dictionary. He gave much valued help to Sir Morell Mackenzie in the production of his book 'The Hygiene of the Vocal Organs'. Deacon was an excellent pianist and often appeared as accompanist at the Monday Popular Concerts (St. James's Hall). H. G. C.

**DE AHNA, Eleonora** (b. Vienna, 8 Jan. 1838; d. Berlin, 10 May 1865).

Austrian mezzo-soprano singer. She was an artist of great promise and before her early death sang with distinction at the Berlin Court Opera. G. F. P.

**DE AHNA, Heinrich (Karl Hermann)** (b. Vienna, 22 June 1835; d. Berlin, 1 Nov. 1892).

Austrian violinist, brother of the preceding. He studied with Mayseder in Vienna and also received instruction from Muldner in Prague. Already at the age of twelve he made public appearances in Vienna, London, etc. Two years later he received the appointment of chamber virtuoso to the Duke of Saxe-Coburg-Gotha, but in 1851 he joined the Austrian army as a cadet and remained a soldier until the close of the Italian campaign in 1859, when he returned to his musical studies. In due time he became a soloist of repute and violinist in the much-frequented Trio Concerts given by him in conjunction with Barth the pianist and Hausmann the cellist; but he was chiefly known as second violin in the Joachim Quartet, a position for which he was not only fitted by refinement of style and musical knowledge, but also by his quite remarkable faculty of playing up to the leader. Among the posts held by him in Berlin were that of leader of the Royal Orchestra and professor at the High School of Music under Joachim. W. W. C.

**DE AHNA, Pauline.** *See* STRAUSS, RICHARD.

**DE BUSNE.** *See* BUSNOIS.

**DE HOND.** *See* CANIS.

**DE LLOYD, David.** *See* LLOYD.

**DEAN, Winton (Basil)** (b. Birkenhead, 18 Mar. 1916).

English writer on music. He is a son of Basil Dean, the producer, and was educated at Harrow in 1929-34 (entrance and leaving scholarship in classics) and King's College, Cambridge (foundation scholar) in 1934-38 (1st class in English Tripos, Part I). He took the B.A. in 1938 and the M.A. in 1941. Although he had no academic musical education beyond the experience normally provided by Cambridge—where he translated the choruses, etc., from 'The Frogs' of Aristophanes

for Walter Leigh's music in 1937 and Weber's 'Abu Hassan', produced at the Cambridge Arts Theatre in Feb. 1938—he made very thorough musical studies on his own account, largely with the help and advice of Philip Radcliffe, being anxious to equip himself soundly for musical research. Towards the end of the second world war (in 1944-45) he worked for Naval Intelligence. His first literary work was a volume on Bizet contributed to the 'Master Musicians' series (London, 1948), and he next embarked on a substantial book on Handel's oratorios, 'The Dramatic Handel: a Study of the Jewish Oratorios and Masques' (in progress, 1954). Both studies combine to a remarkable degree the qualities of taste and scholarship which have also distinguished Dean's work as a critic in a number of articles and reviews contributed to musical periodicals.

Other writings by Dean include:

- 'Frank' (Novello's Biographies).
- 'An Introduction to the Music of Bizet' (London, 1950).
- 'Carmen'—The Novel, the Libretto and the Music' (Folio Society).
- 'Puccini' ('The Heritage of Music', Vol. III).

E. B.

**DEANE, Thomas** (b. ?; d. ?).

English 17th-century organist and composer. He was organist at Warwick and Coventry. He composed a service and other church music, and in 1703 the instrumental music for Oldmixon's tragedy 'The Governor of Cyprus'. He is said to have been the first to perform a sonata by Corelli in England in 1709. Compositions by him for the violin are contained in 'The Division Violin'. He graduated D.Mus. at Oxford on 9 July 1731.

W. H. H.

**Dearmer, (Rev.) Percy.** *See* English Hymnal, Songs of Praise.

**DEAS, (James) Stewart** (b. Edinburgh, 19 June 1903).

Scottish pianist, conductor, organist and writer on music. He was educated at George Watson's School, Edinburgh, from 1908 to 1921 and at the University of Edinburgh in 1921-24. He obtained the M.A. in 1924 and spent the next two years studying under Tovey. He won the Bucher Scholarship for study abroad and from 1926 to 1928 studied pianoforte and conducting in Berlin, going on to Basel Conservatory the following year, where he had lessons in conducting from Weingartner. He took the B.Mus. at Edinburgh in 1929. During his student years he was organist and choir-master of various churches in Edinburgh, and from 1931 to 1933 he was conductor of the Edinburgh Opera Company, during which time he produced Tovey's 'Bride of Dionysus' and shared the conducting with the composer. He conducted the Reid Symphony Orchestra and the B.B.C. Scottish Orchestra several times, and

<sup>1</sup> A soprano singer of some promise before she married Strauss, in the production of whose 'Guntram' she appeared at Weimar in 1894. She was the daughter of General Adolf De Ahna of Munich.



in 1936-38 he was director of the South African College of Music and Professor of Music at the University of Capetown. As a pianist he has played in chamber concerts in Edinburgh, London, Sheffield, Capetown and elsewhere. He was a member of the first Council and Programme Committee of the Edinburgh Festival, and in 1948 he was appointed to the James Rossiter Hoyle Chair of Music, University of Sheffield, in succession to Frank Shera. In 1950 he founded the Sheffield Bach Society, and he is conductor of the Sheffield Bach Orchestra.

In 1934-35 Deas was music critic for the Glasgow 'Evening Times' and on his return from South Africa he became London critic for 'The Scotsman' (1939-44). During the second world war he also worked in the Foreign Office and for the B.B.C. He was music critic on the editorial staff of 'The Scotsman' in 1944-48 and he has written several articles on music for various journals since 1933, such as some concert notices for 'The Times' and 'The Observer', besides broadcasting talks on music. His book 'In Defence of Hanslick' was published in 1940.

M. K. W.

**DEATH OF NELSON, THE** (Song). See BRAHAM.

**DEBAIN, Alexandre François** (b. Paris, 1809; d. Paris, 3 Dec. 1877).

French instrument maker. He was originally a foreman in a pianoforte factory. In 1834 he established a factory of his own and distinguished himself by the invention of several musical instruments, among others the harmonium, or *orgue expressif*, patented in 1842, the Antiphonel (1846) and the Harmonicorde (1851). His death involved the disappearance of the factory, but the make of his instruments is now in the hands of the firm of Chaperon, Paris.

M. L. P.

BIBL.—PIERRE, CONSTANT, 'Les Facteurs d'instruments de musique . . .' (Paris, 1893).

See also Harmonium.

**Debenedetti, G.** See Ghedini ('Antigone', cantata).  
**DEBOŁECKI, Wojciech** (full name **Wojciech Prawdzic z Konojad Debołęcki**) (b. ? , 1585; d. ? , 1645 or 1647).

Polish composer and writer. He was a Franciscan monk and acted as chaplain in the Polish army. After a long sojourn at Venice and Rome he returned to Poland. Of all his works two only remain.

'Benedictio mensae cum gratiarum actione a quinque v. facta' (Toruń, 1616).

'Complectorium Romanum quibus vocibus decantandum una cum basso continuo pro organo, opus tertium' (Venice, Jac. Vincenti, 1618).

This Complectorium is one of the earliest Polish compositions written with a figured bass.

C. R. H.

**DEBORA E JAELE** (Opera). See PIZZETTI.

**DEBORAH.** Oratorio by Handel, the words by Samuel Humphreys; completed

21 Feb. 1733; first performed London, King's Theatre, Haymarket, 17 May 1733; revived by the Sacred Harmonic Society, 15 Nov. 1843.

**DEBRNOV.** See SRB, JOSEF.

**DEBUSSY, (Achille) Claude** (b. Saint-Germain-en-Laye, 22 Aug. 1862; d. Paris, 25 Mar. 1918).

French composer. His family circle, of the normal bourgeois type—his father kept a china shop—was in no way specially musical, and he showed no capacity for music until he was ten years old, when his future interests, uncertain though they still were, found a first recognizer in Mme Mauté de Fleurville, the mother-in-law of Verlaine, with whose poetry he was afterwards so intimately associated. He entered the Paris Conservatoire in 1873 and remained there for eleven years, studying the piano with Marmontel and theoretical subjects with Guiraud (his chief composition master), Lavignac, Massenet and Émile Durand. He was also for a short time in Franck's class, but is said not to have pleased that master by not modulating frequently enough in improvisation. For long the routine work was distasteful to him, though from time to time he won various prizes and medals for piano, for accompaniment and for counterpoint and fugue: he finally, in 1884, obtained the highest honour in the Conservatoire's gift, the Grand Prix de Rome (for which he had been *proxime accessit* the previous year), with the cantata 'L'Enfant prodige'.

Already in 1880-81 Debussy had widened his interests by acting as tutor to the children of Tchaikovsky's patroness, Nadezhda von Meck, who took him to Switzerland and Italy the first year and to Moscow the second. He went there again in 1884 and the following year left for Rome, where a residence of considerable duration was required of the holders of the Prix de Rome; but before the prescribed course was completed he returned to Paris in 1887 and settled down to the composer's career to which (apart from occasional journalistic activities) he confined himself for the remainder of his life. Of a very retiring disposition, he never held any official appointments and rarely appeared in public, whether as conductor or as pianist.

On the other hand, though he had little to do with other musicians, he frequented the progressive artistic and literary circles and became acquainted with the poetry of Baudelaire, Mallarmé and Verlaine. In 1887 he went to Vienna, where (?) he met Brahms, and visited London in an unsuccessful attempt to get some of his work published there. The following two years he attended the Wagner performances at Bayreuth, hearing the 'Meistersinger' and 'Parsifal' in 1888 and 'Tristan' in 1889. He was fascinated, but realized the danger of being influenced by

Wagner, knowing that such an individuality as his must develop independently. But other influences came his way, notably that of Mussorgsky, and he was enchanted for a time by the Javanese music he heard at the Paris Exposition Universelle of 1889. A slightly later musical stimulus of a different kind came to him in 1891, when he met Erik Satie, who was then a café pianist, but had very much his own notions of what music should be and transmitted part of them to Debussy, though the latter was four years older.

In 1892 Debussy approached maturity as a composer by setting to work on a prelude, interlude and final paraphrase inspired by Mallarmé's eclogue, 'L'Après-midi d'un faune', of which however only the prelude was finished some two years later. He had also been much impressed by a performance of Maeterlinck's 'Pelléas et Mélisande', which he decided to set word for word as a music-drama; but this work was not finished until 1902, when its performance at the Opéra-Comique on 30 Apr created an uproar.

In 1899 Debussy married Rosalie (Lily) Texier, a dressmaker. She was a young woman of no intellectual pretensions, but devoted to her husband, and it was a disaster for her when he abandoned her in 1904 for Mme Emma Bardac, a woman of superior culture, whom he married after a divorce in 1905. Their only daughter, Claude-Emma, was the "Chouchou" to whom the piano-forte suite 'Children's Corner' was dedicated in 1908 with her father's "tender apologies".

Although reluctant to appear in public, Debussy accepted two invitations from Henry J. Wood to conduct at two Queen's Hall concerts in London. The works chosen were 'L'Après-midi d'un faune' and the symphonic impressions 'La Mer' for 1 Feb. 1908 and the three 'Nocturnes' for 27 Feb. 1909. In 1910 he conducted in Vienna and Budapest.

About that time he first began to suffer from cancer, a disease that gave him much and increasing misery during his remaining years and may account not only for the more and more retired life he led, but also for a certain irresolution in his artistic plans. He wrote a fair amount of music still, but abandoned a number of large-scale works, including operas on the subject of Tristram and Yseult, on 'As You Like It', as well as on Poe's 'The Devil in the Belfry' and 'The Fall of the House of Usher'.

Roughly speaking, we can distinguish three successive periods in Debussy's compositions: first, the period of immaturity up to about 1890, then some twenty years of mature work, and then a few final years of uncertainty mixed with decline; though, indeed, the early immaturity varies very much. The song 'Nuit

d'étoiles', Debussy's earliest surviving composition, is a vigorous bit of work for a boy of fourteen, but its commonplaces are of a curiously Teutonic tinge; 'L'Enfant prodigue', eight years later, is certainly very French, but it cannot rank as more than a dexterous eclectic exploitation of some of the obvious fashions of the moment; but half-way between we find such songs as 'Mandoline', which says a new thing with great charm, and the still more significant 'L'Ombre des arbres dans la rivière', which speaks its composer's mature idiom though it does not yet use it to any specially noteworthy end; while there is an anecdote that, some two years before the Prix de Rome was won, Debussy submitted a score (now apparently lost) based on Banville's 'Diane aux bois' to his teacher Guiraud, who, while expressing strong personal interest, discouraged revolutionary ideas as temporarily unwise. Student days being past, Debussy felt freer to follow personal inclinations, but he was still not sure of his paths. Most of the numerous piano pieces up to 1890 are only instrumental versions of the facile graces of the airs of Azael and Lia in 'L'Enfant prodigue', nor is there any advance as yet in pianistic technique; but there is no trace whatever left of the prize cantata in the two works of 1887 which, as prize-winner, he submitted to the members of the Institut. One, a setting for female voices and orchestra of portions of Rossetti's 'The Blessed Damozel', was accepted by them, though with serious qualms; but they definitely rejected as unplayable the 'Printemps' symphonic suite, less polished and still more unusual, and forecasting in many technical details the orchestral masterpieces of the succeeding years.

With the five Baudelaire songs (1890) Debussy entered on his mature period. It was not one of fixation — in some fields his development went on, in others it fell back a little; but all through there is the same masterly technique, specialized indeed, but as solidly founded as any composition technique, even of the greatest men, has ever been. The chief landmarks for the first ten years are the string Quartet in G minor, 'L'Après-midi d'un faune' prelude, the three 'Nocturnes' for orchestra and the 'Chansons de Bilitis', for the latter ten years the opera 'Pelléas et Mélisande', the orchestral suite 'La Mer', the best of the Verlaine songs and the settings, both solo and choral, of the poems of Villon and Charles, Duc d'Orléans, and such piano pieces as the 'Estampes' and 'Images' and the first set of 'Préludes'. Then come the few final years of mixed achievement, showing at times some of the old certainty and also some tentative exploration of new fields, but, in the main, evidences of a stiffening mind and failing powers.

Debussy's piano music has probably done most towards the wide extension of his fame among the generality of music-lovers; and it is indeed, in its mature forms, very typical of his genius. Technically he is the inventor (so far as any individual can claim such a title) of a new pianism: he demands from both the fingers and the feet of his interpreters (as well as from their rhythmical sense) all sorts of refinements previously unexploited, and his influence has been amazingly fertile — no composer in musical history has taught the pianist more new and permanently valuable things. The non-technical influence is less steady. Not infrequently, as for example in 'Et la lune descend sur le temple qui fut' or 'Brouillards' or 'Feux d'artifice', Debussy seems merely to brood on problems of harmony and colour in, so to speak, an intellectual vacuum, and most (though not indeed all) of the 'Études' — his latest piano works — seem musically overmuch concerned with the narrow matter in hand. But the outstanding things — 'La Soirée dans Grenade', 'Reflets dans l'eau', 'Poissons d'or', 'The Snow is Dancing', 'The Little Shepherd', 'Les fêtes sont d'exquises danseuses', 'Bruyères', and the masterpieces that form a good two-thirds of the first set of Preludes and reach their climax in the noble 'La Cathédrale engloutie' — show how versatile his imagination at its best could be. It is not indeed large-scale work for the pianist accustomed to deal with the emotional and intellectual tasks set him by the older classics; it is rather, to speak analogously, a gallery of beautiful sketches ready for him to paint with all the subtlest colours at his command. The word atmosphere is now continually on our lips in talking either of performance or of the music performed; it is to Debussy, wellnigh exclusively, that we owe the conception.

Debussy's finest other instrumental work — the orchestral 'L'Après-midi d'un faune', 'Nuages' and 'Fêtes', and the string Quartet (in its first three movements) — dates from the decade before the outstanding piano pieces and took the lead in establishing his reputation; here again he taught performers a new technique that now serves them every day, and a new outlook on very beautiful and (for the moment) very strange things. Later on he seems to have taken more lively interest in other departments — though 'Iberia' is a notably brilliant amplification of the moods of 'La Soirée dans Grenade'; and in the latest chamber music, in spite of the dignity of the first movement of the violoncello Sonata and the quiet charm of much of the Sonata for flute, viola and harp, it is often, as André Suarès says, "la douleur qui parle". In 1912

the fashion of the moment induced Debussy to write for the Russian Ballet: 'Jeux' is a lengthy work with rather larger structures than he normally employed, but musically it comes to little.

In his songs (always duets for voice and piano on level terms) Debussy is rather less of a definite innovator, conditioned as he is by the particular words and by the general literary culture always very powerful with French composers. We can see three separate stages of what may be called the very high-class sentimental song in 'Green' (1888), 'Romance' (1891) and 'Je tremble en voyant ton visage' (before 1910); only the last of these has, in every bar, the perfectly mature harmonic framework, but all — very beautiful songs in their several ways — have the same kind of emotional outlook, which they share with much other French work. The most individual of his "love songs" are probably the first two of the 'Chansons de Bilitis', the very sensitive 'La Flûte de Pan' and the passionate 'La Chevelure'; but other types of words generally produce more purely personal moods. From the Baudelaire and Verlaine songs there stand out the grave 'Recueillement', the weirdly tragic 'Colloque sentimental' and the varying humours of 'Fantoches', 'Chevaux de bois' or 'Le Faune'; the old-world poems of Charles d'Orléans (some set as solo songs and some chorally) evoke the freshest and most open-air music Debussy ever wrote, and he reached his climax as a song composer in the three splendid Villon ballades, which express the most opposite emotions with equal subtlety and power.

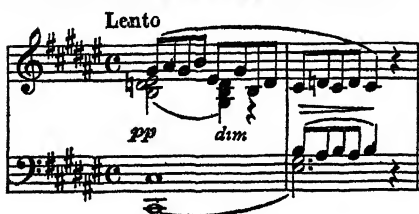
Debussy's important works for voices and orchestra are three, one from each of the periods. 'La Damselle élue', though its style is slight and not always quite sure of itself, is a work of singular virginal beauty, perfectly fitting the rather inadequate translation of Rossetti's poem; it seems to forecast developments that never occurred. A quarter of a century later there is the elaborate music to d'Annunzio's 'Le Martyre de Saint Sébastien', aiming at all sorts of things new and old, but, practically always, sounding like the work of a tired man. And in between comes Debussy's largest and, with all its inequalities, most completely self-revealing achievement, the lyrical drama to Maeterlinck's 'Pelléas et Mélisande'. Apart from the superbly sure and economical craftsmanship, it is one of the great landmarks in the history of opera; it is the summit of musical impressionism, catching every faint nuance of the words, always suggesting rather than saying, but always tense and direct, and full of throbbing beauty.

Debussy's harmonic innovations, though

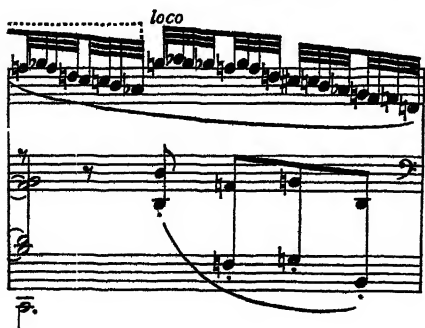
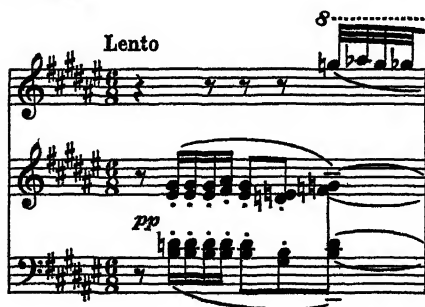
<sup>1</sup> Supplement to 'La Revue musicale' (Dec. 1920); Suarès's lengthy essay has been separately reprinted.

considered extremely subversive when they first appeared, remained rooted in definite major, minor and modal tonalities, greatly extending their scope but not, so far as his own practice was concerned, undermining them as a basis for music. Sir Walford Davies showed this clearly in an article on "Key" published in the Supplementary Volume of the fourth edition of this Dictionary, a passage from which may here be usefully quoted:

Debussy, who at first baffled the most faithful adherents of key, is now seen only to have deepened its roots while seeming to defy and disturb the general harmonic understanding of his immediate contemporaries. Few more striking vindications of the classical key system can indeed be found than in Debussy's Preludes, nor more promise of boundless possibilities consistent with perfect clarity. If for a moment he seems to defy key, it will soon be found that by some subtle addition suggestive of a cadence he restores it. For example, any mind thoroughly used to key in its simplest implications (and indeed, only such a mind) can enjoy to the full both the chromatic scintillations and the dreamy harmonic distances with which he enriches the key of F# in No. 7 of his second book of Preludes. Those to whom the following would be a commonplace opening for such a piece in F# major.



can easily acquire the full delight of Debussy's opening subtleties:



Speaking of Debussy's work as a whole, we may say that his harmonic methods were a very individual amalgam of the new and the forgotten old. On the one hand he was greatly attracted by the combinations of the higher overtones, by chords of the ninth and their derivatives treated as primaries, and in particular by chords whose component notes are separated by whole tones; on the other hand he often threw back to the ecclesiastical modes and still further to the diaphony in parallel fourths and fifths of a thousand years before. The resulting idiom had very rich possibilities within its sphere, but, as his inferior pages show only too well, its limitations were rigidly definite. Much of his vocal writing in its technical aspect is essentially the Wagnerian melos in a French dress, and in 'Pelléas' (enormously more reticent though it is) there is much of the technique of 'Tristan' or the 'Ring' in contrapuntal texture and in the subtle use of leading motives. The Russian composers he greatly admired, but they affected his style only very indirectly<sup>1</sup>; more noteworthy is the influence, on his piano music in particular, of the cool, collected, dainty filigree work of the 18th-century French clavecinists. His was a multiple personality, liable to outbursts of a sort of posing freakishness<sup>2</sup> and curiously capable now and then<sup>3</sup> of feeling *le besoin de s'encanailler*, in elegant fashion, but in the main it was quietly voluptuous, sensitive in an altogether exceptional degree to new delicate subtle types of beauty, and caring little for other things. But, at the end, we cannot leave under the name of voluptuary the creator of 'La Cathédrale engloutie' and the scene of Méliandre's death; his world may have been small, but in it he was a great man, and sometimes he saw beyond.

Debussy's journalistic productions, though slight in texture, may be read with considerable interest; they turn phrases very happily, and there is plenty of sober good sense under their wit and irony. The words of his 'Proses

<sup>1</sup> The very Mussorgskian 'Nuages' in the orchestral 'Nocturnes' is exceptional.

<sup>2</sup> Such as, for example, the use of the English language (not always perfectly expressed, e.g. 'Serenade for the doll' merely as something *chic*; or the childish nationalism plus 18th-century typography of the title-pages of the late sonatas. <sup>3</sup> E.g. 'General Lavine—eccentric'.

lyriques' show also that he could imitate skillfully the symbolist poets of his intellectual circle.

Debussy edited for Messrs. Durand the complete piano works of Chopin and also Bach's sonatas for violin and piano; he transcribed Schumann's 'Am Springbrunnen' for piano solo, Saint-Saëns's 'Caprice sur les airs de ballet de l'Alceste' de Gluck for piano duet, Schumann's six 'Studies in Canon Form, Op. 56', Saint-Saëns's second Symphony, in A minor, ballet airs from 'Étienne Marcel' and 'Introduction and Rondo Capriccioso', and Wagner's overture to 'Der fliegende Holländer' for two pianos, and Nos. 1 and 3 of Satie's 'Gymnopédies' for orchestra.

His literary works consist of contributions (54 in all) to 'La Revue blanche' (Apr.-Dec. 1901), 'Gil Blas' (Jan.-June 1903), 'Musica' (Oct. 1902, May 1903), 'Le Mercure de France' (Jan. 1903), 'La Revue bleue' (Mar., Apr. 1904, June 1906), 'Le Figaro' (May 1908), 'Comœdia' (June 1908, Nov. 1909, Jan. 1910), 'Le Paris-Journal' (May 1910), S.I.M.<sup>2</sup> (Nov. 1912-Mar. 1914); he also wrote a preface to 'Pour la musique française' (1917). A considerable number of the articles contributed to 'La Revue blanche' and 'Gil Blas' were collected with his sanction and posthumously published under the title of 'Monsieur Croche, anti-dilettante': "Monsieur Croche" is an imaginary interlocutor invented for dramatic purposes. E. W., adds.

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## CATALOGUE OF WORKS

OPERA<sup>2</sup>

Title	Libretto	Composed	Production
'Pelléas et Mélisande' (dedicated to the memory of Georges Hartmann and André Messager).	Maurice Maeterlinck's play, slightly altered.	1892-1902.	Paris, Opéra-Comique, 30 Apr. 1902.

<sup>1</sup> The journal of the Paris section of the International Music Society

<sup>2</sup> 'L'Enfant prodigue' (see Choral Works) has been produced on the stage, but was written as a cantata.

## INCIDENTAL MUSIC

<i>Title</i>	<i>Author</i>	<i>Composed</i>	<i>Production</i>
'King Lear' 1. Fanfare 2. Sommeil de Lear. <sup>1</sup>	Shakespeare.	1897-99.	—
'Le Martyre de Saint-Sébastien', mystery play	Gabriele d'Annunzio (written in French).	1911.	Paris, Théâtre du Châtelet, 22 May 1911.

## BALLETS

<i>Title</i>	<i>Scenario by</i>	<i>Choreography by</i>	<i>Composed</i>	<i>Production</i>
'Jeux' (dedicated to Mme Jacques Durand).	Vaslav Nizhinsky.	Nizhinsky	1912	Paris, Théâtre du Châte- let, 13 May 1913.
'Khamma' (orchestrated by Charles Koechlin).	W L Courtney.	Maud Allan.	1912	Paris (concert perform- ance only), 1924
'La Boîte à joujoux', children's ballet (unfinished in pf score only; completed c 1923 by André Caplet).	André Helle.		1913	

CHORAL WORKS WITH ORCHESTRA<sup>2</sup>

<i>Title</i>	<i>Words by</i>	<i>Composed</i>
'Printemps' (vocal score only in existence).	Comte de Ségur.	1882.
'Invocation' (vocal score only).	Lamartine.	1883.
'L'Enfant prodigue', cantata ("scène lyrique") (dedicated to Ernest Guiraud).	Édouard Guinand.	1884.
'La Damselle édue', cantata for female voices (chorus & solo) ("poème lyrique") (dedicated to Paul Dukas).	Dante Gabriel Rossetti's 'The Blessed Damozel', trans. by G. Sarrazin.	1887-88
'Ode à la France', cantata (completed from sketches by Marius-François Gaillard).	Louis Laloy.	1916-17

## UNACCOMPANIED CHORAL WORKS

'Trois Chansons de Charles d'Orléans' for S.A.T.B.	Charles, Duc d'Orléans.	1908.
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ORCHESTRAL WORKS<sup>3</sup>

<i>Title</i>	<i>Composed</i>	<i>Dedication</i>	<i>First Performance</i>
'Printemps' (orchestration revised by Henri Büsser).	1887.	To the memory of Auguste Durand.	Paris, Société Nationale, 18 Apr. 1913.
'Prélude à l'après-midi d'un faune' (on Mallarmé's eclogue).	1892-94.	Raymond Bonheur.	Paris, Société Nationale, 23 Dec. 1894
'Nocturnes' 1. Nuages. 2. Fêtes. 3. Sirènes (with female chorus).	1893-99.	Georges Hartmann	Paris, Société Nationale (Nos. 1 & 2) 9 Dec. 1900; (complete) 27 Oct. 1901.
'La Mer', 3 symphonic sketches 1. De l'aube à midi sur la mer. 2. Jeux de vagues. 3. Dialogue du vent et de la mer.	1903-5.	Jacques Durand.	Paris, Lamoureux con- cert, 15 Oct. 1905.
'Images pour orchestre' 1. Gigues (orchestration finished by André Caplet). 2. Iberia (a) Par les rues et par les chemins (b) Les parfums de la nuit. (c) Le matin d'un jour de fête. 3. Rondes de printemps	1906-9.	Emma Claude - De- bussy.	Paris, 1911.

SOLO INSTRUMENT AND ORCHESTRA<sup>4</sup>

'Fantaisie' for pf. & orch.	1889.	René Chansarell.	Paris, 1918
'Danse sacrée et danse profane' for harp & strings	1904.	Gustave Lyon.	?

<sup>1</sup> There are some sketches in MS for 6 further pieces.<sup>2</sup> See also Orchestral Works for 'Sirènes' ('Nocturnes' No. 3).<sup>3</sup> See also Pianoforte Solo for 'La Plus que lente', and Pianoforte Duet for 'Petite Suite' and 'Marche écossaise'.<sup>4</sup> See also Music for Wind Instruments for the 'Rapsodies' for saxophone and for clarinet.

## CHAMBER MUSIC

<i>Title</i>	<i>Composed</i>	<i>Dedication</i>
String Quartet in G mi. <sup>1</sup>	1893.	Ysaye Quartet
Sonata for cello & pf. <sup>2</sup>	1915	Emma Claude-Debussy.
Sonata for flute, viola & harp. <sup>3</sup>	1916	Emma Claude-Debussy
Sonata for vn & pf. <sup>4</sup>	1916-17.	Emma Claude-Debussy.

## MUSIC FOR WIND INSTRUMENTS

'Rapsodie' for saxophone & pf. <sup>5</sup>	1903-5.	Mrs. Elisa Hall.
'Première Rapsodie' for clar. & pf. <sup>6</sup>	1909-10.	P. Marmat.
'Petite Pièce' for clar. & pf. <sup>7</sup>	1910	
'Syrinx' for unaccompanied flute. <sup>8</sup>	1912	Louis Fleury.

## PIANOFORTE SOLO

'Danse bohémienne'	1880.	
'Deux Arabesques'	1888	
'Ballade.'	1890.	
'Danse.'	1890.	
'Nocturne'	1890.	
'Réverie'	1890	
'Valse romantique'	1890	
'Suite bergamasque'	1890-1905.	Mlle Rose Depecker.
1. Prélude.		
2. Menuet.		
3. Clair de lune		
4. Passepied		
'Mazurka.'	1891	
'Pour le piano', suite	1896-1901.	
1. Prélude.		
2. Sarabande.		
3. Toccata.		
'Estampes'	1903	Mlle M W de Romilly. Mme E. Rouart. N. G. Coronio Jacques-Émile Blanche.
1. Pagodes		
2. Soirée dans Grenade		
3. Jardins sous la pluie.		
'D'un cahier d'esquisses'	1903.	
'L'Isle joyeuse'	1904.	
'Masques.'	1904.	
'Images', set I	1905	
1. Reflets dans l'eau		
2. Hommage à Rameau.		
3. Mouvement		
'Images', set II	1907.	Alexandre Charpentier. Louis Laloy.
1. Cloches à travers les feuilles		
2. Et la lune descend sur le temple qui fut		
3. Poussons d'or.		
'Children's Corner'	1906-8.	Ricardo Viñes. "Chouchou" (Claude - Emma Debussy.
1. Doctor Gradus ad Parnassum.		
2. Jumbo's Lullaby. <sup>9</sup>		
3. Sérénade for the Doll. <sup>10</sup>		
4. Snow is Dancing.		
5. The Little Shepherd.		
6. Golliwog's Cake-walk.		
'Hommage à Haydn.'	1909.	
'La plus que lente.' <sup>11</sup>	1910.	
'Douze Préludes', book I	1910.	
1. Danseuses de Delphes.		
2. Voiles.		
3. Le Vent dans la plaine		
4. Les Sons et les parfums tournent dans l'air du soir.		
5. Les Collines d'Anacapri.		
6. Des Pas sur la neige.		
7. Ce qu'a vu le vent d'ouest.		
8. La Fille aux cheveux de lin		
9. La Sérénade interrompue.		
10. La Cathédrale engloutie.		
11. La Danse de Puck.		
12. Minstrels.		

<sup>1</sup> Called "No. 1", but never followed by another quartet<sup>2</sup> The first three completed works of a projected set of 6 sonatas for various instruments<sup>3</sup> Published 1919, orchestrated by Roger-Ducasse.<sup>4</sup> Orchestrated by the composer.<sup>5</sup> Originally 'Ballade slave'.<sup>6</sup> Harold Bauer told the writer of the article above that Debussy, though assured (before publication) of his error, insisted that Jumbo, not Jumbo, was the famous elephant's real name<sup>7</sup> Debussy's faulty English; it should be "of the Doll" or "Doll's Sérénade".<sup>8</sup> Orchestrated by the composer.<sup>9</sup> Used as incidental music for Gabriel Mouray's 'Psyché'.<sup>10</sup> Originally 'Tarantelle styrienne'.



<i>Title</i>	<i>Composed</i>	<i>Dedication</i>
'Douze Préludes', book II 1. Brouillards. 2. Feuilles mortes. 3. La puerta del vino 4. Les Fées sont d'exquises danseuses. 5. Bruyères 6. General Lavine—eccentric 7. La Terrasse des audiences du clair de lune 8. Ondine 9. Hommage à S. Pickwick, Esq., P.P.M.P.C. 10. Canope. 11. Les Tierces alternées 12. Feux d'artifice	1910-13.	
'Berceuse héroïque pour rendre hommage à S.M. le Roi Albert I <sup>er</sup> des Belges et à ses soldats.'	1914	Albert I, King of the Belgians
'Douze Études', book I 1. Pour les cinq doigts. 2. Pour les tierces. 3. Pour les quartes. 4. Pour les sixtes. 5. Pour les octaves. 6. Pour les huit doigts.	1915.	To the memory of Chopin.
'Douze Études', book II 7. Pour les degrés chromatiques. 8. Pour les agréments 9. Pour les notes répétées. 10. Pour les sonorités opposées. 11. Pour les arpegges 12. Pour les accords.		

## PIANOFORTE DUET

'Symphonie en si' (one movement). <sup>1</sup> 'Triomphe de Bacchus', interlude. <sup>2</sup> 'Petite Suite', <sup>3</sup> 1. En bateau. 2. Cortège 3. Menuet 4. Ballet	1880 ? 1882 1888	Nadezhda von Meck.
'Marche écossaise sur un thème populaire' (the Earl of Ross March). <sup>4</sup> 'Six Épigrapbes antiques', <sup>4</sup> 1. Pour invoquer Fan, dieu du vent d'été 2. Pour un tombeau sans nom. 3. Pour que la nuit soit propice. 4. Pour la danseuse aux crotales. 5. Pour l'Égyptienne. 6. Pour remercier la pluie au matin.	1891. 1915	

## TWO PIANOFORTES, FOUR HANDS

'Lindaraja.' 'En blanc et noir', 3 pieces No. 1. No. 2. No. 3.	1901. 1915.	A. Kussevitsky. Jacques Chariot Igor Stravinsky.
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## SONGS

<i>Title</i>	<i>Words by</i>	<i>Composed</i>	<i>Dedication</i>
'Nuits d'étoiles' 'Beau soir.' 'Fleur des blés.' 'La Belle au bois dormant.' 'Mandoline.' 'Paysage sentimental.' 'Voici que le printemps.' 'Zéphyr.' 'Rondeau.' 'Chanson d'un fou.' 'Ici-bas.' 'Apparition.' 'Clair de lune.'	Théodore de Banville. Paul Bourget. André Gide. Vincent Hyspa. Paul Verlaine. Bourget. Bourget. Banville Alfred de Musset Alphonse Daudet Sully-Prudhomme. Stéphane Mallarmé. Verlaine	? 1876. ? 1878. ? 1878. 1880-89. 1880-89. 1880-89. 1880-89. 1881. 1882. ? 1882. ? 1882. 1882-84. 1882-84.	Mme E. Deguingand. Mme Vasnier. Alexander von Meck. Mme Vasnier. Mme Vasnier.

<sup>1</sup> Works intended for orchestra but never scored.<sup>2</sup> Orchestrated by the composer.<sup>3</sup> Orchestrated by Henri Büsser.<sup>4</sup> Published under Debussy's name, but written by Émile Pessard.<sup>5</sup> Also arranged for pf. solo.<sup>6</sup> Published under Debussy's name, but written by the brothers Hillemecher.<sup>7</sup> Not the familiar setting of 1892.

<i>Title</i>	<i>Words by</i>	<i>Composed</i>	<i>Dedication</i>
'Pantomime'	Verlaine	1882-84.	Mme Vasnier
'Pierrot.'	Banville.	1882-84	Mme Vasnier.
'Cinq Poèmes de Baudelaire'	Charles Baudelaire	1887-89	Euenne Dupin.
1. Le Balcon.			
2. Harmonie du soir.			
3. Le Jet d'eau. <sup>1</sup>			
4. Recueillement			
5. La Mort des amants.			
'Ariettes oubliées'	Verlaine.		Mary Garden
1. C'est l'extase.		1888.	
2. Il pleure dans mon cœur.		1888.	
3. L'ombre des arbres		c. 1880	
4. Chevaux de bois		1888.	
5. Green.		1888.	
6. Spleen.		1888.	
'Dans le jardin'	Paul Gravelot	1891.	
'Deux Romances'	Bourget.	1891.	
1. Romance.			
2. Les Cloches			
'Les Angelus.'	G. Le Roy.	1891	
'Trois Mélodies'	Verlaine.	1891	
1. La mer est plus belle.			Ernest Chausson.
2. Le son du cor s'afflige			Robert Godet.
3. L'échelonnement des haies.			Robert Godet
'Fêtes galantes', set I	Verlaine.	1892	
1. En sourdine.			Mme Robert Godet.
2. Fantoques.			Mme Lucien Fontaine.
3. Clair de lune.			Mme Arthur Fontaine
'Proses lyriques'	Debussy.	1892-93.	
1. De rêve.			V. Hocquet.
2. De grève. <sup>2</sup>			Raymond Bonheur
3. De fleurs.			Mme E. Chausson
4. De sour.			Henry Lerolle
'Chansons de Bilis'	Pierre Louys.	1897	Mme M. V. Peter.
1. La Flûte de Pan.			
2. La Chevelure.			
3. Le Tombeau des Nalades.			
'Fêtes galantes', set II	Verlaine.	1904.	Mme S. Bardac <sup>3</sup>
1. Les Ingénus.			
2. Le Faune.			
3. Colloque sentimental.			
'Tros Chansons de France'		1904	Mme S. Bardac.
1. Rondel: Le temps a laissé son	Charles d'Orléans		
manteau			
2. La Grotte <sup>4</sup>	Tristan Lhermite.		
3. Rondel: Pour ce que plaisance est	Charles d'Orléans		
morte.			
'Le Promeneur des deux amants'	Tristan Lhermite.	1904-10.	Emma Claude-Debussy
1. Au près de cette grotte sombre <sup>4</sup>			
2. Crois mon conseil, chère Clymène			
3. Je tremble en voyant ton visage.			
'Trois Ballades de François Villon'	Villon		
1. Ballade de Villon à s'amyne			
2. Ballade que fait Villon à la requête de			
sa mère pour prier Notre-Dame.			
3. Ballade des femmes de Paris.			
'Trois Poèmes de Stéphane Mallarmé'	Mallarmé.	1913	Dr Bonniot and to the
1. Soupir			memory of Mallarmé.
2. Placet futile.			
3. Éventail			
'Noël des enfants qui n'ont plus de	Debussy.	1915	
maisons' <sup>5</sup>			

## ARRANGEMENTS

- Gluck, 'Caprice' for pf. on airs from the ballet in 'Alceste'.  
 Raff, 'Humoresque en forme de valse' for pf.  
 Saint-Saëns, 'Étienne Marcel', pf. arrangement of extracts from the opera.  
 'Introduction and Rondo capriccioso' for violin and orch., arranged for 2 pfs.  
 Symphony No. 2, arranged for 2 pfs.  
 Satie, 'Deux Gymnopédies' arranged for orch.  
 Schumann, 'Am Springbrunnen', arranged for 2 pfs.  
 6 Studies on Canon for pedal pt., arranged for 2 pfs.

Tchaikovsky, 'The Swan Lake', arrangement of 3 dances for pf.  
 Wagner, 'The Flying Dutchman' overture, arranged for 2 pfs.

For a list of Debussy's unpublished music and literary works see Edward Lockspeiser's book in the 'Master Musicians' series, Appendix B.

See also Borwick (pf. arr. of 'Après-midi d'un faune') Criticism, pp. 527-28. Cui (parody of D.). Diamond (Ame de D., letters set to music). Dukas ('Plaunte' for pf. in memory of D.). Falla ('Homenaje' for guitar). Gamelan (attracted by). Garden (1st Mélisande). Goossens (3. 'Hommage' for pf.). Marschallaise (quotation in 'Feux d'artifice'). Opera ('Pelléas'), pp. 224-25. Ravel (orch. of 'Danse' & 'Sarabande', 'Après-midi' arr. for 2 pfs.). Roussel ('Accueil des Muses', memorial pf. piece). Schmid (E., 'Epigraphes antiques' arr. for orch.). Song, pp. 953-54. (mus. ex.), p. 951. Teyte (2nd Mélisande).

<sup>1</sup> Orchestrated by the composer.

<sup>2</sup> Also with orchestra.

<sup>3</sup> Later the composer's second wife.

<sup>4</sup> The same poem.

<sup>5</sup> Also arranged for children's chorus

**DECANI.** See CATHEDRAL MUSIC.

**DECEPTIVE CADENCE.** An American term for the interrupted cadence, clearly a literal translation of the German *Trugschluss*.

See also CADENCE.

**DECIBEL.** A measure of intensity. See SOUND.

**DECLAMATION.**

**DECLAMATORY.** } In connection with music both these words imply a condition of things in which the words are of primary, the music of secondary importance. They are used in several special senses:

(1) "Declamatory" music, whether in opera or not, is always more or less dramatic; in moments of excitement, of anger or even of rapture it is the custom to allow the voice to approach near the confines of speech as distinguished from song, and to abandon the pure vocalization which is generally associated with lyrical utterance. Thus the "declamatory" and "lyrical" styles are often opposed to each other in ordinary parlance. The contralto part in 'Elijah', for example, requires both styles, the former for the air "Woe unto them" and the scene of Jezebel, the latter for "O rest in the Lord".

(2) "Declamation" is often used as the equivalent of the German *Melodram*<sup>1</sup>

(3) "Declamation" in the sense used to describe the correct adjustment of musical and literary accent is described elsewhere.<sup>2</sup>

J. A. F.-M.

**DECRESCENDO.** See DIMINUENDO.

**DECSEY, Ernst** (b. Hamburg, 13 Apr. 1870, d. Vienna, 12 Mar. 1941).

German author and music critic. He went to school and to the University in Vienna and studied music there under Robert Fuchs, Bruckner and others. In 1899-1908 he was music critic to the 'Tagespost' at Graz and then its editor until 1920, when he returned to Vienna as critic to the 'Neues Wiener Tageblatt' and lecturer on musical history and aesthetics at the New Conservatory. He wrote novels and plays, and his musical books are biographies of Hugo Wolf (4 vols., 1903-6), Bruckner (1919), Johann Strauss (1922) and Debussy (1936).

E. B.

**DEDEKIND.** German family of composers.

(1) **Constantin Christian Dedekind** (b. prob. Reinsdorf, Anhalt-Cothen, 2 Apr. 1628; d. Dresden, 2 Sept. 1715), poet and composer. His father, Stephan Dedekind (d. 1636), was pastor of Reinsdorf. Constantin was a pupil of Christoph Bernhard (vice-Kapellmeister at Dresden, appointed cantor at Hamburg in 1664). From 1654 he was a member of the Dresden court chapel; in a 1663 list of the *Choralisten* his name appears among the basses. From 1666 to about 1676 he was *Konzert-*

*meister*, which meant at first that he was to direct the *kleine deutsche Musik* in the court church; but later on the chapel was divided, the Italian singers were placed under the *Kapellmeister*, the German singers, cantor and organist under the *Konzertmeister*. He was a member of the Elbische Schwänen-Orden, and took the pseudonym of Concord, usually written "Con Cor D" or "Con Cor Den", as in the volume of poems "1681 Jahres ausgegeben von Con Cor Den". He held the position of collector of taxes at Meissen and in the Erzgebirge.

Judged by the number of his works, Dedekind was very popular both as poet and composer at the Dresden court. He was said to be particularly successful in arranging the words for sacred musical dramas, such as 'Neue geistliche Schauspiele, bequemt zur Musik' (Dresden, 1670 and 1676, 8vo); 'Freuden- und Trauerspiel über die Geburt Jesu' (Dresden, 1670, 8vo); 'Heilige Arbeit über Freud und Leid der alten und neuen Zeit', in 'Musik bequemen Schauspielen angewendet' (Dresden, 1676, 8vo); 'Altes und neues in geistlichen Singspielen vorgestellt' (Dresden, 1681, 8vo). The letters K. g. P. and K. S. C. after his name mean "Kurfürstlicher gekronter Poet" and "Kurfürstlich Sächsischer Concertmeister"; they occur in the title-page:

'Des Durchleuchtig Hochgebohrnen Fürsten, Herrn Friedrich Wilhelm, des jüngern Herzogs zu Sachsen elfften Geburts-Tag, 1667, mit einem Singe-Spiele . . . von C. C. Dedekinden, K. g. P. und K. S. C.' (Dresden, 4to)

## LIST OF WORKS

1. 'J. Katzens Aeltern-Spiegel aus desselben Holländischem gehoochdeutschet durch C. C. D., 1634' (Dresden, 8vo). "Zusagen nach ihrer eigenen Zustimmung", with the music. In one volume with 'J. Katzens Masanissa u. Sofonisba' and 'Holländischer Ehe-Betrug' gehoochdeutschet durch C. C. D. (Later editions in 1638 and 1665.)
2. 'C. C. D. Churf. Sachs. Hofmusici Aelbianische Musen-Lust in 160 unterschiedlicher berühmter Poeten auserlesener, mit anmuthigen Melodien besetzten Lust-Ehren-Zucht- und Tugend-Laedern bestehend' (Dresden, Wolfgang Seyfert, 1657, obl. 4to). Four parts in one volume, the melodies by C. C. D. At the beginning a letter was printed from Heinrich Schütz ("Kurfürstl. Kapellmeister in Weissenfels"), to C. C. D. "gekronter Poet", stating that he considered both poetry and music well worthy of publication, dated 2 Sept. 1657. Another edition: "Darinnen 175 der besten Dicht-Meistern anmuthige Zucht- und Tugend-Lieder unter anständige Arien gelegt" (Leipzig, Georg Heinrich Froman, 1665).
3. 'Geistliche Erstlinge in einstmüthigen Concerten gesetzt' (Dresden, Seyfert, 1662)
4. 'Die doppelte Sangzelle worinnen XXIV. Davidsche Psalmsprüche in einstmüthiger Partitur nach allen Sachtmanischen und heutiger Capell-Manier enthalten' (Leipzig, Christian Kirchner, 1663, fol.)
5. 'Davidsche geheime Musik-Kammer, darinnen XXX. Psalmsprüche enthalten' (Dresden, Seyfert, 1663, fol. Another edition, Frankfurt, Caspar Wächter, 1665, fol.)
6. 'Süsser Mandel-Karnen erstes und zweites Pfund von ausgekürten Salomonischen Liebes-Worten in XV. Gesängen mit Vohr- Zwischen- und Nach-

<sup>1</sup> See MELODRAMA.

<sup>2</sup> See ACCENTUATION.

Spiele auf Violinen zubereitet' (Dresden, Seyfert, 1664, fol., 2 vols.) Another edition "Erstes und anderes Pfund süsser von Jesus Liebe, wie auch erstes und anderes Pfund bittere von Jesus Leiden handelnder Mandel-Karnen, diese mit 3 Violon, jene mit 2 Violinen und einem Fagotto, zu den auserlesenen poetischen Liedern vierstimmig gesetzt, mit vor- zwischen- und nach-Spielen" (Frankfort, Caspar Wachter, 1665, fol. and 4to [Gohler])

7. 'Aelbaniams wertester Hirtenknabe Filareto' (Dresden, 1665, fol.).
8. 'Davidisches Harfen-Spiel d. i. der ganze Psalter, in neue Lieder, nach denen evangelischen Kirchenmelodien abgefasst, und mit eigenen wohlklingenden Gesangsweisen versehen' (Frankfort, Caspar Wachter, 1665).
9. 'Belebte oder ruchbare Myrthen-Blätter das sind zweistimmig beseelte heilige Leidens-Lieder' (Dresden, Seyfert, 1666, fol., pp. 52). C. C. D. described these duets as "nicht so gahr gemeine, sondern mit Kunst-ahrigen, und Wort-mässigen Melodien versehene Lieder" ("not ordinary songs, but provided with artistic melodies suitable to the words").
10. 'Davidischer Harfenschall mit schönen Melodien gezieret' (Frankfort, B. C. Wust, 1670, 12mo).
11. 'C. C. D.'s Kuhrfürstl. Sächs. bestallten deutschen Concert-Meisters sonderbahrer Seelen-Freude, oder kleinerer geistlichen Concerten, Erster Theil' (Dresden, Seyfert, 1672, 4to, 6 partbooks Published in two parts)
12. 'C. C. D.'s Musikalischer Jahrgang und Vesper-Gesang von dreien Theilen darinnen CXX, auf Sonn- Fest- und Apostel-Tage, geschicklich auserlesene, zur Sanger-Übung, nach rechter Capell-Manier gesetzte Deutsche Concerten durchgehends mit zweien Discanten befindlich' (Dresden, Paul August Hamann, 1673, 4to, 3 partbooks) These Concertos are so arranged that "ein Componist . . . solche mit ein paar Violinen zur mehreren Anmuth, auch mit einem singenden Basso ausschmücken kann" ("a composer can give them much charm by the addition of some violins or a singing bass") Later editions "in zwei Singstimmen und der Orgel" in 1676 and 1694.
13. 'Königs Davids goldnes Kleinod, oder hundert und neunzehender Psalm, nach eigener Abtheilung, in zwei und zwanzig Stücken, mit dreien Concertirenden Singe- dreien Instrumental- und vier ausvollenden Capell-Stimmen, componiret von C. C. D. der Zeit Kurf. Sachs bestelltem deutschen Concertmeister' (Dresden, Hamann, 1674-75, 4to, 11 partbooks).
14. 'C. C. D.'s Singende Sonn- und Fest-Tags Ahndachten' (Dresden, Michael Günther, 1683, 4to).
15. 'J. Frentzel, A. et O. Jesus' Zehen andächtige Buss-Gesänge . . . nicht nur wie zuvor mit bekannten sondern auch mit Herrn Const. Christ. Dedekindens . . . neu beigefügten Melodeyen herfur gegeben' (Leipzig, 1655, 8vo.).
16. 'Geschwynder und seliger Abschied, der . . . Frauen Annen Margareth . . . Metzner am 8 Wintermonats, 1676 . . . am 15 beerdigt' (Dresden, Seyfert. 'Herr Jesu wer dir lebst', 8 strophes in 4 parts with continuo, fol.).
17. 'Gottes state Liebe . . . wegen der . . . Fru Annen Sibyllen . . . des Herrn Paul Hofmanns . . . Ehe-Liebsten . . . 1664' (Dresden, Seyfert, fol. 'Was ihr jetzt vertraut der Erden', 8 strophes in 4 parts, with continuo).

In the dedication to a book of poems "wegen allgemeiner Pest-Noth gepflogen und entworfen Buss- und Dank-Baht- und Lob-Ahndachten ausgegeben" (Dresden, Christoph Baumann, 1681, 12mo), addressed to Johann Georg III of Saxony, C. C. Dedekind says "sie werden nicht verschmahen das graue Alter des Unverdrossensten welcher die hohe Kuhr-Fürstl. Gnade nun 35 Jahre genossen" (dated 7 Sept. 1681).

(2) **Heinrich (Enricus) Dedekind** (b. Neustadt, ?; d. ? Luneburg, 1619), composer son of Friedrich Dedekind (author of 'Grobrianus', pastor of St. Michael's, Luneburg). He was a scholar at Luneburg, and later cantor of St. John's Church there about 1590.

#### LIST OF WORKS

1. 'Neue Teutsche Liedlein, aus den zwolff ersten Psalmen Davidis und andern Spruchen der Schrift genomen, und mit dreyen Stimmen gemacht durch Enricum Dedekindum Cantorem zu Luneburg zu S. Joh. Discantus. Gedruckt zu Ulsen bey Michel Kroner, 1585' (obl. 4to, B. M.).
  2. 'Antidota, adversus vitae hominum Passiones, 4 v. Ulyssae, Michel Kroner, 1589'
  3. 'Evangeliorum, quae diebus Dominicis et Festis praecipuis in Eccl. Dei quotannis usitate proponi solent, perorchae breves ab Adventu Dom. usque ad Festum Paschatis 4 et 5 vocibus compositae ab Enricio Dedekind Neostadino Scholae Luneburg ad D. Joannem Cantore' Ulyssae, 1592, 8vo (Gohler). An 'Altera pars Evangeliorum' appeared without date.
- (3) **Henning Dedekind** (b. prob. Neustadt, ?; d. ? Gebsee, Thuringia, c. 1630), composer, brother of the preceding. He was cantor at the School of Langensalz, Thuringia, in 1588, preacher there in 1614 and at Gebsee, Thuringia, in 1622.

#### LIST OF WORKS

1. 'ΔΔΔΕΚΑΤΟΝΟΝ Musicum Tricinium novis usdemque lepidissimis exemplis illustratum. Neue auserlesene Tricinia, auf trefflich lustige Texte gesetzt, aus etlichen guten, doch bisher nicht publicirten Autoribus zusammen gelesen und jetzt erstmals den Liebhabern der Music zu gefallen in den Druck verfertigt, von Henningo Dedekind, Musicae Studioso' (Erfurt, Georg Baumann, 1588, obl. 4to) In the dedication to Ernst and August, Princes of Brunswick and Luneburg, Henning Dedekind expresses gratitude both for the favour shown to him, and for that shown by their father Wilhelm to his father "Friedrico Dedekind, deren ich auch, als ein Erbe, nicht wenig genossen haben . . . datum in der Churf. Sachs. Stadt Langensalz am Sonntag Palmarum . . . anno 1588. Henningus Dedekindus, Cantor daselbe" Three partbooks, in the Berlin State Library.
2. 'Eine Kinder-Musik, für die jetzt allererst anfangenden Knaben in richtige Fragen und gründliche Antworten gebracht' (Erfurt, Georg Baumann, 1589, 8vo)
3. 'Praecursor metricus musicae artis . . . non tam in usum discipulorum quam in gratiam praeceptorum, conscriptus . . . ad mundinas Lipsicas vernas anni hujus 1590' (Erfurt, Georg Baumann, 1590, 8vo)
4. 'Studentenleben, darinn allerlei akademische Studenten-Handel mit deutsch poetischen Farben entworfen, in fünf Stimmen gesetzt von Musophilus Dedekind' (Erfurt, Joh. Burckner, 1627).
5. 'Jägerleben, darinn die Jägersgesellschaft beneben allerlei in Wald und Feld gewöhnlichen Wildjagden mit deutsch poetischen Farben entworfen und repräsentirt; mit fünf Stimmen auf allerlei Instrumente zu gebrauchen, componirt von Musophilus Dedekind' (Erfurt, Fried. Melchior Dedekind, 1628)
6. 'ΔΔΔΕΚΑΕ musicarum deliciarum Soldaten-Leben darinnen allerlei martialische Kriegshändel und der ganze Soldatenstand auch was in Feldlagern und Kriegszügen vorleufft, mit deutsch poetischen Farben eigentlich abgerissen und mit fünf Stimmen zum Gebrauch für allerlei Instrumente vorgesetzt von Musophilus Dedekind' (Erfurt, Fried. Melchior Dedekind, 1628, 4to).

Zahn gives a melody by Musophilus Dedekind, 'Gott Vater aller Gütekeit', from the 'Gothaer Cantional', II, 1648, p. 324; he

suggests that Musophilus may be Henning Dedekind. The manuscript of a Kyrie and Gloria from a 6-part Mass, 'In excelso throno', by Henning Dedekind, is in the Breslau City Library (MS 100. Six folio partbooks.) The title-page of a non-musical work by Henning Dedekind is of interest, as it includes the names of father and son:

'Metamorphosis truculenta et subita, quae accidit anno 1585, ibente Apolline descripta und publicata per Henningum Dedekindum, neostadianum Saxonem, accesserunt epigrammata tria M. Frederici Dedekindi senioris, Pastoris ad D. Michaelum, Luneburg'

C. S.

**DEEMS TAYLOR.** See TAYLOR, JOSEPH DEEMS.

**DEERING.** See DERING.

**DEFAUW, Désiré** (b. Ghent, 5 Sept 1885).

Belgian violinist and conductor. He was a pupil of Johan Smit. After numerous tours on the Continent he gave his first concerts in London in 1910 with the New Symphony Orchestra. During the war of 1914-18 he was a refugee in London and formed the Allied Quartet with Charles Woodhouse, Lionel Tertis and Emile Doeberd, and was heard in many concert-rooms, excelling in refinement of tone and style. He subsequently became professor at the Royal Conservatory at Antwerp and director of the concerts given at the Théâtre des Marais, Brussels, classed among the best given in that city. In 1926 he was appointed professor of conducting at the Brussels Conservatoire. He left for America in 1940, going first to Canada to become director of the Quebec Conservatory and in 1943 to the U.S.A. as conductor of the Philharmonic Society of Chicago. But he returned to Belgium in 1949.

W. W. C., adds.

**DEFESCH, William.** See FESCH, WILLIAM DE

**Defoe, Daniel.** See Collins (A., 'Robinson Crusoe', film). Kósa (do, attempt at opera) Offenbach (do, operetta). Rieti ('Robinson and Friday', film).

**DEFOSSEZ, René** (b. Spa, 4 Oct. 1905).

Belgian conductor and composer. He studied at first under his father at the Spa School of Music and then with Smulders and Rasse at the Liège Conservatory. In 1935 he gained the first Belgian Prix de Rome. He became professor of harmony at the Liège Conservatory and of orchestral conducting at that of Brussels, also conductor at the Théâtre de la Monnaie there.

Defossez's works include the operas 'La Conversion de Saint Hubert', 'Le Vieux Soudart' and 'Le Subterfuge'; a ballet 'Suite de danses'; 'Symphonie wallonne', 2nd Symphony, 'Fantaisie', 'Aquarium', 'Images sous-marines' and 'Le Culte sans paroles' for orch.; Variations for pf. & orch.; stg. 4tet, wind 5tet, Trio for oboe, clar. & bassoon, Duo for clar. & bassoon; inst. pieces; pf. Sonata, &c.

E. B.

**Defranceschi, Carlo Prospero.** See Saleri (3 librs.).

**DEGEN, Helmut** (b. Aglasterhausen nr. Heidelberg, 14 Jan. 1911).

German composer. He studied composition with Jarnach, Klusmann and chiefly Wilhelm Maler at Cologne, and history of music under Schiedermair at Bonn. For some years he held the post of organist at Altkirchen in the Westerwald, and from 1938 he taught composition at the Conservatory of Duisburg. He now lives in the Roehn near Frankfurt o/M.

Degen's writing is essentially contrapuntal in style, and the forms he employs are mainly those based on the principle of variations. He sees his mission as a composer in musical education of the masses and the young, and a large proportion of his work is dedicated to this purpose. Thus he wrote a number of concertos in the modern idiom for various instruments accompanied by chamber orchestra for performance by amateurs or young people. His many *Spieldmusiken* and some of his pianoforte compositions are intended to serve the same purpose. In Degen's earlier works there are still traces of the Max Reger school to which his teacher, Maler, indirectly belongs; later on Degen was much impressed and influenced by the Hindemith of the 1920s. A further characteristic of his style is a strong rhythmic element. Of his more recent compositions the 'Kammersinfonie' of 1947 and the 'Concerto sinfonico' of 1948 deserve mention; both are written under the influence of Stravinsky's latest period.

Degen's compositions include the following:

#### BALLET

'Der flandrische Narr' (1939-41)

#### CHORAL WORK

'Wenn der Bauer Hochzeit macht', cantata for orator, 4-5-part chorus and 6 insts

#### ORCHESTRAL WORKS

'Variations on a *Gaussenied*' (1937).  
Serenade for strg. (1937-38).  
'Symphonisches Konzert' (1938).  
'Capriccio' (1939-40).  
'Hymnische Festermusik' (1940-41).  
2 Symphonies (1944-46).  
2 Kammersymphonien (1947).  
'Concerto sinfonico' (1948).

#### SOLO INSTRUMENTS AND ORCHESTRA

Easy Concertos for vn., viola, cello, flute, harpsichord and organ (1940-46).

#### CHAMBER MUSIC

String Quartet (1943).  
Easy *Spieldmusiken* for a variety of chamber-music combinations

#### ONE INSTRUMENT AND PIANOFORTE

Sonata for viola & pf. (1940).  
Sonata for vn. & pf. (1942).  
'Spieldstücke' for vn. & pf.

#### SOLO VIOLIN

Sonata.

## PIANOFORTE MUSIC

'Capriccio scherzando' (1938).

'Konzertmusik' (1938-39)

Suite (1938)

Pieces for Children (1941).

4 Sonatas (publ. 1949)

## ORGAN WORKS

'Sonata a tre'  
Christmas Fantasies.

K. W. B.

BIBL.—LAUX, KARL, 'Helmut Degen' in 'Musik und Musiker der Gegenwart', I, 57-64 (Essen, 1949).

Degeyter, Pierre. See National Anthems (Russia [Internationale])

DEGLI ANTONII, Pietro (b. Bologna, 1648; d. Bologna, 1720).

Italian composer. He was *maestro di cappella* at various churches of Bologna, president of the Accademia dei Filaschini (1676) and the Accademia dei Filarmonici (6 times, 1676-1718). In 1703 he married the famous singer Maddalena Musi, nicknamed Mignatta (1669-1751).

Degli Antoni wrote two books of masses for 2 sopranos with continuo, one of motets, one of chamber and church cantatas, 3 oratorios, 3 operas, organ pieces, church sonatas for violin with continuo, Op. 5, and two books of 'Gighe, correnti . . .', etc.

A. L.

DEGREE. The word "degree" is used to express the intervals of notes from one another on the staff. When they are on the same line or space they are in the same degree. The interval of a second is one degree, the interval of a third two degrees, and so on, irrespective of the steps being tones or semitones, so long as they represent a further line or space in the staff. Hence also notes are in the same degree when they are natural, flat or sharp of the same note, as C and C#, E and Eb; and they are in different degrees when, though the same note on an instrument of fixed intonation, they are called by different names, as F# and Gb, C and Db.

C. H. H. P.

DEGREES IN MUSIC. The University of Oxford had its earliest beginning in the first half of the 12th century, students assembling round the canons of St. Frideswide. Cambridge was scarcely recognized as a *studium generale* (i.e. a university) until the bull of John XXII in 1318. The earliest faculties in the two ancient English Universities were Grammar, Arts, Theology and Canon Law; degrees in Grammar were inferior to those in Arts, and those in Arts to those in Theology. At an early period Grammar disappeared or was absorbed by the Faculty of Arts. About 1450 a Doctorate in Medicine was instituted, to be followed a few years later by the institution of a Bachelor's degree. Thus the three senior faculties were those of Theology, Canon Law and Physic. Their graduates developed distinctive academical dress and became entitled to wear the overgown, a *supertunica*, varieties of which were the *cappa manicata*, *chimaera* or

chimere, *palium* or cloak, "sleeveless cote" or habit, a sleeveless tabard. According to Sir Charles Edward Mallet<sup>1</sup>

Degrees in Music appeared in the 15th century at Cambridge, and possibly at Oxford. But the first recorded Doctor in Music at Oxford was Robert Fairfax (Fairfax, see "D. N. B."), who took his degree in 1511, and he, it seems, was only incorporated from Cambridge [where he had taken the degree of Mus.D. in 1504], vide Boase, Register, I, 78. Bachelors in Music appear a little earlier at Oxford [in 1505], but I do not find in Boase's volume any before 1505<sup>2</sup> [I, 183].

Sir Charles Mallet (II, 326) refers to the Inceptors in Music (i.e. those just admitted to the D Mus. degree)<sup>3</sup> having "white wavy damask capes", quoting the Laudian Code of 1636, Title VII, chapter v. The point touched upon by him led the present writer to make further research in the Bodleian Library at Oxford.

Robert Fairfax or Fayrfax (always referred to as Fayrfax by his contemporaries) graduated Mus.B. at Cambridge in 1501, proceeded to the Mus.D. at Cambridge in 1504, and in 1511 was incorporated at Oxford in the degree of D Mus. (for which he duly performed an exercise), thus becoming Oxford's first Doctor in Music.

Herbert Norris brought to light an interesting case concerning Christopher Tye<sup>4</sup>: ". . . as no distinctive robes for graduates in music existed at this time, he was permitted to wear the robes of a Doctor in Physic". This was approved by the Cambridge University authorities.<sup>5</sup> Tye's old Cambridge colleague, Dr. Richard Cox, became Chancellor of the University of Oxford in 1547, and we find that in 1548 Tye was incorporated at Oxford in the degree of D.Mus. Thus another early Oxford Doctor in Music was created by incorporation from Cambridge.

When degrees in music were first instituted — at Cambridge, Mus.B. in 1501 and Mus.D. in 1504, and at Oxford, B.Mus. in 1505 and D.Mus. in 1511 — there were no robes for them and, as the youngest secular faculty, graduates in music, as we have just seen in the case of Tye, were allowed to wear the robes of the other secular faculty, Physic. Hence the earliest B.Mus. hood at Oxford was of dark blue lined with white fur, which in course of time degenerated into a dark purple. Later, by or more probably some years before the Laudian

<sup>1</sup> 'A History of the University of Oxford', 3 vols. (London, 1924-27).

<sup>2</sup> See also H. Rackdell, II, 458, and Abdy Williams, 'Degrees in Music', chap. II.

Degrees in Music were still rare, only thirteen were recorded in the last thirty years of Elizabeth's reign, amongst them John Bull, the famous organist, Nathaniel Giles [Giles], the Magdalen chorister who became Master of the Children of the Chapel Royal, and John Dowland, whose melodies delighted his age [II, 132].

<sup>3</sup> A man remains an Inceptor for twelve months after proceeding to the highest degree in his faculty; e.g. an Inceptor in Arts is an M.A. of less than twelve months' standing.

<sup>4</sup> 'Costume and Fashion' (London, 1938), Vol. III, Book 1, p. 156.

<sup>5</sup> Cambridge Grace Book A, 1545.

Statutes or Caroline Code, between 1550 and 1636, doctors in music were authorized to wear cream-coloured robes of figured silk brocade, faced with crimson or pink satin (derived from the crimson of Physic), hoods and robes (in full dress) which we know so well to-day.

The dark cherry-coloured satin which now runs through all the Cambridge music degree hoods (new Regulations of 28 Feb. 1934) represents a slight modification of the cerise silk as used for the Faculty of Medicine.

G. A. H. F.

The ordinary degrees in music in Great Britain and Ireland are those of Bachelor (B.Mus. or Mus.B.) and Doctor (D.Mus. or Mus.D.); but the University of Cambridge, under its 1893 regulations, and the Universities of Wales and London, grant three degrees — Bachelor, Master and Doctor — the "Mastership in Music" having, it would seem, been unknown since the 13th century, when some Spanish universities granted that degree. The University of Birmingham also grants those three degrees. The degree of D.Mus. *honoris causa* has been given occasionally to distinguished composers, both British and foreign, by various universities, the custom dating from 1871 at Cambridge and from 1878 at Oxford (there were, however, earlier instances at Oxford, Cambridge, Dublin and Durham). It has also been conferred, by special decree of Congregation at Oxford and by special grace of the Senate at Cambridge, to distinguished composers and teachers already connected with those Universities. Honorary Master-ships and Baccalaureates have also been conferred on occasion; e.g., in July 1946 H.R.H. Princess Elizabeth, K.G., was created B.Mus. (London) *honoris causa*, the degree being conferred by her grand-uncle the Earl of Athlone, the Chancellor.

In their ordinary forms degrees in music are unknown beyond Great Britain and Ireland, certain British colonies and the U.S.A.; but there have been a few examples of foreign honorary doctorates in music, for instance Spontini and Franz having received that distinction from the University of Halle and Andreas Romberg from the University of Kiel. Generally, however, foreign universities, when honouring composers, have conferred honorary doctorates in philosophy (upon Brahms, for instance), as in Britain the honorary D.C.L. and LL.D. are given to persons entirely unconnected with law, among whom have been several composers and conductors.

The following summary of the position of degrees in music in the principal Universities should be checked with official publications, as regulations are frequently changed in detail.

UNIVERSITY OF OXFORD.—The history of degrees in music at both the old English Universities is consistently anomalous and obscure. Their holders never seem to have been recognized as in the same category as the ordinary graduates; they were never required to reside, and the "disputation" necessary in early times for all other degrees was never, it would appear, exacted from them. Until past the middle of the 19th century no formal examinations were instituted, and very little regularity of procedure existed, though the Laudian Statutes of 1636 made certain provisions which are still in force at Oxford. Sometimes the degrees, especially the doctorate, seem to have been of a vaguely honorary character (Oxford offered Haydn the degree on his visit to England in 1791, but he actually went to Oxford, was invested with full dress robes and conducted a major work with full orchestra on 8 July 1791). And in the more ordinary cases where the candidate had to support his application by some evidence of work, it took the form of a composition or exercise of no very fixed character, which seems not infrequently to have been considered a more or less formal matter, though we hear of some applicants being rejected, and in the absence of much really definite record it is very difficult to dogmatize.

Although the first Oxford B.Mus. of whom we have knowledge was Robert Wydow (? 1499), the first Oxford D.Mus. Robert Fayrfax (1511), there is little doubt that the degrees were of considerably older standing. It seems on the whole probable that they originated in the custom of giving degrees in the single arts of the Trivium and Quadrivium, and that they were in some respects similar to the long extinct degrees in grammar, though probably of greater dignity, grammar ranking as one of the arts of the Trivium and music as one of the higher Quadrivium. The B.Mus. degree conferred at Oxford the right of reading and lecturing on the books of Boethius; the holders of the D.Mus. degree do not seem to have been in any way expected, even formally, to be teachers. As far as can be gathered, the "exercise" seems, at first at any rate, to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University "Act" and on other public occasions. The "Music Act", however, existed to some extent independently of degree exercises; the most important one on record took place in 1733, when Handel was specially invited to conduct several of his oratorios, including 'Athalia', which was written for the occasion; but he refused the offer of a D.Mus. degree. When the "Acts" fell into disuse the performances of candidates' exercises continued as a mere matter of form,



independently of public ceremonies, till their abolition in recent years. The "Music Lecture" or "Speech" was a survival of the medieval custom which required all newly appointed Masters of Arts to lecture on each portion of the Quadrivium, it had no original connection with the degrees in music. It seems in very early times to have been unsatisfactory, and was very often excused; later on it came to be given once a year, at the time of the Music Act, the lecturer being, as before, a freshly created M.A., *i.e.* an Inceptor in Arts. The first regular lectureship in music was founded in 1626 by William Heather; but after the tenure of John Allibond, a Master of Arts of Magdalen, no one could be found to take it, and the stipend was given to the deliverer of the music speech at the Act. Heather, however, also founded weekly practices of music under a Choragus; the practices were soon dropped, and the Choragus (afterwards, it is uncertain when, called Professor) seems, apart perhaps from examining the candidates' exercises, to have had no particular duties to perform till 1856, when lectures were required from him. (Crotch had, however, previously given some of his own accord.) In 1848 the offices of Professor and Choragus were divided (the latter being practically nominal and still remaining so); and in 1856 a further office of Coryphaeus or Preceptor was instituted, but has since been abolished.

In 1862 the faculty was entirely reformed by Ouseley, who instituted formal examinations for both degrees and regularized the hitherto very vague "exercise". In 1870 candidates were required to matriculate and in 1877 were further required to pass Responsions or a recognized equivalent; in 1890, however, the University took a regrettable backward step in instituting a special "Preliminary Examination for Students in Music" as a "soft option" to Responsions. In 1890 the public performance of the exercise for the doctorate was abolished (that of the exercise for the lower degree having been long since excused); and at the same time Stainer instituted various lectures and courses of instruction, given by resident graduates as deputies of the professor—a custom continued by subsequent professors. In recent years the examinations have, by gradual steps, been considerably modified. Graduates in music still, however, remain members of the University only in a limited sense, the degrees being altogether anomalous among Oxford degrees in waiving the requirement of residence; but the percentages of resident candidates, and also of graduates holding an additional Arts degree, have greatly increased of late. By 1926 the regulations were as follows:

For the B Mus. degree.—Candidates (who

must be matriculated members of a college or of the non-collegiate students) must have passed Responsions or the Preliminary Examination for Students in Music or some equivalent; they must also, in order to qualify for the degree, have either (a) taken a B.A. degree or (b) passed a "Final Group" examination in Classics, French, German or English Literature, and also pursued a two years' course of study in music at Oxford or elsewhere, as approved for the purpose by the Board of Studies. (1) First examination, including four-part harmony, four-part modern counterpoint and a *viva voce* examination in general elementary musical knowledge. (2) Second examination, including five-part harmony, five-part modal and modern counterpoint, four-part fugue, original composition, instrumentation, musical history, critical knowledge of two specified works and playing at sight from full score. (3) A musical exercise, which shall be a work for chorus and orchestra, small or large, with or without solo voices, containing a substantial proportion of choral writing.

For the D.Mus. degree.—Apart from one or two qualifications to meet very exceptional cases, candidates must be either Bachelors in Music or Masters of Arts of thirty terms' standing since matriculation. (1) Musical compositions, viz. (a) extended work for voices and full orchestra; (b) symphony for full orchestra; (c) symphonic poem, concerto, variations or suite, for full orchestra; (d) overture or fantasia for full orchestra; (e) extended chamber work for not less than three instruments; (f) sonata for not less than two instruments, or song cycle; (g) extended work for unaccompanied voices in not less than five parts. Candidates must submit *either* one composition from categories (a), (b) or (c); or one composition from categories (e), (f) or (g), together with one from (d). They may also submit more, up to three in all. (2) An examination, including composition, orchestration and allied subjects, general musical history and the detailed analysis of ten compositions selected from prescribed lists. At Oxford academic residence is now a necessary qualification for a degree in music. Courses of musical study within the University are required, and much fuller provision is made for such courses than formerly. Fees (excluding college fees): for the Preliminary Examination, £1:10s.; for the B.Mus. examinations and degree, £19; for the D.Mus. examinations and degree, £40.

UNIVERSITY OF CAMBRIDGE.—In all essential respects the early history of degrees in music at Cambridge is similar to that at Oxford and requires no separate notice: the Music Lecture and Music Act were customs at both Universities, and the status of the

degrees and the general qualifications for them were the same, though the Bachelors were admitted to lecture on "*scientia musicalis*" in general, not specifically on Boethius, as at Oxford. The first Cambridge Bachelor in Music of whom we have record was Henry Habyngton (1463), the first Doctor Thomas Saintwix (1463 or earlier). The professorship dates from 1684, when Nicholas Staggin, master of the king's band, was appointed, apparently merely by court influence; no salary was, however, attached to the office till 1868. In 1857 Sterndale Bennett instituted formal examinations, and in 1875 the professor was required to lecture, a regulation subsequently expanded by the institution of a university lecturer in harmony and counterpoint and the formation of a regular board of musical studies. The public performance of the Mus.B. exercise was abolished in 1868, that of the Mus.D. exercise in 1878. In 1878 candidates were requested to pass the University "Previous Examination" and in 1881 matriculation was made compulsory—these steps being taken some years later than at Oxford and in a different order. In 1893 the University adopted the report of a Special Board of Music. The Board's report stated that

They have had under careful consideration the exceptional position of the Mus.B. degree, involved in the fact that it is conferred upon persons who are not required to reside in the University. The various changes with regard to musical degrees which the Senate has sanctioned during the last fifteen years seem all to have tended in the direction of assimilating the procedure to that which obtains in other faculties. . . . It seems advisable that candidates for degrees in Music should have enjoyed no less advantages of general education than those who graduate in other faculties. The Board are of opinion that the time has now arrived when the degree of Mus.B. should be brought completely into line with the other degrees of the University, and conferred only after residence. . . . As it is important that Bachelors in Music should have a degree to look forward to which should enable them to obtain the membership of the Senate, for which their residence and examinations shall have qualified them, the Board suggest the creation of the degree of Master in Music. . . . The Board are of opinion that the present system of conferring the Doctorate in Music is unsatisfactory, as presenting a test which goes unnecessarily far in the technical direction, and gives insufficient encouragement to originality. They purpose, therefore, to assimilate the procedure of the degree of Mus.D. to that for the degrees of Sc.D. and Litt.D.

The present regulations are as follows:

For the Mus.B. degree.—Candidates for the first examinations must be undergraduates in at least the second term of residence, who have passed the University "Previous Examination", or a recognized equivalent; nine terms of residence are necessary for the degree itself. The first examination includes: (a) acoustics; (b) three-part counterpoint and double counterpoint in the octave; (c) four-part harmony; (d) subjects for an English essay; (e) a *viva voce* examination in elementary general knowledge of musical works and their composers. The second examina-

tion includes: (a) composition, instrumental and vocal—a substitute for the old "exercise"; (b) five-part counterpoint and double counterpoint; (c) harmony; (d) two-part canon; (e) two-part fugue; (f) sonata form; (g) the pitch and quality of the stops of the organ; (h) such knowledge of orchestral instruments as is necessary for reading from score, (i) the analysis of some classical composition announced six weeks before the examination; (j) playing at sight from figured bass and from vocal and orchestral score; (k) general musical history; (l) a general knowledge of the standard classical compositions.

For the Mus.M. degree.—(1) An examination including (a) eight-part counterpoint; (b) the highest branches of harmony; (c) four-part canon; (d) four-part fugue and double fugue; (e) form in practical composition; (f) instrumentation and scoring of chamber and orchestral music; (g) the analysis of some classical composition announced six weeks before the examination; (h) the art of music historically and critically considered. (2) An exercise, with full orchestral accompaniment, containing portions for solo voices and for five-part chorus, and specimens of canon and fugue. There is also an oral examination for those whose exercises have been provisionally approved.

For the Mus.D. degree.—A candidate must be a graduate in some faculty of the University (not necessarily in music), and must be not less than thirty years of age; he must send in not more than three (printed or manuscript) works, upon which his claim to a degree is based, such works to include either an oratorio, an opera, a cantata, an orchestral symphony, a concerto or an extended piece of chamber music. Academic residence is now required as a condition for the granting of a degree in music, and courses of musical study within the University are required. Fees for the Mus.B. examinations and degree, £14.3s. (if a B.A. £10.3s.); for the Mus.M. examinations and degree, £18.6s.; for the Mus.D. examinations and degree, £30.5s.

UNIVERSITY OF DUBLIN.—Founded in 1591 as Trinity College, Dublin, but very few degrees in music (the first of which was granted in 1615 to Thomas Bateson, the madrigal composer) were conferred till recent times. No Professorship in Music existed till 1845, except in 1764–74, when Lord Mornington, father of the Duke of Wellington, held the post. In 1861 Sir Robert Stewart was elected and established a preliminary literary qualification for musical candidates, a principle peculiar to Dublin for sixteen years subsequently, but since accepted in one form or another by all British universities. Candidates for degrees in music must matriculate in Arts.

Regulations for the Mus.B. degree.—(1)

Preliminary examination: (a) harmony in four parts, (b) counterpoint in four parts, strict and free; (c) a critical knowledge of specified works; (d) musical history up to Bach and Handel, inclusive; (e) *viva voce* examination on general knowledge of music. (2) An exercise that shall be either a vocal cantata, on specified lines, or a string quartet. A practical test at pianoforte or organ may be offered in lieu of the exercise. (3) Final examination. (a) harmony in five parts; (b) counterpoint in five parts; (c) double counterpoint and canon in two parts; (d) fugue in four parts; (e) a critical knowledge of specified works; (f) musical history from C. P. E. Bach to the present time; (g) *viva voce*, principally on admitted masterpieces.

Regulations for the Mus D. degree.—(1) An exercise that shall be either a work for voices and orchestra comprising an overture, at least one eight-part chorus, at least one solo with orchestra and specimens of contrapuntal writing, or a symphony for full orchestra. (2) An examination including (a) eight-part harmony and counterpoint; (b) double and triple counterpoint; (c) canon in four parts; (d) composition; (e) orchestration; (f) critical and historical questions; (g) *viva voce*, principally on the works of the great masters. Fees: for Matriculation, £15, for the Mus.B. examinations and degree, £12 (£5 to a B.A.); for the Mus.D. examinations and degree, £23.

UNIVERSITY OF LONDON.—The first degree in music was granted in 1879; the Professorship dates from 1902. Candidates for degrees in music must, unless specially exempted, pass the Matriculation examination.

Regulations for the B.Mus. degree.—(1) Intermediate examination in four-part harmony, four-part counterpoint, form and analysis and history of music: questions on acoustics may also be included. (2) B.Mus. examination, consisting of an exercise—a work for chorus and orchestra, small or large, with or without solo voices—and an examination in composition (including five-part harmony and counterpoint, double counterpoint, canon, fugue and instrumentation), general history of music, with detailed criticism of a specified period, and form, with the critical analysis of two specified works, candidates may also offer to be examined in playing at sight from a vocal or instrumental score.

Regulations for the D.Mus. degree.—(1) An examination in eight-part harmony and counterpoint, five-part fugue and canon, composition and history of music (including a critical knowledge in some detail of the great standard compositions). (2) An exercise—an opera or oratorio or cantata, with full orchestral accompaniment, and including an overture, vocal solos, eight-part polyphony and at least one movement in good fugal style

Candidates may also offer to be examined in playing at sight from a full orchestral score and in extempore composition in regular form on a given subject. Fees: for the Intermediate and B.Mus. examinations, £12:12s.; for the D.Mus. examination, £21. Degrees are conferred on both internal and external students.

Three degrees—Bachelor in Music (B Mus.), Doctor of Philosophy (Ph.D.) and Doctor in Music (D.Mus.)—are now offered in the Faculty of Music. That of Ph.D. is regarded as a degree in one or other of the Faculties—Theology, Arts, Laws, Medicine, Music, Science, Engineering or Economics, with a definitely higher standard than the Bachelor degree in the Faculty in which the Ph.D. is taken, i.e. Ph.D. (Arts) is superior to B.A. but not to M.A. For the B.Mus. degree a course of study is prescribed at one of the schools of the University or under teachers recognized by the University. The subjects of examination for this degree as well as the D.Mus. degree remain broadly the same. External students are admitted to all the degrees of London University; a special set of regulations is published concerning them.

In Dec. 1950 the Senate agreed to establish a Mastership in Music, between Ph.D. (Mus.) and D Mus.

UNIVERSITY OF DURHAM.—Founded in 1831; but for a considerable period only honorary degrees in music were given. The Professorship dates from 1897. Candidates must (unless they have already passed an examination recognized as equivalent) pass an entrance examination qualifying for admission as a student in music.

Regulations for Mus.B. degree.—(1) First examination in four-part harmony and counterpoint. (2) *Either* an exercise, which shall be a work in four movements on specified lines ([a] five-part chorus, [b] song, [c] unaccompanied vocal quartet or intermezzo for strings and [d] five-part introduction and fugue), with accompaniments for string orchestra only; *or* an exercise consisting only of (a) and (d) as above, with a practical examination (playing specified pieces, sight-reading and extemporization) in piano, organ or stringed instrument of the violin family. (3) Final examination in five-part harmony and counterpoint, double counterpoint and four-part fugue and canon, form, history of music and a *viva voce* examination on certain specified works and on general musical matters.

Regulations for the Mus.D. degree.—(1) An exercise consisting of a vocal composition, preceded by an instrumental overture, and containing eight-part harmony and good fugal counterpoint, with an accompaniment for full orchestra. (2) An examination in eight-part harmony and counterpoint, imitation, canon

and fugue, form, instrumentation, history of music, elementary acoustics and knowledge of the scores of the standard works of the great composers. Fees: for the entrance examination, £2; for the Mus.B. examinations and degree, £17:10s. or £18:10s.; for the Mus.D. examinations and degree, £24. Residence is not required.

UNIVERSITY OF EDINBURGH.—The Reid Professorship of Music dates from 1839, but owing to various causes no regulations for degrees in music were made before 1893. Matriculation and (unless candidates are otherwise exempted) the passing of a preliminary examination in Arts or Science are required.

Regulations for the Mus.B. degree.—Candidates must attend courses of instruction during a whole winter session. (1) The "First Professional Examination" includes (a) ear tests and singing or performing on some instrument; (b) reading at sight, (c) elements of music; (d) four-part harmony; (e) elementary counterpoint; (f) form; (g) outlines of the history of music. (2) The "Second Professional Examination" includes (a) five-part harmony; (b) advanced counterpoint; (c) two-part canon and four-part imitation and fugue; (d) form (more advanced); (e) elements of instrumentation, (f) critical knowledge of certain prescribed scores; (g) playing at sight from easy vocal and instrumental scores and from figured bass; (h) history of music; (i) acoustics and physiology of the vocal organs. Each candidate will also be required to submit the following exercises: (a) a solo song with pianoforte accompaniment; (b) a four-part vocal composition; (c) an instrumental composition (other than a dance) for pianoforte or organ, or other instrument with accompaniment.

Regulations for the Mus.D. degree.—The degree is granted in three departments: all candidates must be not less than twenty-five years of age. (1) Candidates as *Composers* must submit a prescribed number of vocal and instrumental compositions in the larger forms, and will be examined in (a) advanced counterpoint and fugue; (b) instrumentation; (c) the works of the great composers from Palestrina onwards. (2) Candidates as *Executants* will be required to perform solo and ensemble works in different styles, selected partly by themselves and partly by the examiners; they will be examined in sight-reading, playing from orchestral score, modulating, the history and literature of their special instrument, and the method of teaching it. (3) Candidates as *Theorists or Historians* must submit one or more treatises, the result of research and original thought, and will be examined in both the theory and the history of music, the examination being on a higher standard in the subject which the candidate selects as his speci-

alty. Fees: for the Preliminary Examination, £1:1s.; for the Mus.B. examinations, £15:15s.; for the Mus.D. examination, £15:15s.

There are now two degrees of Bachelor in Music, Ordinary and Honours. For either of the Mus.B. degrees candidates must attend courses of instruction in the University during three academic years. For the Ordinary degree there are two examinations which give a wide range of musical subjects, and the candidate is required to present an exercise, that is a composition, vocal or instrumental, on prescribed lines. For the degree with Honours there are also two examinations of a more searching standard, and the Honours obtainable are in two grades—first and second class. A candidate who fails may not sit again, but may, on the recommendation of the examiners, be admitted to the Ordinary degree.

UNIVERSITY OF BIRMINGHAM.—Founded in 1899: the Professorship dates from 1905.

Regulations for the Mus.B degree (which ranks as an Honours degree).—Candidates must have passed the Matriculation examination or one of the examinations accepted in lieu of it; they must also satisfy the Professor of Music that they have (a) a sufficient knowledge of the theory of music, (b) an adequate power of performance on some musical instrument. (1) First examination, comprising (a) subjects mentioned in the syllabus of the first year's course (the early development of counterpoint and of harmony, the rise of English church music, folksongs and national songs, chamber music, the early English madrigal, the 'Fitzwilliam Virginal Book', the development of the art-song, bells, carillons and chimes); (b) acoustics, (c) four-part harmony and counterpoint; (d) another degree course in the Faculty of Arts. (2) Second examination, comprising (a) the second year's subjects (the modern development of harmony and counterpoint—lectures and classes—musical forms and the analysis of fugue, orchestration, the pianoforte works of Chopin, the organ works of Bach, the evolution of the orchestra); (b), (c) two Arts courses. (3) Third examination, comprising (a) the third year's subjects (Bach's Mass in B minor and Wagner's 'Die Meistersinger', choral music, the opera, the symphony), (b) the composition of an unaccompanied choral work, and also of either a symphonic work for full orchestra, or a vocal work (solos and choruses) with orchestral accompaniment, or a piece of chamber-music for at least three instruments: as an alternative to composition candidates may submit either a literary thesis on an important musical work, an historical period of music or the theoretical development of music, or research work in transcrib-

ing, editing and rendering available for public use important manuscripts in an English or foreign library.

Regulations for the Mus.M. degree.—Candidates are required to carry out a course of study for one year under the Professor's direction and to submit original musical works (composed after taking the Mus.B. degree), and also a dissertation embodying critical or historical research on some musical subject. Fees: for the Mus.B. examinations and degree, £12:2s.; for the Mus.M. examination and degree, £8:7s.

Three degrees are now offered at Birmingham—Bachelor in Music (Mus.B.), Master in Music (Mus.M.) and Doctor in Music (Mus.D.). Courses in music are provided for internal students who are preparing for the Honours degree of Mus.B., or for the degree of B.A. The first examination for Mus.B. takes place at the end of the first year of study. The final examination, which includes six papers, covers the whole course after the first year. The Mus.M. requires, besides the examination, an exercise which may be either three original compositions for different musical combinations, or a thesis, or some other literary work upon a musical subject. The candidate for the Mus.D. may sit either as composer or as a scholar; the lines of the examination are similar to those of the same category at Edinburgh.

UNIVERSITY OF MANCHESTER.—The first degrees in music were conferred in 1894. Candidates must have passed the Matriculation examination and (unless graduates in another faculty) must also at some time attend a class in one of the non-musical subjects for the Intermediate B.A. examination.

Regulations for the Mus.B. degree.—(1) First examination in four-part harmony, history of music and elementary theory of acoustics. (2) Second examination, including five-part harmony, four-part counterpoint, ancient and modern, a specified period of musical history, musical form, and a practical test (excused to candidates possessing certain qualifications) involving sight-reading and the playing of a previously approved prepared piece. (3) Third examination, including five-part counterpoint and fugue, composition in various forms, orchestration, an oral examination including analysis of selected scores; candidates must also submit *either* a thesis on an important musical work or a period of musical history *or* a composition with portions for solo voice and for five-part chorus, with specimens of canon and fugue (but at the same time showing acquaintance with the resources of modern harmony and counterpoint), and with accompaniment for strings, woodwind and optional organ.

Regulations for the Mus.D. degree.—(1)

*Either* an exercise containing (a) the first movement of a symphony for full orchestra, (b) an unaccompanied octet, (c) a song, (d) a recitative, (e) an eight-part choral fugue; *or* any one of the following: a symphony, a symphonic poem or suite for orchestra, a concerto for solo instrument and orchestra, a cantata or choral ballad with orchestral accompaniment. (2) An examination in eight-part counterpoint, and in composition for full orchestra, and for various combinations. Fees: for Matriculation, £2; for the Mus.B. examinations and degree, £17:17s.; for the Mus.D. examinations and degree, £23:2s.

The old regulations were finally superseded in June 1939. Under the new ones three degrees are offered: the ordinary degree of Mus.B., the degree of Mus.B. with honours and that of Mus.D.

For the ordinary Mus.B., the examination is divided into two parts, called "first" and "final". The first covers a wide range of subjects and must be completed at least one academic year before the candidate can enter for the final.

For the final all candidates are required to pass certain preliminaries, and are then examined in one of four special subjects: (a) Composition; (b) Performance; (c) Performance-with-conducting; (d) History and Criticism.

The same first examination is taken for honours, but a higher standard is required. For the final the candidate must enter in either two of the special subjects above, or submit such exercise or thesis in addition to what is required by the ordinary degree as the Board of the Faculty may determine.

The degree of Mus.D. is conferred on those who are held to have achieved work of high musical distinction and scholarship in one of the four branches: (a) Composition, (b) Performance, (c) Performance-with-conducting, (d) History and Criticism.

In addition candidates are required to satisfy the examiners aurally and otherwise in subjects prescribed under the regulations.

NATIONAL UNIVERSITY OF IRELAND.—Constituted in 1908 (as successor to the Royal University founded in 1880). There are Professors of Music at two of the constituent colleges (Dublin and Cork) and also, at the former, a "Dublin Corporation Professor of Irish Music". All candidates must have passed the Matriculation examination.

Regulations for the Mus.B. degree at University College, Dublin.—(1) First examination, including elementary acoustics, four-part harmony, three-part strict counterpoint, the elements of musical form, musical history to Bach and Handel inclusive, history and practice of Irish music, and a practical ex-

amination on organ, pianoforte or (together with piano) violin, cello or harp, comprising sight-reading and the performance of two works of different types selected by the candidate. (2) Final Examination, including five-part harmony and counterpoint, three-part fugue, canon and double counterpoint, form, musical history from C. P. E. Bach to the present time, critical analysis of selected scores, further history and practice of Irish Music, and *either* more advanced practical tests, or composition, vocal and instrumental.

Regulations for the Mus.B. degree at University College, Cork.—(1) First examination, including harmony, counterpoint, history of music, ear-training, acoustics, form, physiology of the vocal organs, practical examination in (a) pianoforte or organ, and (b) singing, violin, viola, violoncello, flute, oboe, clarinet, bassoon or horn. (2) Final examination, including harmony, counterpoint, canon and fugue, history of music, ear-training, form, instrumentation, methods of teaching, critical knowledge of a specified score, and a further practical examination on the same lines. Two Arts examinations in languages are also compulsory.

General Regulations for the Mus.D. degree.—An original composition and theoretical and practical examinations; details are not given in the syllabus. Fees: for the Mus.B. examinations and degree, £6; for the Mus.D. examinations and degree, £7.

UNIVERSITY OF WALES.—Constituted in 1894. There are Professors of Music at two of the constituent colleges (Aberystwyth and Cardiff). Candidates must have passed the Matriculation examination or an equivalent.

Regulations for the Mus.B. degree.—For the pass degree there are College examinations in the history and theory of music and in composition (together with two scientific or linguistic subjects), and a University examination in theory of music and composition, with the presentation of an exercise for strings or for voices or for both. For the honours degree there is a further university examination in *either* advanced study in harmony, counterpoint, fugue, form and composition, with a critical study of one or more periods or works, *or* an exercise in advanced musical composition, with a dissertation embodying the results of some scheme of musical research. Holders of the B.A. degree who subsequently proceed to the Mus.B. are permitted certain modifications.

Regulations for the Mus.M. degree.—(1) An exercise for chorus, solo or solos and full orchestra, including an overture, a chorus in eight-part harmony, and specimens of canon and fugue. (2) An examination in eight-part harmony and counterpoint, double, triple, and quadruple counterpoint, six-part fugue, instrumentation and scoring of chamber and

orchestral music, form in composition considered historically, and the general history of music.

Regulations for the Mus.D. degree.—Original compositions, including specimens of both choral and instrumental writing, one of which must be an oratorio, opera, cantata or symphony. Candidates who fail to reach the required standard may be granted the Mus.M. degree. Fees: for the Mus.B. examinations, £6: 15s.; for the Mus.M. examinations, £10, for the Mus.D. examination, £20.

UNIVERSITY COLLEGE OF WALES.—The degree of Bachelor in Music (Mus.B.) can be taken either as an Ordinary degree or an Honours degree. Appropriate courses of study are laid down for each student. There are advanced composition courses for candidates preparing for the degrees of Mus.M. and Mus.D.

UNIVERSITY OF SHEFFIELD.—The Chair of Music at Sheffield was founded by James Rossiter Hoyle in 1927. The degree of Mus.B. was instituted in 1931. There are two examinations for it following the intermediate examination for the Arts degree. The degree of Mus.D. was instituted in 1933. For this candidates are required to submit either compositions or a thesis, and to pass an examination in strict contrapuntal, fugal and canonic writing; orchestration; and general musical history. In 1934 music became one of the subjects to be offered for the general degree of B.A. In 1943 the Honours School of Music and Language (leading to the degree of B.A.) was instituted.

UNIVERSITY OF GLASGOW.—A Chair of Music was founded in 1928 by Sir F. C. Gardiner and W. G. Gardiner, shipowners of Glasgow, who presented the University with the sum of £20,000 for its foundation. Under the first professor, W. G. Whittaker, degree courses were mapped out and courses of education for them were arranged in conjunction with the Scottish National Academy of Music (formerly the Glasgow Athenaeum), of which the Professor of Music to the University for the time being is Principal.

Two degrees — Bachelor in Music (Mus.B.) and Doctor in Music (Mus.D.) — are offered. The examinations for the degree of Mus.B. are in accordance with the prescribed scheme of instructional courses. Bachelors in Music of the University who have taken Honours, either before or after graduation, may offer themselves for the degree of Mus.D. after the expiry of five years from the date of their graduation. Bachelors in Music of other recognized Universities are allowed similarly to offer themselves.

Candidates may enter for the Doctorate as (i) Composers, (ii) Executants, (iii) Theorists or Historians.



GENERAL CONDITIONS—All candidates for the Doctorate must already hold the Mus.B. or B.Mus. of the same university, except at the Universities of Oxford, Cambridge, Manchester and Wales, where exemptions of different kinds are granted. *Ad eundem* degrees are, however, occasionally conferred, especially between Oxford, Cambridge and Trinity College, Dublin, and some universities in the Dominions (e.g. Toronto). Some other British universities than those above mentioned have the power to grant degrees in music, but have not yet issued any regulations on the subject, the University of St Andrews has granted honorary degrees. Albert Schweitzer was created Mus.D (Edin.) *honoris causa* and also hon. D.D. Edin. and hon. LL.D. St. Andrews.

The Archbishop of Canterbury possesses and occasionally exercises the privilege of creating Bachelors and Doctors in Music (as well as Doctors in other faculties, and, after specified examinations [only in Archbishop Tat's time, not since], Masters of Arts). All the doctorates are conferred at the archbishop's discretion, and no rules are laid down with regard to them; but in all cases the archbishop takes skilled advice as to the nominee's qualifications. The D.Mus. fees are not mentioned in the regulations, but they have been estimated at £63; and the fees for the M.A. degree, which may be taken as a general guide, "must not be expected to be less than £55". This is a vestige of the ancient rights of the occupant of the See as legate of the pope—rights which have, however, been, at various times from the 13th century downwards, strongly contested by representatives of the regular universities, it is highly probable that sooner or later this relic of antiquity will be quietly allowed to lapse. At the Oxford and Cambridge Conference in 1924 it was decided that the Universities would no longer grant the degree of D.D., *honoris causa*, by decree or by diploma merely on consecration as a bishop; and it was further agreed that whenever the University concerned did not offer the D.D. degree the Archbishop of Canterbury would offer the Lambeth degree to all diocesan bishops. This is now the standard practice. The power to confer degrees was vested in the pope, and the Archbishop of Canterbury, who was often his papal legate, conferred degrees on his behalf. This power was taken over by Henry VIII. Henry VIII's Act decreed that all awards (Peter's Pence), benefits, etc. which carried a tax to Rome of £4 or more must be confirmed under the Great Seal of the Realm. The tax to Rome on a degree was £4, and hence every Lambeth degree must be confirmed by the King's Letters-Patent and be enrolled in the Crown Office in the House of Lords. The D.D., D.C.L., D.M., D.Mus., B.D., are con-

firmed by Letters-Patent; the M.A. is merely endorsed and enrolled.

THE UNION OF GRADUATES IN MUSIC.—A body including the holders, male and female, of the above-mentioned degrees, both ordinary and honorary. It was founded in 1893, principally by the efforts of Stainer, "for the protection of the value and dignity of the degrees in music regularly conferred in Great Britain and Ireland", the immediate cause of its existence being an attempt made by a colonial university to grant degrees *in absentia* through an English agency. It publishes an annual 'Roll and Kalendar' containing particulars of its members' careers and qualifications and other matter of interest, and holds an annual general meeting, followed by a dinner. In recent years there have also been summer conferences in different university towns, when papers are read and discussed and special musical performances given. A chief part of its official work hitherto has consisted in the detection and exposure of those who have traded, in ways not altogether irreproachable, on the strange passion for ornamental letters which consumes a large section of the British public; but it has also dealt with other matters, such as the registration of teachers.

Apart from the degrees in music, the studies for the degree of B.A. in the Universities of Oxford, Cambridge, Durham, London, Birmingham, Wales and the National University of Ireland include music, and also in the Universities of Leeds and Belfast. The University of London also confers the degree of Ph.D. in the Faculty of Music. Each of the British Universities which grants degrees in music publishes periodically a pamphlet setting forth the regulations which govern the several degrees, and this pamphlet may be obtained from the Registrar of the University. This should be the first step taken by a prospective candidate.

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AMERICAN UNIVERSITIES.—Before a comprehensive or an accurate account of degrees in music can be made, some preliminary observations are desirable concerning the several types of musical degrees and the latitude of practice in conferring them. Any degree is the symbol of high attainment in science, arts or literature, conferred by some educational institution of authoritative position. The award is made either for the fulfilment of definite requirements or as an official compliment (*honoris causa*), the donor often being as much honoured as the recipient. The specifically musical degrees in the U.S.A. are the Bachelor in Music and the Doctor in Music. The usual collegiate degrees, however, of A.B., A.M. or even Ph.D. sometimes imply considerable attainment in music, since the recipient may have won the degree by special emphasis on



musical studies. The variety of meaning implied in the above degrees is much increased as soon as music is involved, for the following reasons: (1) Music is such a peculiar subject, and attainment in it depends so largely upon natural aptitude—or, in the case of the highest achievements, upon genius—that it is very difficult to be appraised in accordance with ordinary academic standards. (2) The U.S.A. is a large and young country in which music has been taught in colleges and universities for a comparatively short time; hence no uniform practice has as yet been worked out: during less than a century only has music been taught in institutions of higher learning.

Some institutions confer musical degrees for distinct ability on the executive side of the art, that is, for proficiency in playing upon some instrument (pianoforte, organ, violin) or in singing. Other institutions emphasize scholarship (musicology), critical ability and research, while for the highest degrees creative ability is often required. The matter is further complicated by attempts to apply the somewhat arbitrary classification of "vocational" and "cultural" studies. It is taken for granted that a young student wishing to teach any subject, such as science, languages, history, etc., will be recognized as a master of his subject by the winning of a degree of some kind from an accredited seat of learning. In the above subjects standards are so definite that rational estimates can be made. When a student with musical aptitude attempts to follow along the same line, difficulties arise, because there is as yet no definition as to just what, from the academic point of view, a musician is. The highest type of musician is undoubtedly one who has creative fancy, deep emotions and a technique in expressing what he has to say. To a man of this kind, as in the case of a poet, it is a matter of comparative indifference whether he has a degree or not. When we begin to consider less gifted musicians, who, nevertheless, may be able men in scholarship, in pedagogic ability or as executants, it is evident that careful classification is necessary, and that the requirements for a degree in music be so planned that they show clearly just what kind of attainment the student has reached. Until recently in the U.S.A. there has been an erroneous opinion that any one endowed with a love for music, if he studied sufficiently, especially in methods of teaching, could become a musician and be able to teach music. As it was necessary in order to secure a good teaching-post to have some degree, many colleges and universities have conferred degrees in music on rather elastic terms. The fact is gradually being faced that to be a really efficient teacher of music one must be a thorough musician, and, furthermore, that inborn aptitude is by far the most important

factor in the whole question. No one not born with a keen and accurate ear, a sensitive feeling for rhythm and a certain amount of creative and emotional power can ever acquire these qualities merely through courses of study. Recognition is spreading, moreover, that a student with innate ability in music should, for this very reason, secure a general education if he wishes to become a broadly equipped musician. The better nourished a man's intellect and imagination, the more will he have to express and the more efficient will he be as a teacher of others. The day has gone by when one may be a musician and nothing else. For the dominant note in the music of our time is its close relationship with the other arts and the fact that it touches life on every side. Hence, in American universities a strong tendency is setting in to let musical degrees imply not merely attainment in music itself, but a knowledge as well of modern languages, the fine arts, history and science—everything, in fact, the education of a well-rounded man comprises. To show the actual manner in which these principles are applied, a tabulation is made of the requirements in five American institutions where music has been taught for a considerable time: *i.e.* Oberlin College, North-Western University, the University of Iowa, Yale University and Harvard University.

**OBERLIN COLLEGE.**—This possesses a flourishing Conservatory of Music, that is, a professional school, which has affiliations with the College itself. The degree of Bachelor in Music is given by the Conservatory to candidates who show a high attainment in a four-year course, the studies of which are entirely of a musical nature, *e.g.* harmony, counterpoint, orchestration, composition and the history of music. The candidates must also show technical ability on some instrument, such as the pianoforte, violin, organ, clarinet or even the cornet. The degree of Master in Music is open to students who take advanced work for a year in the above courses. Students wishing for a broader education may combine the requirements for either of these Conservatory degrees with courses in the College, under a plan of study completed in six years. Before entering Oberlin Conservatory or College every student is required to pass an examination, which comprises such general subjects as English, mathematics, modern languages, history and science.

**NORTH-WESTERN UNIVERSITY.**—Only one degree is offered, that of Bachelor in Music, and the terms of qualifying for this degree and the courses studied are practically identical with those at Oberlin.

**UNIVERSITY OF IOWA.**—This has been most progressive in working out a definite correlation between the requirements of a general

education and specialization in music, and at this University there are offered the following five degrees, towards the winning of which music may be offered as a principal subject or an elective.

(1) The degree of Bachelor of Arts requires a four-year course, which prescribes study in languages, literature, science and philosophy, together with logical development throughout the course of a principal subject and a due proportion of free electives. This principal subject is to occupy from a third to a quarter of the student's time. Music, if a student selects this as his principal subject, has exactly the same privileges as are connected with any other subject in the University.

(2) The degree of Bachelor of Arts in Music. This degree is identical with the above degree, except that the student must devote a full third of his time specifically to music.

(3) The degree of Bachelor in Music requires a four-year course with the same requirements in general studies as the Bachelor of Arts degree, but one-half of the student's time is to be devoted to musical subjects.

(4) The degree of Master of Arts requires two years of advanced study in a principal subject, together with a group of related subjects. Here again the candidate for the degree may elect music or any other subject in the University as his principal subject.

(5) The degree of Doctor of Philosophy requires two years of study following the Master's degree. If music be chosen for the chief part of the work, the study of the subject must occupy two-thirds of the candidate's time, and in addition a thesis must be presented which embodies some original contribution to knowledge.

**YALE UNIVERSITY.**—For many years there has been a flourishing School of Music, but there has not been until recently a close affiliation between the courses in the University and those in the School of Music. All students in Yale College may now take courses in music towards the regular academic degree of Bachelor of Arts. In addition, the degree of Bachelor in Music is conferred by Yale University, on the recommendation of the School of Music, upon candidates who have completed satisfactorily a five-year course in the theoretical study of music. The candidates for this degree must not only pass prescribed courses but also show a mastery in at least one of the following branches: original composition in one of the larger musical forms, technical efficiency on some instrument or special aptitude for musical criticism and research. A thesis is also required showing original ability in investigation and musical criticism.

**HARVARD UNIVERSITY.**—This may fairly claim to have followed from the outset a con-

sistent course in regard to the relationship which specific technical training in music should bear to a broad general education. At Harvard no purely musical degrees are offered, but the three customary academic degrees of A.B., A.M. and Ph.D. may be won, and often are, by students who devote a chief part of their time and efforts to courses in the grammar of music, in musical composition, orchestration, history, biography and aesthetics. No credit is given for ability on the executive side of the art, that is, for playing upon an instrument or for singing. It was considered from the first that the place for such degrees should be a technical school, that is, a Conservatory of Music. No matter how thoroughly a student may specialize in music, he must secure a good education in languages, history, literature and science. That this policy has had a distinct influence upon the development of music in the U.S.A. is shown by the fact that a large number of the prominent composers and teachers in the country are graduates of Harvard. It may also be noted that many of the leading critics in America are college graduates who began their musical studies in connection with the work of an academic career.

The requirements at Harvard for the three degrees offered are as follows:

A candidate for the A.B. degree, who is to specialize in music, must pass with distinction courses in harmony, counterpoint, fugue, orchestration, history and musical appreciation; he must also demonstrate ability to read French, Italian and German, must take certain courses in English literature and then may elect his other courses from the fields of history, mathematics or science.

For the A.M. degree a candidate is required to spend from one to two years in residence in the University and must do advanced work in musical theory and in composition. Whatever he may have to say in music he must show the ability to express grammatically and logically. For candidates lacking in creative power who may have aptitude for criticism or historical investigation a thesis on some original subject may be substituted.

The degree of Ph.D. is meant to be the highest award for innate musical qualities and thorough scholarship which the University can confer, and that the standard is rigorous is shown by the fact that this degree has been very rarely bestowed (only three times within twenty-five years, when there were at least a dozen candidates).

The candidate for the degree of Ph.D. in music must do original work in musical aesthetics or history, and his thesis must embody some special contribution to the subject. He must present instrumental compositions correct in grammar and in style, or in place of

this may substitute one or more orchestral arrangements of short compositions to be selected by the Division of Music. The candidate will be given an oral and a written examination, the former to test his general knowledge and his acquaintance with musical history, aesthetics and allied fields; the latter to determine his knowledge of harmony and of contrapuntal and fugal writing.

RECENT DEVELOPMENTS.—Since about 1930 some progress has been made towards establishing criteria for advanced degrees in music in American universities. In general, standards have been raised for both the undergraduate baccalaureate degree and the master's and doctor's degrees, but with nearly five hundred colleges giving credit for courses in music, there is still a wide variety of requirements. Besides the 150 institutions which grant the degree of Bachelor in Music and the small number which give a Bachelor in Music Education or in Public School Music, many others allow specialization in music, a so-called music major, in the courses leading to the degrees of Bachelor of Arts, of Science, of Philosophy, of Education or of Fine Arts.

Specialization in music for the Master's degree results generally in the degree of Master of Arts, although the Master in Music degree is becoming more popular and the Master in Music Education is also granted. Some colleges confer a Master of Science, of Fine Arts or of Science of Education, for work in music. For the most advanced work the degree Doctor of Philosophy only is given and that sparingly. The degree of Master in Music Education does not command the same respect as the Ph.D. With the master's degree there is a tendency towards giving the Master in Music for courses emphasizing composition or performance (practical music) and restricting the Master of Arts degree to work in musicology. A similar and logical distinction between the degrees of Doctor in Music and Doctor of Philosophy is looked upon with less favour because the former degree is traditionally given only *honoris causa* in the U.S.A.

A Committee on Graduate Study in Music sponsored by the National Association of Schools of Music and the Music Teachers' National Association considered the problem of degrees in music over a period of five years and published a report in July 1938; as Bulletin No. 9 of the first-named organization. The committee consisted of the following well-known musicians and professors. Howard Hanson (Rochester), Karl W. Gehrkens (Oberlin), Otto Kinkeldey (Cornell), Earl V. Moore (Michigan), Oliver Strunk (Princeton) and Philip G. Clapp (Iowa).

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this may substitute one or more orchestral arrangements of short compositions to be selected by the Division of Music. The candidate will be given an oral and a written examination, the former to test his general knowledge and his acquaintance with musical history, aesthetics and allied fields; the latter to determine his knowledge of harmony and of contrapuntal and fugal writing.

RECENT DEVELOPMENTS.—Since about 1930 some progress has been made towards establishing criteria for advanced degrees in music in American universities. In general, standards have been raised for both the undergraduate baccalaureate degree and the master's and doctor's degrees, but with nearly five hundred colleges giving credit for courses in music, there is still a wide variety of requirements. Besides the 150 institutions which grant the degree of Bachelor in Music and the small number which give a Bachelor in Music Education or in Public School Music, many others allow specialization in music, a so-called music major, in the courses leading to the degrees of Bachelor of Arts, of Science, of Philosophy, of Education or of Fine Arts.

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instruments (Peters, 1850), the concertos for 1, 2 and 3 claviers and the 2 comic cantatas. He also published a collection of vocal compositions in 4, 5, 6, 8 and 10 parts, called 'Sammlung alterer Musik aus dem XVI. und XVII. Jahrhundert'.

Dehn succeeded Gottfried Weber in the editorship of the musical periodical 'Caecilia' (1842-48). He had re-edited Marpurg's treatise on fugue (Leipzig, 1858), had translated Delmotte's work on Lassus, under the title 'Biographische Notiz über Roland de Lattre', and was preparing a larger work on the same subject, from valuable materials collected with great labour, when he died. Among his many distinguished pupils were Glinka, Kullak, A. Rubinstein and P. Cornelius. Among his friends were Kiesewetter and Fétis, for the latter of whom he collected materials equal to two volumes of his 'Biographie universelle'. His theoretical works were 'Theoretisch-praktische Harmonielehre' (Berlin, 1840; 2nd edition Leipzig, 1858), 'Analyse dreier Fugen . . . J. S. Bach's . . . und Bononcini's . . .' (Leipzig, 1858), and 'Lehre vom Kontrapunkt' (Schneider, 1859). The latter, published after his death by his pupil Scholz (2nd edition, 1883), contains examples and analyses of canon and fugue by Lassus, Marcello, Palestrina, etc. Dehn was a good practical musician and cellist. M. C. C.

**DEIDAMIA** (Opera). See HANDEL.

**Deinhardtstein, Johann Ludwig**. See Lortzing ('Hans Sachs', opera). Schubert (Emperor Cantata, 1 song).

**DEISS, Michael** (b. ?; d. ?).

Austrian or German 16th-century composer. He was musician to the Emperor Ferdinand I, for whose obsequies in 1564 he composed a motet for 4 voices and eight other pieces, published by Joannelli in his 'Thesaurus musicus'. Other motets of his are contained in Schade's 'Promptuarium musicum'.

M. C. C.

**DEITERS, Hermann** (b. Bonn, 27 June 1833; d. Coblenz, 11 May 1907).

German writer on music. He studied law and philology at first, taking the degree of doctor in both faculties in 1858. He held various scholastic appointments, successively at Bonn, Duren, Konitz, Posen and Coblenz, and had a place in the Cultusministerium in Berlin. After some early contributions to Bagge's 'Deutsche Musikzeitung' and other musical papers, he wrote various important articles in the A.M.Z., such as 'Beethovens dramatische Compositionen', 'R. Schumann als Schriftsteller', 'Max Bruchs Odysseus', etc. He published the first authoritative biography of Brahms in 1880 (English translation by Rosa Newmarch, 1888), completed after the master's death by a new edition (1898).

Deiters's most important work was the

revising and editing of A. W. Thayer's monumental life of Beethoven. The German translation from Thayer's original English manuscript in the three volumes published during the author's lifetime (in 1866, 1872 and 1879) was his work. After Thayer's death Deiters undertook to revise and complete the work; Vol. I of the new edition appeared in 1901, the fourth volume appearing before his death.

J. A. F. -M.

See also Krehbiel.

**DEJANIRE** (Opera). See SAINT-SAËNS

**Dejaure, Jean Élie Bédéo**. See Boieldieu ('Dot de Suzette', lib).

**Dekker, Thomas**. See Berners (song). Davies (H. W., Pastoral, voc. chamber m. & song). Engel (L., 'Shoemaker's Holiday', incid. m.). Ireland (J., song) 'Meistersinger von Nürnberg' (Wagner, ? source) Moeran (2 songs). Quilter (song). Stanford (1 part-song, 1 song). Warlock ('Lullaby', chorus; 2 songs).

**DE KOVEN, (Henry Louis) Reginald**

(b. Middletown, Connecticut, 3 Apr. 1859; d. Chicago, 16 Jan. 1920).

American composer. He studied at Oxford, where he took his degree in 1879, and then devoted himself to music successively at Stuttgart, Frankfurt a/M., Florence, Vienna and Paris. He composed many light operas, beginning with 'The Begum' in 1887. By far the most successful of them was 'Robin Hood', first heard at Chicago on 9 June 1890, and for many seasons thereafter in America, and given in London as 'Maid Marian'.<sup>1</sup> His 'Rob Roy' (1894) also gained considerable success. A sequel to 'Robin Hood', actually called 'Maid Marian', was produced at Philadelphia on 4 Nov. 1901.

In 1902 De Koven formed the Philharmonic Orchestra at Washington, D.C., which he conducted for two seasons. On 8 Mar. 1917 his grand opera 'The Canterbury Pilgrims', after Chaucer, was produced at the Metropolitan Opera House in New York; a second grand opera, 'Rip Van Winkle', after Washington Irving, was produced at Chicago and in New York by the Chicago Opera Company on 2 Jan. and 30 Jan. 1920 respectively.

De Koven was also a fertile writer of songs, of about 400 which he composed some have gained a remarkable popularity. He had a gift for facile melody and, to a certain extent, for characterization in comedy. But his powers did not extend to the successful creation of operas in the larger forms. His two "grand operas", comedies on a larger scale, show fundamental weaknesses.

R. A.

BIBL.—DE KOVEN, ANNA F., 'A Musician (Reginald de Koven) and his Wife' (New York, 1926).

**DEL MEL, Renatus**. See MEL.

**DEL PRATO**. See JOSQUIN.

**DELABORDE, Élie (Miriam)** (b. Paris, 7 Feb. 1839; d. Paris, 9 Dec. 1913).

French pianist and composer. He was a pupil of Alkan and Moscheles. On completing

<sup>1</sup> Camden Town, Park Hall, 20 Sept. 1890, and Prince of Wales Theatre, 5 Feb. 1891.



his studies he made successful tours in England, Germany and Russia. The war of 1870 drove him to London for a time with his 121 parrots and cockatoos. At the Hanover Square Rooms he gave a concert at which he played on a pedal-board fitted to his pianoforte. In 1873 he was appointed professor at the Paris Conservatoire, where he devoted himself to teaching with the greatest success. He wrote an *opéra-comique*, 'La Reine dort'; an overture, 'Attila', 12 Preludes, studies and fantasies for pianoforte, a Quintet for strings and pianoforte, and songs. G. F.

**Delacroix, Eugène.** See Chopin (acquaintance with)

**DELAGE, Maurice (Charles)** (b. Paris, 13 Nov. 1879).

French composer. He did not embark on a musical career until fairly late in life. He studied with Maurice Ravel, who had a great affection for him and whose ardent admirer he was. His first work, a symphonic poem entitled 'Conté par la mer' (based on a story by M. G. Morrow), was followed by three songs — 'Intermezzo', 'Améthystes', 'Au livre de Monelle' — and by a series of 'Poèmes hindous'. The outbreak of war in 1914 interrupted the composition of a ballet, 'Les Bâisseurs de ponts' (based on a story by Kipling), and the overture alone survives. Kipling's 'Jungle Book' provided words for two vocal works.

Delage's other works include 'Ballade', 'Rose d'octobre' and 'L'Alouette' to poems by Rémy de Gourmont and François Villon, seven 'Hau-Kais' based on Japanese lyrics, three orchestral pieces, 'Nuit de Noël', 'Hommage à Manuel de Falla' and 'Danse'; a pianoforte piece entitled 'Schumann'; a string Quartet (1949) and some songs, 'Chansons de ma mie', 'Sobre las olas', 'Les Colombes', 'Hommage à Ronsard' and 'Hommage à Albert Roussel'. Delage, a scrupulous and careful writer, was always his own most severe critic. He never produced anything hurried or mediocre and won for himself an assured place in the esteem of his contemporaries. G. S., rev.

**De la Mare, Walter.** See Bantock (song). Benjamin (song). Berkeley (5 songs). Bliss (4 songs). Branson (songs). Britten (2 children's choral works). Chanler (15 songs). Davies (H. W., song). Dyson ('Won't you look . . .?', orch. suite). Elgar ('Prince of Sleep', part-song). Fricker (2 madrigals). Garland for the Queen (Howells, choral song). Gibbs (C. A., 'Crossings', incid. m.; 'Peacock Pie', vn. & pf., choral works, songs). Goossens (3, 'Silence', choral work). Gurney (3 songs). Howells ('Peacock Pie', songs). Milford (children's cantata). Thompson (R., song).

BIBL. — ROBERTS, W. WRIGHT, 'Walter De la Mare, the Listener' (M. & L., Vol. XVI, 1935, p. 128).

**Delaney, Patrick.** See Carolan (friendship). Cibber (S. M., remark on).

**DELANEY, Robert Mills** (b. Baltimore, Maryland, 24 July 1903).

American composer. His serious musical studies, begun at the University of Southern

California in 1921, were continued in France, from 1922 to 1927 with Nadia Boulanger at the École Normale de Musique. He also studied with Capet and Honegger in Paris.

Delaney has won a number of awards and prizes. In 1929 he was awarded a Guggenheim Fellowship, in 1933 a Pulitzer Prize (for his setting of Stephen Vincent Benet's 'John Brown's Body'), and he has been awarded Boston Music Fund scholarships no less than six times. He has been on the teaching-staffs of the Santa Barbara School in California, the School of Music at Concord, Mass., and of Northwestern University at Evanston, Ill. His works, both chamber and orchestral music, have been widely performed in California, at Boston, New York, Rochester and in Europe.

The following are Delaney's principal works:

#### CHORAL WORKS

'John Brown's Song', choral symphony (1931).

'Blake Cycle' for chorus & orch

'Night' (William Blake) for chorus, stg orch & pf (1934)

Choralia No. 1, 6 arrangements for women's voices (1936)

Choralia No. 2 (1937)

'My Soul, there is a Country' (Vaughan), for chorus & orch. (1937).

'Western Star', for 5-part chorus & orch (1944)

#### ORCHESTRAL WORKS

'The Constant Couple', suite (1926).

Don Quixote Symphony, after Cervantes (1927).

'Pastoral Movement', tone-poem (1930).

Symphonic Piece No. 1 (1935)

Symphonic Piece No. 2 (1937).

'Work 22' overture (1939).

'Going to Town', suite (1941).

Symphony No. 1 (1942)

#### VIOLIN AND ORCHESTRA

Adagio for vn & stg. orch (1935).

#### CHAMBER MUSIC

String Quartet No. 2 (1930)

String Quartet No. 3 (1930).

P. G.-H.

**DELANGE, Herman-François** (b. Liège, 1717; d. Liège, 27 Oct. 1781).

Walloon violinist and composer. He learnt music at one of the Liège churches and obtained a money prize in 1736. He was then sent to Rome, where he worked at fugue under G. B. Costanzi. After a further stay at Naples he returned home in 1742, becoming first violin at the Collegiate church of St. Paul at Liège. He composed 11 masses, a Magnificat and other church music, symphonies, overtures and sonatas, compiled a book of songs, 'Le Rossignol', for voice and continuo, and two pieces for the stage, both performed at Liège: 'Le Riche malheureux' (23 Aug. 1763) and 'Nicette, ou L'École de la vertu' (Jan. 1776). He was also the inventor of a musical toy, 'Le Toton harmonique', a teetotum

par lequel toutes personnes pourront composer une infinité d'airs et de marches en trio, en faisant tourner un totot, et cela sans savoir la composition, ni même la musique. Ces airs et marches pourront se jouer sur toutes sortes d'instruments à cordes et à vent

E. B.

**DELANNOY, Marcel** (b. La Ferté-Alais, 9 July 1898)

French composer. He studied architecture and painting at the École des Beaux-Arts in Paris and is practically self-taught in music, which he did not take up till his twentieth year. After some guidance from Honegger he made a sensational début at the Opéra-Comique with his 'Le Poirier de misère', which won the approval of Ravel and definitely established him as a composer of great talent with an original style of his own. A countryman by origin, Delannoy writes music in which "folk" and even "popular" elements are blended, but without affectation, his style being, in general, vigorous and robust. His Symphony and his string Quartet have both been highly praised, but his best-known works have been composed for the theatre, both operas and ballets. These reveal a wide range of literary inspiration, ranging from Boccaccio ('Ginevra', opera in 3 acts) and Shakespeare ('Puck', described as an *opéra féerique*) to the story of Cinderella ('La Pantoufle de vair', ballet) and the lightest of *opéra-bouffe* librettos, such as 'Philippe', which had its *première* at the Paris Exhibition in 1937. Delannoy is an interesting example of a composer who has made a place for himself in contemporary music without having had any official training or having passed through any of the national conservatories.

## CATALOGUE OF WORKS

### OPERAS

- \* 'Le Poirier de misère', *opéra-comique* (1927).
- \* 'Philippe', *opéra-comique*.
- \* 'Ginevra', *opéra-comique* (after Boccaccio) (1942).
- \* 'Puck', *opéra féerique* (after Shakespeare's 'Midsummer Night's Dream') (1946).

### BALLETS

- \* 'L'Éventail de Jeanne' (choreography by Alice Bourgat), with Auric, Ferrand, Ibert, Milhaud, Poulenc, Ravel, Roland-Manuel, Roussel & Schmitt, 'Bourrée' by D (1927).
- \* 'La Pantoufle de vair' (after Perrault) (1935).
- \* 'Les Noces fantastiques' (1943).
- \* 'Le Fou de la dame', *chanson de geste* in 1 act.

### ORCHESTRAL WORKS

- Suite from 'Le Marchand de lunettes'.
- Suite from 'La Pantoufle de vair'.
- Symphony
- \* 'Intermezzo'.
- \* 'Sérénade concertante'.
- \* 'Esquisse symphonique'.
- \* 'L'Homme danse'.
- \* 'Figures sonores' for chamber orch.

### VOICE AND ORCHESTRA

- \* 'Etat de veille', poems (1943-45).

### CHAMBER MUSIC

- String Quartet, E ma.
- Rhapsody for pf. and small inst. ensemble.

R. H. M.

**DE LARA, (Lottie) Adelina** (real name, Tilbury) (b. Carlisle, 23 Jan. 1872).

English pianist and composer. Her father's

name was Tilbury; De Lara was the maiden name of her mother, a sister of Mrs. Henry Russell, mother of Landon Ronald. She began to appear at the age of six and gave recitals as a child prodigy throughout Great Britain and Ireland until 1884. She then went to the Hoch Conservatory at Frankfurt o/M for six years, Iwan Knorr being among her teachers for theoretical subjects, and for the pianoforte she became a pupil of Clara Schumann. On her return to England she made her first appearance as a finished artist in 1891, appearing in London at the Monday and Saturday "Pops" at St. James's Hall and at the Crystal Palace, also with the Hallé Orchestra at Manchester and on extensive tours. Later she gave recitals in Australia, U.S.A., in South Africa during the Boer War and elsewhere. As a broadcaster she was active from the first years of the B.B.C., particularly as an exponent of the Clara Schumann tradition, of which she remained one of the last upholders. As a teacher she trained many distinguished pianists from 1891 until 1938, when she gave up giving lessons but still continued to play, especially on the wireless. Her compositions include 2 pianoforte concertos, a suite 'In the Forest' for string orchestra, an Idyll for tenor and orch., 2 song cycles and numerous ballads for voice and pianoforte.

E. B.

**DE LARA, Isidore** (actually Cohen) (b. London, 9 Aug. 1858; d. Paris, 2 Aug. 1935).

English singer and composer. At the age of fifteen he entered the Milan Conservatory, obtaining the gold medal for composition, which he studied with Mazzucato. He also studied singing under Lamperti. He then went to Paris and continued to work at composition under Lalo. On his return to England De Lara was at first known as a singer and song-writer, but he also turned his attention to the stage, producing 'Wrong Notes' (privately performed), 'The Royal Word' (Gaiety Theatre, 1889) and 'Minna, or The Fall from the Cliff' (Crystal Palace, 1886). On the suggestion of Victor Maurel he transformed his cantata 'The Light of Asia' into an opera and secured its production at Covent Garden in 1892. The following year his 'Amy Robsart' was given in French at the same theatre and a year later at Monte Carlo. De Lara then settled for a time at Monte Carlo, and it was there, under the protection of the Princess of Monaco, that he mainly made his success, producing 'Moina' in 1897 and 'Messaline' in 1899, the last-named being heard at Covent Garden in the same year. 'Soléa' was produced, in German, at the Cologne Opera in 1907, 'Sanga' at Nice in 1906 and 'Nail' at the Théâtre de la Gaîté, Paris, in 1912, and Covent Garden during the summer season of 1919. 'Les

Trois Masques' was first given at Marseilles in French in 1912 and later in English at Glasgow, 'The Three Musketeers' at Cannes in 1921, and by the Carl Rosa Company at Newcastle, 2 May 1924, and subsequently in London. Later operas are 'Prince Marcocana' (Aix-les-Bains, Sept. 1927) and 'A fehér vilorlász' ('Le Voilier blanc') (Budapest, 24 May 1933). De Lara worked on the French model of Massenet; his music shows a sure instinct for vocal and instrumental effect, but suffers from superficiality and lack of character. He was a Chevalier of the Legion of Honour and a Commander of the Crown of Italy.

During the war of 1914-18 De Lara gave in London many orchestral and chamber concerts of British music, at which numerous works were heard for the first time. He worked hard to promote the establishment of a permanent opera in London, but without success.

N. C. G., adds.

**DELARUE, Gervais** (b. Caen, June 1751; d. Caen, 1833)

French priest and writer on music. He was an abbé and fled to England from the Revolution in 1793, returning to France in 1798. He became a member of the London Society of Antiquaries and wrote 'Essais historiques sur les bardes, les jongleurs et les trouvères normands et anglo-normands', 3 vols.

E. v. d. s.

**DELÂTRE<sup>1</sup>, Jean Petit Claude** (b. ? Liège, ?; d. Utrecht, Aug. ? 1589<sup>2</sup>).

Walloon composer. He was probably educated musically at Liège Cathedral. He appears, under the name of Johannes Passi, alias Petit-Jean, in the account of Notre-Dame collegiate church of 's Hertogenbosch in 1522, and he remained there until 1530, receiving a sum of money from the chapter to join the Emperor Charles V, with whom he travelled. His name appeared frequently after that date in the collections of Phalèse and Susato. In 1554-55 he was chapel master to the Prince-Bishop of Liège and in 1556 his name appeared in the Latin form of Joann Laetrius as that of the musical collaborator in the preface to Grégoire de Hologne's tragedy 'Sainte Catherine'. Later he became chapel-master at Verdun, and in 1576 he obtained the first prize at the Puy de Musique of Évreux with the 5-part chanson 'Ce riz plus doux'. His works include motets and chansons. E. B.

**Delâtre, Louis.** See Bizet ('Vasco de Gama', symph. ode).

**Delavigne, Casimir.** See Auber (3 lib.). Bizet (song). Clapisson ('Mystères d'Udolphe', lib.). Halévy ('Charles VI', lib.). Kurpiński ('Warszawianka', song).

<sup>1</sup> Also de Latere, de Latre, de Lattre, Passi, Passy and Petit-Jean.

<sup>2</sup> His death was said to have occurred twenty years earlier, according to the tombstone, "Obut Ult. aug. 1569", but since we have biographical details of as late as 1576, that date is impossible. It was probably a misreading on a defective stone for 1589.

**Delavigne, Germain.** See Gounod ('Nonne sanglante', lib.). Halévy ('Charles VI', lib.). Muette de Portici (Auber, lib.).

**DELCROIX, Léon** (b. Brussels, 15 Sept. 1880; d. Brussels, 14 Nov. 1938).

Belgian conductor and composer. A pupil of Józef Wieniawski, Vincent d'Indy and others, he became conductor at various Belgian theatres. For the stage he wrote a ballet, 'La Bacchante' (Ghent, 1912), and incidental music for J. F. Elslander's 'Le Petit Poucet' (Brussels, Théâtre de la Gaîté, 9 Oct. 1913). Further works are a Symphonic Suite, Op. 18; Symphony, Op. 19; several symphonic poems ('Le Roi Harald', Op. 26; 'Rapsodie languedocienne', Op. 27, etc.). His chamber music includes a pianoforte Quartet, Op. 1 (1903); Trio, Op. 4; Quintet, Op. 23; violin Sonatas, Opp. 34 & 68; string Quartet, Op. 35; clarinet Quartet, Op. 67, cello Sonata, Op. 69. A. L.

**DELDEVEZ, Édouard (Marie Ernest)** (b. Paris, 31 May 1817; d. Paris, 5 Nov. 1897).

French violinist, conductor and composer. He entered the Paris Conservatoire in 1825, becoming a pupil of Habeneck, Halévy and Berton. In 1833 he obtained the first prize for fugue and in 1837 the second, and in 1838 the second Prix de Rome with the cantata 'La vendetta', which he later revised and printed as Op. 16. As violinist he played in various orchestras, at the Théâtre-Italien, Opéra and Société des Concerts du Conservatoire. He became second conductor of that society (1860), then first conductor there (1872) and at the Opéra (1873) after G. Hainl, leaving it in 1877. He directed the orchestral class at the Conservatoire, 1873-85.

The list of his compositions is to be found in 'Mes Mémoires' (1890): they consist of chamber music, 3 symphonies, "ouvertures de concert", etc.; also dramatic works, ballets performed at the Opéra, 'Lady Henriette' (on the subject on which Flotow's 'Martha' was later based), 'Eucharis', 'Mazarina', 'Yanko le bandit', etc. He was a learned musician and a pedagogue. He published an anthology of violinists (4 vols.) and theoretical works: 'Des Principes de la formation des intervalles et des accords' (1868); 'Curiosités musicales' (1873); 'L'Art du chef d'orchestre' (1878), etc.

G. F., rev. M. L. P.

See also Flotow (collab. in 'Lady Henriette'). Martha (do) Minkus (collab. in 'Paquita' ballet).

**Dellico, Melchiorre.** See Caricature (Verdi), p. 65 & PLATE 8.

**DELGADILLO, Luis** (b. Managua, 26 Aug. 1887).

Nicaraguan composer. He studied at the Conservatory of Milan and on his return home undertook extensive travels in Central and South America for the purpose of collecting

folk music. Later he was appointed director of the National Conservatory of Panama. His works are mainly based on the folk elements with which he became familiar during his exploratory tours. The following are all for orchestra 'Escenas pastoriles', Mexican suite 'Teotihuacan', 'Sinfonía incaica', 'Sinfonía serrana', 'Fantasía tropical panameña'. A sacred work, 'Las siete palabras de Cristo' is for chorus and orchestra. E. B.

**DELIBES, (Clément Philibert) Léo** (b. Saint-Germain du Val, Sarthe, 21 Feb 1836; d. Paris, 16 Jan 1891).

French composer. He went to Paris in 1848 and was admitted into the solfège class at the Conservatoire, at the same time singing in the choirs of the Madeleine and other churches.

Having obtained a first prize for solfège in 1850, he studied pianoforte, organ, harmony and advanced composition under Le Couppey, Benoist, Bazin and Adolphe Adam. Through the influence of the last-named he became accompanist at the Théâtre-Lyrique in 1853, and also organist in the church of Saint-Pierre de Chaillot, and elsewhere, before his final appointment at Saint-Jean-Saint-François, which he held from 1862 to 1871. He devoted himself from an early period to dramatic composition, and after his first essay, 'Deux Sous de charbon' (Folies-Nouvelles, 1855), wrote several short comic operas for the Théâtre-Lyrique — 'Maître Griffard' (1857), 'Le Jardinier et son seigneur' (1863), and a number of operettas for the Folies-Nouvelles, the Bouffes-Parisiens and the Variétés, of which some were very successful — 'Deux Vieilles Gardes' (1856), 'L'Omelette à la Follembüche' (1859), 'Le Serpent à plumes' (1864), 'L'Écossais de Chatou' (1869), etc. He also wrote a number of choruses for male voices, a Mass and some choruses for the school children of Saint-Denis and Sceaux, where he was inspector.

In 1863 Delibes became accompanist at the Opéra and in 1865 second chorus-master (under Victor Massé): he kept this appointment until 1872, when he gave it up on the occasion of his marriage with the daughter of Mlle Denain, a former actress at the Comédie-Française. In 1865 a cantata, 'Alger', was

performed. By his appointment at the Opéra a new career was opened out to him. Having been commissioned to compose the ballet of 'La Source' (produced 12 Nov. 1866) in collaboration with the Polish musician Minkus, he displayed such a wealth of melody as a composer of ballet music, and so completely eclipsed the composer with whom he had as a favour been associated, that he was at once asked to write a *début* called 'Le Pas de fleurs' to be introduced into the ballet of his old master, Adam, 'Le Corsaire', for its revival (21 Oct. 1867). He was finally entrusted with the setting of an entire ballet, on the pretty comedy 'Coppélia' (25 May 1870), which is rightly considered his most charming production. In 1872 he published a collection of charming songs, 'Myrto', 'Les Filles de Cadix', 'Bonjour, Suzon', etc., and on 24 May 1873 he produced at the Opéra-Comique a work in 3 acts, 'Le Roi l'a dit'. After this Delibes returned to the Opéra, where he produced a grand mythological ballet, 'Sylvia' (14 June 1876), which confirmed his superiority in dance music.

In spite of this fresh success Delibes was still anxious to write a serious vocal work and produced a grand scena, 'La Mort d'Orphée', at the Trocadéro concerts in 1878. He then composed two dramatic works for the Opéra-Comique, 'Jean de Nivelle' (8 Mar. 1880) and 'Lakmé' (14 Apr. 1883). A 5-act opera, 'Kassya' (completed by Massenet after the composer's death), was given at the Opéra-Comique, 24 Mar. 1893. Some other dramatic pieces ('Le Don Juan suisse' and 'La Princesse Ravigotte') remain in manuscript. In addition to the above works he composed incidental music for Victor Hugo's 'Le Roi s'amuse', on its revival at the Comédie-Française, 22 Nov. 1882, and published several songs, almost all intended for performances at the last-named theatre. In 1877 Delibes was made Chevalier of the Legion of Honour; in Jan. 1881 he succeeded Réber, who had just died, as professor of advanced composition at the Conservatoire; and in Dec. 1884 he was elected a member of the Institut in the place of Victor Massé. A. J.

The following are Delibes's works for the stage:

#### OPERAS

Title	Libretto	Production
'Monsieur Griffard', 1 act	Mestéps & Adolphe Jaime.	Paris, Théâtre-Lyrique, 3 Oct 1857
'Le Jardinier et son seigneur', 1 act.	Barrière	Paris, Théâtre-Lyrique, 1 May 1863
'Le Roi l'a dit', 3 acts.	Edmond Gondinet.	Paris, Opéra-Comique, 24 May 1873
'Jean de Nivelle', 3 acts.	Gondinet & Philippe Gille.	Paris, Opéra-Comique, 8 Mar. 1880
'Lakmé', 3 acts.	Gondinet & Gille.	Paris, Opéra-Comique, 14 Apr. 1883
'Kassya', 4 acts (unfinished; scoring completed and recitatives added by Massenet)	Henri Meilhac & Gille, on L. von Sacher-Masoch's story 'Frisko Balaban'.	Paris, Opéra-Comique (posth.), 24 Mar. 1893
'Le Roi des montagnes', 3 acts (sketches only).	?	—

## OPERETTAS

<i>Title</i>	<i>Libretto</i>	<i>Production</i>
'Deux Sous de charbon', 1 act.		Paris, Théâtre des Folies-Nouvelles, 1855.
'Les Deux Vieilles Gardes', 1 act	Villeneuve & Pierre Lema-noir	Paris, Théâtre des Bouffes-Parisiens, 8 Aug 1856
'Dix Demoiselles à marier', 1 act	Jaime & Chollet.	Paris, Bouffes-Parisiens, 12 Nov 1856.
'L'Omelette à la Follembûche', 1 act	Marc Michel & Eugène Labiche.	Paris, Bouffes-Parisiens, 8 June 1859.
'Monsieur de Bonne-Étoile', 1 act	Gille & Jaime.	Paris, Bouffes-Parisiens, 4 Feb. 1860.
'Les Musiciens de l'orchestre', 2 acts (with C Erlanger & Hignard).		Paris, Bouffes-Parisiens, 25 Jan 1861
'Mon Ami Pierrot', 1 act.		
'Les Eaux d'Em's', 1 act.		Ems, Kursaal, July 1862.
'La Tradition', prologue for the re-opening of the Bouffes-Parisiens.		Paris, Bouffes-Parisiens, 5 Jan. 1864.
'Le Serpent à plumes', 1 act.	Gille.	Paris, Bouffes-Parisiens, 16 Dec. 1864.
'Le Bœuf Apis', 1 act.		Paris, Bouffes-Parisiens, 25 Apr. 1865
'Malbrouk s'en va-t en guerre', 4 acts (with Bizet, Jonas & Legoux; 4th act by Delibes)	Paul Siraudin & William Busnach.	Paris, Théâtre de l'Athénée, 13 Dec. 1867.
'L'Ecoussas de Chatau', 1 act	Jaime & Gille	Paris, Bouffes-Parisiens, 16 Jan. 1869
'La Cour du Roi Pétaud', 3 acts	Gille & Jaime	Paris, Théâtre des Variétés, 24 Apr 1869.
'La Fille du Golfe', 1 act.	?	—
'Le Don Juan Suisse', 4 acts	?	—
'La Princesse Ravigote', 3 acts	?	—

## BALLETS

<i>Title</i>	<i>Scenario</i>	<i>Production</i>
'La Source', 3 acts (with Minkus).	Charles Nutter & A. Saint-Léon.	Paris, Opéra, 12 Nov. 1866
'Valse, ou Pas des fleurs', divertissement for a revival of Adam's 'Le Corsaire'.	?	Paris, Opéra, 21 Oct. 1867.
'Coppélia, ou La Fille aux yeux d'émail', 2 acts	Nutter & Saint-Léon, on E. T. A. Hoffmann's story 'Der Sandmann'.	Paris, Opéra, 25 May 1870.
'Sylvia, ou La Nymphe de Diane', 3 acts.	Jules Barbier & Baron de Reinach.	Paris, Opéra, 14 June 1876.

## INCIDENTAL MUSIC

<i>Title</i>	<i>Play by</i>	<i>Production</i>
'Le Roi s'amuse', "6 airs de danse dans le style ancien pour la scène du bal".	Victor Hugo.	Paris, Théâtre Français, (re-vival), 22 Nov 1882

Delibes also wrote church music ('Messe brève', 'Agnus Dei', 'Ave maris stella', 'Ave, verum corpus' and 'O salutaris'); some two dozen choruses, incl. 'Les Abeilles' (Henri Murger), 'Les Oiseaux' (François Coppée), the Serenade from Hugo's 'Ruy Blas' and a setting of the 'Marseillaise' for 4-part men's chorus); some dance music; a few pianoforte pieces for 2 and 4 hands; and some two dozen songs to words by Victor Hugo, Alfred de Musset, Armand Silvestre, Sully-Prud'homme and others.

A. L.

BIBL.—CURZON, HENRI DE, 'Léo Delibes' (Paris, 1927)  
GIRAUD, E., 'Léo Delibes' (Paris, 1892).  
LOISEL, JOSEPH, '"Lakmé" de Léo Delibes: étude historique et critique, analyse musicale' (Paris, 1924).

See also Bizet (collab. in 'Malbrough'). Jonas (do.). Massenet (completion of 'Kassya'). Minkus (collabs.). Offenbach ('Belle Lucette' revised by D.). Saint-Léon (collab. in ballets).

<sup>1</sup> Published in 'Le Journal des Demoiselles', never produced.

<sup>2</sup> These two works were announced for production by the Théâtre de l'Athénée, but no trace of them remains, they may never have been written.

**DÉLIÈRE, LE** (Opera). See BERTON.

**DELIUS, Frederick** (b Bradford, 29 Jan. 1862; d. Grez-sur-Loing, 10 June 1934)

English composer of mixed continental extraction. His musical temperament developed early, and as a boy he became tolerably proficient on the violin; but his parents destined him for a mercantile career and refused to allow him to devote himself to music. His distaste for a business life, however, was so profound that in his twentieth year he left home and established himself as an orange-planter in Florida. In this remote seclusion he devoted his leisure time to the study of music. He had at first no means of instruction save books on the theory and history of music and the scores of the great masters, but before long the friendship of an American organist, Thomas F. Ward, helped him considerably in the pursuit of his studies. After a sojourn of several years in Florida he returned to Europe and entered the Conservatory at Leipzig, where he studied under Jadassohn and Rei-

necke, from whose instruction he said that he profited little; but he set much store by the influence of Grieg, who was at that time residing at Leipzig. From 1890 Delius lived principally in France, first mainly in Paris, but later in the country town of Grez-sur-Loing (Seine-et-Marne), where after his marriage to the painter Jelka Rosen he made a home that remained his to the end of his life.

Delius's first published work, a 'Légende' for violin solo with orchestral accompaniment, dates from 1892. It was first performed at a concert of Delius's works given in London in 1899. This was followed by a fantasy-ouverture 'Over the Hills and Far Away' (1893), first performed under Haym at Elberfeld in 1897, and a pianoforte Concerto in C minor (1897), now known in a version revised by Tivadar Szántó. The latter was first played at Elberfeld in 1904 by Julius Butts, under the conductorship of Haym, and repeated at Dusseldorf. In its remodelled form it was played by Szántó at a Promenade Concert in London in Oct. 1907. In 1897 Delius was invited by the Norwegian dramatist Gunnar Heiberg to write incidental music for his political play 'Folkeraadet', which was produced during the same year at Christiania amid stormy scenes of protest and disapproval. Delius's satirical use of the Norwegian national anthem was ill taken by critics and public alike, and popular feeling was roused to such a point that at one performance a member of the audience actually fired several revolver shots at the composer, who was surveying the house from the proscenium curtain, happily without any result save that of terrifying a portion of the audience into hysterics. An orchestral suite drawn from the 'Folkeraadet' music was performed at the above-mentioned London concert in 1899. Meanwhile Delius was engaged on an opera, 'Koanga' (1896-97), the libretto of which was drawn by C. F. Keary from G. W. Cable's novel 'The Grandissimes'. This was produced at the Elberfeld municipal theatre in 1904 under Fritz Cassirer. His next works were two symphonic poems: 'Life's Dance' (1898), first performed at Dusseldorf in 1904 under Butts, and 'Paris: the Song of a Great City' (1899-1900), produced by Haym at Elberfeld in the latter year, and first given in London under Thomas Beecham in 1908. From 1900 to 1902 Delius was engaged upon two operas, one in German, the other in French, 'Romeo und Julia auf dem Dorfe' and 'Margot la Rouge'. The first of these, which is in a prologue and three acts, was produced at the Berlin Komische Oper in 1907 and was given in English as 'A Village Romeo

and Juliet', with moderate success, during Beecham's season at Covent Garden, 22 Feb. 1910. It was revived at Covent Garden in 1920 with greater success owing partly to the fact that by that time Delius's outlook and musical style was much more familiar to English audiences, and partly to the greater care expended on its stage production. The second, in one act, has not been performed, but a remarkable fact connected with it is that Ravel, as a young man, made the vocal score of it. To these stage works succeeded 'Appalachia', a tone-poem for orchestra and chorus (1903), produced at the Lower Rhine Festival under Butts in 1905, and first performed in London by Cassirer in 1907, 'Sea-Drift' (1904), a setting of Walt Whitman for baritone solo, chorus and orchestra, produced at the Tonkünstlerfest at Essen in 1906 and first performed in England at the Sheffield Festival of 1908 under Henry J. Wood; and 'A Mass of Life' (1905), an adaptation of selected passages from Nietzsche's 'Also sprach Zarathustra', for soloists, chorus and orchestra, first given in its entirety in London under Thomas Beecham in 1909. Other productions of the same period were 'Brigg Fair', first given in London under Beecham in 1908, 'In a Summer Garden', which was conducted by the composer at a Philharmonic concert in the same year, and 'A Dance Rhapsody', which the composer conducted at the Hereford Festival of 1909. At this period Delius was engaged on the composition of another opera, 'Fennimore and Gerda', based on J. P. Jacobsen's novel 'Niels Lyhne', which was not, however, performed until 1919, when it was given at Frankfurt o/M. on 21 Oct.

By 1910 the efforts of the conductors, both German and English, above mentioned had produced a wide recognition of the distinctive voice of Delius, yet it is noticeable that many of his important works have had to wait several years for their first performances. Particularly may be mentioned 'A Song of the High Hills' for choir (without words) and orchestra written in 1911-12, but unheard until 1920, when the Royal Philharmonic Society of London with the Philharmonic Choir produced it under Albert Coates. The 'Requiem', rationalistic in its outlook, written during the first world war (1914-18) was first given by the same organization on 23 Mar. 1922. German enterprise in the production of Delius's music, always due to only a handful of enthusiasts, now began to decline and the composer came into his own in the country of his birth, where his greatest exponent and most enthusiastic champion, Sir Thomas Beecham, worked indefatigably on his behalf.

Delius never composed for special occasions and his works, written as the spirit moved

<sup>1</sup> Heseltine says, p. 38: "One outraged patriot even went so far as to fire off a blank cartridge at the conductor of the orchestra".

him, appeared in no order, nor does the list of them indicate any special absorption in one type of music at a given time. It is exceptional to find that two concertos, that for violin and violoncello and that for violin, were completed at about the same time (1916). Even the incidental music to James Elroy Flecker's play 'Hassan', produced at His Majesty's Theatre, London (Sept. 1923), was written as long before its performance as 1920.

Delius is a solitary figure in music. It is impossible to range him in the ranks of any given school. By reason of the circumstances of his birth and upbringing he stands apart from the main currents of musical influence, and he owes but little to any of the men who did most to guide the onward course of modern music. Although his methods are fully as advanced with regard to harmony and form as those of any of his contemporaries, he appears to have moulded them for himself. From the later developments of Wagnerism, as represented in the works of Strauss, he is as remote as from the "atmospheric" experiments of Debussy and his fellows. One can detect traces of the influence of Grieg in some of his earlier compositions, but it is only in the most general sense that his maturer works can be said to owe anything to the initiative of other men. But if Delius, as regards his manner, is to a great extent "orbed in isolation", as regards his matter, he has proved himself susceptible to the most varied and diverse influences. Much of his music is confessedly pictorial, but it is something much more as well. It is less a painting of nature itself than a study of the influence of nature upon the human soul. Delius views nature, not with that "innocence of eye" which was one of the catchwords of the early impressionistic painters, but in the light of his own temperament, and it is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality.

A musician so keenly alive to external influences was naturally profoundly affected by the varied scenes in which his life was passed. His early fantasia-overture 'Over the Hills and Far Away' was obviously inspired by the moorland scenery of his native Yorkshire. His experience of the tropical luxuriance of Florida is reflected in his opera, 'Koanga', a work in which the Negro element plays an important part, and to a certain extent in 'Appalachia', that remarkable work in which the virgin forests and mighty waters of America seem to speak. 'Paris' is a musical picture of the composer's impressions of the great city by night. It is no mere exercise in musical realism, though it displays a keen sense of pictorial effect. Rather is it a personal record of the feelings engendered by the contemplation of the sleeping city. It is a study of effects

rather than of causes, and is thus a peculiarly characteristic example of Delius's attitude towards music, and of his employment of its resources.

His attitude towards questions of pure musical form is best studied through the concertos. The early pianoforte Concerto (in the form in which it is now known) shows him adopting more or less the standpoint of Liszt — a standpoint relying on contrasts, though the contrasts are drawn more nearly together than in the classical concerto form of separated movements. In the three later concertos, *i.e.* the double Concerto, the violin and the violoncello Concerto, contrasts are less essential to the design; indeed in the violin Concerto, the finest of the three, the whole design seems to grow out of an expansion of the initial idea. Though the features of traditional form are discoverable by analysis, the hearer gains an impression of continuous evolution in which direct contrast is little considered.

Delius is happier with the orchestra than with the human voice, which in some of his works he is apt to treat in what may be called too instrumental a fashion. 'A Mass of Life', his most ambitious choral work, suffers from a disconnected libretto; its author, Fritz Cassirer, seems to have abandoned as impossible the idea of reducing Nietzsche's 'Zarathustra' into manageable limits and to have contented himself with choosing those passages that seemed to lend themselves most readily to musical treatment without paying much attention to philosophical development. 'A Mass of Life' contains much striking and impressive music, but the general effect of the work, at any rate at a first hearing, is somewhat indefinite. In 'Sea-Drift', on the other hand, Delius is at his best and strongest. The same may be said of the 'Song of the High Hills', in which the wordless choir is treated as a second and more spiritualized orchestra. The voices, as it were, carry the development of the melodic material up above the snow line.

The symptoms of the disease which clouded Delius's career began to appear in 1924. The paralysis and blindness advanced rapidly and he soon became a helpless invalid tended devotedly by his wife in their retreat at Grez. His brain was unclouded. He could enjoy the visits of his friends, enter with his old avidity into discussion of whatever interested him, appreciate and deprecate music according to his own standards and relish performances, particularly those of his own works, heard by wireless or on gramophone records. But his own creative output seemed entirely at an end.

It was in these circumstances that in 1928 Eric Fenby, a young Yorkshire musician unknown to Delius, offered his services as amanuensis. The offer was accepted; Fenby arrived at Grez in Oct. and remained there until the



end. The first task given to Fenby was to make a transcription for two pianos of 'A Poem of Life and Love' in order that Delius might hear it played when Balfour Gardiner, one of his most constant friends, paid him a visit. It may be noted that the 'Poem' had been listed in Heseltine's book as a lost manuscript. Presently Fenby began the laborious task of devising a method by which Delius could dictate new music to him. Despite what seemed at first to be insuperable difficulties a remarkable amount of composition was achieved in this way. The whole method is described in detail in Fenby's 'Delius as I knew Him'. The works so dictated are:

- A Song of Summer (orch.).
- Fantastic Dance (orch.).
- 'Irmelin' prelude (orch.).
- Caprice and Elegy (cello & chamber orch.).
- Sonata No. 3 (vn. & pf.).
- 'Songs of Farewell' (double choir & orch.).
- 'Idyll' (sop., bar. & orch.).

The most important of these, the 'Songs of Farewell' (words selected by Jelka Delius from Whitman), was given its first performance in London, on 22 Mar. 1932, at a Courtauld-Sargent concert under the direction of Malcolm Sargent.

During these years of illness Delius's friends, foremost among them Sir Thomas Beecham, had redoubled their efforts to secure a fuller appreciation of, and wider sympathy with, his music. Perhaps the fact that the personal detachment from the public which the composer had preserved by choice during his active life was now enforced by circumstance helped the campaign. Undoubtedly a sentiment of personal sympathy went out to him from his native country. The bestowal by King George V of the Companionship of Honour in 1929 gave expression to that sentiment as a well-timed recognition of his eminence as an artist. Beecham's advocacy reached its climax in the autumn of the same year when he conducted at Queen's Hall a six-day festival of Delius's music (between 12 Oct. and 1 Nov.). This gave a comprehensive survey of all his major works except the operas. Delius came to London to attend it, sat in his bath-chair in the front of the grand circle throughout and was even able to speak a few words of thanks at the end. It was his last visit to England. His portrait painted by H. James Gunn at that time was shown at the Royal Academy in the

following year. A similar festival was given by Beecham in Oct.-Dec. 1946, with the object of collecting funds for an authoritative edition of Delius's works, which, more than those of perhaps any other major composer, stand much in need of careful editing.

Since Delius's death two of his operas have been given in London under the direction of Beecham, who in June 1934 undertook, on the invitation of Sir Hugh Allen, a production of 'A Village Romeo and Juliet' in the Parry Theatre at the R.C.M. This was a performance by students but, given in intimate conditions and with the most scrupulous care bestowed on every detail, it created an impression of delicate beauty which had not been attainable in the previous performances at Covent Garden. 'Koanga' at last received its public performance, on 23 Sept. 1935, at an autumn season given by Beecham at Covent Garden, and was then included in the repertory of the company which toured in the provinces.

On his death Delius was buried without ceremony of any sort in the graveyard at Grez. He had wished to be buried in the garden of his own house, but as this was known to be impossible he had "said that he would like to rest in a country churchyard somewhere in the South of England". A year after his death, therefore, the remains were transferred to Limsfield, Surrey, and given Christian burial there.

Mrs. Delius did not long survive her husband. She died on 28 May 1935.

R. A. S. & H. C. G.

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#### CATALOGUE OF WORKS

##### OPERAS

Title	Libretto	Composed	Production
'Irmelin.'	Composer	1890-92.	Oxford, New Theatre, May 1953.
'The Magic Fountain.'	Composer.	1893.	(MS)
'Koanga.'	Charles Francis Keary, after George Washington Cable's novel 'The Grandissimes'.	1895-97.	Elberfeld, Municipal Theatre, 30 Mar. 1904.

<i>Title</i>	<i>Libretto</i>	<i>Composed</i>	<i>Production</i>
'A Village Romeo and Juliet.'	Composer, based on Gottfried Keller's novel 'Romeo und Julia auf dem Dorfe'.	1900-1.	Berlin, Komische Oper, 21 Feb 1907.
'Margot-la-Rouge'	Mme Rosenthal	1902	(Lithographed, unpublished).
'Fennimore and Gerda'	Composer, on Jens Peter Jacobsen's novel 'Niels Lyhne'.	1908-10.	Frankfort o/M., 21 Oct. 1919.

## INCIDENTAL MUSIC

<i>Title</i>	<i>Author</i>	<i>Composed</i>	<i>Production</i>
'Folkeraadet', 'Hassan, or The Golden Journey to Samarkand'	Gunnar Heiberg. James Elroy Flecker.	1897 1920.	Christiania, 1897 London, His Majesty's Theatre, Sept. 1923.

### CHORAL WORKS WITH ORCHESTRA

<i>Title</i>	<i>Words</i>	<i>Scored for</i>	<i>Composed</i>	<i>Dedication</i>
'Appalachia', Variations 'Sea Drift'	Traditional Walt Whitman.	Orch. & chorus <sup>1</sup> Baritone, chorus & orch.	1902 1903	Julius Butts Max Schillings.
'A Mass of Life'	Friedrich Nietzsche, from 'Also sprach Zarathustra'.	Solo voices, chorus & orch.	1904-5	Fritz Cassirer
'Songs of Sunset'	Arthur Symonds	Solo voices, chorus & orch	1906-7.	Elberfeld Choral Society
'Arabesk'	Jens Peter Jacobsen	Baritone, chorus & orch	1911.	—
'A Song of the High Hills' 'Requiem'	(Wordless) Nietzsche.	Orch & chorus. Solo voices, chorus & orch.	1911-12 1914-16.	— "To the memory of all young soldiers fallen in the war"
'Songs of Farewell'	Whitman.	Chorus & orch	1920-22.	Ielka Delius

## UNACCOMPANIED CHORAL WORKS

<i>Title</i>	<i>Words</i>	<i>Scored for</i>	<i>Composed</i>
' On Craig Dhu '	Arthur Symons.	Mixed voices	1907
' Midsummer Song '	(Wordless).	Mixed voices	1908
' Wanderer's Song '	Symons.	Male voices.	1908.
' To be sung of a summer night on the water ' (2 choruses)	(Wordless)	Mixed voices.	1917.
' The splendour falls '	Tennyson.	Mixed voices	1924.

## ORCHESTRAL WORKS

<i>Title</i>	<i>Based on</i>	<i>Composed</i>	<i>Dedication</i>
Suite 'Florida'.		1886	
2 Pieces		1888	
1 Marche-caprice.			
2 Schlittenfahrt.			
Tone-poem 'Hiawatha'.	Longfellow.	1888.	
'Rhapsodic Variations' (unfinished)		1888	
'Little Suite'		1889.	
1. March			
2 Berceuse.			
3 Scherzo			
4 Theme and Variations			
Tone-poem 'Sur les cimes'.	Henrik Ibsen.	1892.	
Tone-poem 'Over the hills and far away'.		1895.	
Nocturne 'Paris. the Song of a Great City'.		1899.	Hans Haym
'Brigg Fair: an English Rhapsody.'	Lincolnshire Folksong.	1907.	Percy Grainger
Fantasy 'In a Summer Garden'.		1908.	Jelka Rosen (Mrs. Delius).
Dance Rhapsody No. 1.		1908.	
'Life's Dance.'		1911.	

<sup>1</sup> Version for orchestra alone composed in 1896.

<sup>2</sup> Revision of 'The Dance goes on', 1898.

<i>Title</i>	<i>Based on</i>	<i>Composed</i>	<i>Dedication</i>
2 Pieces for small orch 1 On Hearing the First Cuckoo in Spring. 2 Summer Night on the River		1912	Balfour Gardiner
'North Country Sketches' 1 Autumn — the wind sighs in the trees. 2 Winter Landscape 3 Dance 4 The March of Spring — wood-lands, meadows and silent moors		1913-14	Albert Coates
Short Piece for stg. orch Dance Rhapsody No. 2 'Eventyr (Once upon a Time)' 'A Song before Sunrise', for small orch 'A Poem of Life and Love' 'Air and Dance' for stg. orch 'A Song of Summer' Prelude to 'Irmelin', rewritten ( <i>see</i> Operas)	Asbjørnsen's folklore book.	1915 1916 1917 1918 1918-19. 1925 1930 1932.	Norman O'Neill Philip Heseltine — — —

## SOLO INSTRUMENTS AND ORCHESTRA

<i>Title</i>	<i>Solo</i>	<i>Composed</i>	<i>Dedication</i>
'Pastorale' (unpublished). 'Légendes (Sagen)' (unfinished) 'Legend' Concerto, C m (one movement). Concerto. Concerto. Concerto 'Caprice and Elegy'	Vn. Pf. Vn. Pf. Vn & cello Vn Cello Cello.	1888 1890 1893 1906 <sup>2</sup> 1915-16. 1916 1921 1925	— — Theodor Szántó. Albert Sammons. Beatrice Harrison

## VOICE AND ORCHESTRA

<i>Title</i>	<i>Voice</i>	<i>Words</i>	<i>Composed</i>
'Sakuntala' 'Nachtheld Zarathustras' <sup>2</sup> 'Cynara' 'A Late Lark' 'Idyll I once passed through a populous city.'	Tenor Baritone. Baritone Tenor. Soprano & baritone	Holger Drachmann. Friedrich Nietzsche. Ernest Dowson. W E Henley Walt Whitman	1889. 1898 1907. 1925 1930

## DECLAMATION WITH ORCHESTRA

<i>Title</i>	<i>Words</i>	<i>Composed</i>
'Paa Vidderne.'	Henrik Ibsen.	1888.

## CHAMBER MUSIC

<i>Title</i>	<i>Composed</i>
String Quartet (unpublished) String Quartet	1893 1916-17

## VIOLIN AND PIANOFORTE

Sonata (unpublished). 'Romance.' Sonata No. 1 Sonata No. 2 Sonata No. 3	1892 1896 1905-15 1924 1930.
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## VIOLONCELLO AND PIANOFORTE

<i>Title</i>	<i>Composed</i>	<i>Dedication</i>
'Romance.' Sonata.	1896. 1917.	Joseph Hollmann.

<sup>1</sup> Using material from 'A Poem of Life and Love'.<sup>2</sup> Revised from a first version in 3 movements, 1897.<sup>3</sup> Later incorporated in 'A Mass of Life', 1904-5 (*see* Choral Works).

## PIANOFORTE SOLO

<i>Title</i>	<i>Composed</i>	<i>Dedication</i>
5 Pieces 1 Mazurka and Waltz for a Little Girl 2 Waltz. 3. Waltz. 4 Lullaby for a Modern Baby. 5 Toccata. 3 Preludes	1921.      1923.	      1. Evelyn Howard Jones 2 Adine O'Neill. 3. —

## HARPSICHORD

'Dance'	1919	Violet Gordon Woodhouse.
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## SONGS

<i>Title</i>	<i>Words</i>	<i>Composed</i>
'Two Brown Eyes'	Hans Andersen.	1885.
5 Songs from the Norwegian (Ded to Nina Grieg)	Bjørnstjerne Bjørnson.	1888.
1. Slumber Song	J. S. C. Welhaven	
2. The Nightingale.	Johus Paulsen	
3 Summer Eve	Theodor Kjerulf.	
4 Longing.	A. Munck.	
5 Sunset		
7 Songs from the Norwegian (Ded to Nina Grieg)	Henrik Ibsen	1889-90.
1 Cradle Song	Aasmund Olafsen Vinje	
2 The Homeward Journey	Bjørnson.	
3. Twilight Fancies (or Evening Voices).	Bjørnson.	
4 Venevil	Ibsen.	
5 Minstrels.	Bjørnson	
6. Secret Love	Ibsen	
7. The Bird's Story	Tennyson	1891
Song cycle from 'Maud'		
1. Come into the garden.		
2 Go not, happy day		
3 I was walking a mile.		
4 Birds in the high-hall garden.		
5. Rivulet crossing my ground.		
'Three Shelley Lyrics'	Percy Bysshe Shelley.	1891.
1 Indian Love Song		
2 Love's Philosophy		
3 To the Queen of my Heart		
'Three Verlaine Songs'	Paul Verlaine.	1895.
1 Il pleure dans mon cœur.		
2 Le ciel est par-dessus le toit		
3. Plus vite, mon cheval (withdrawn).		
7 Songs from the Danish	Jens Peter Jacobsen.	1897.
1 Let springtime come	Jacobsen.	
2. Irmelin Rose	Jacobsen.	
3. In the Seraglio Garden	Jacobsen.	
4. Silken Shoes	Jacobsen.	
5 Wine Roses	Jacobsen.	
6 Through the long, long years.	Holger Drachmann.	
7. On the Seashore	Friedrich Nietzsche.	1898.
4 Nietzsche Songs		
1 Der Wanderer und sein Schatten.		
2. Der Einsame		
3 Der Wanderer		
4. Nach neuen Meeren.		
'With joy we journey laughing'	Drachmann	1898.
2 Songs from the Danish		1900
1. The Violet.		
2. Autumn	Ludvig Holstein	
'Black Roses'	Jacobsen.	1901.
'The nightingale has a lyre of gold.'	Jacobsen.	1908.
'La Lune blanche'	W E Henley.	1910.
'Hy-Brazil'	Verlaine	1913
2 Songs for a Children's Album	Fiona Macleod.	1913.
4 Old English Lyrics		1915.
1. It was a lover and his lass.	Shakespeare	1916.
2. Spring, the sweet spring.	Thomas Nashe.	
3 Daffodils.	Herrick.	
4. So sweet is she.	Ben Jonson	
'Avant que tu ne t'en ailles'	Verlaine.	1919.

See also Banjo Busoni (fellow-student). Buiths (friendship). Cassirer (perfs in Germany). Heseltine (P. friendship). Landré (G, memorial pieces) Lucas (L., memorial Mass). Orr (C. W., friendship). Song, p. 955. Warlock (birthday Serenade for stgs.).

**DELL' AIOLLE, Francesco.** See LAYOLLE.

**DELLA BELLA, Domenico** (b. ?; d. ?). Italian 17th-18th-century violoncellist and composer. He was *maestro di cappella* at the cathedral of Treviso. He composed 12 'Sonate da chiesa a tre' (2 violins, cello *obbligato* and continuo), Op. 1 (1704); a Sonata for cello and continuo; masses, psalms, a 'Te Deum' and other church music.

E. v. d. s., adds.

**DELLA CASA, Lisa** (b. Burgdorf, Canton Berne, 1919).

Swiss soprano singer. She studied with Frau Dr. Häser at Zurich and began a remarkable operatic career with an appearance at the Salzburg Festival of 1947, where she sang the part of Zdenka in Strauss's 'Arabella' under Karl Böhm. The following year she was the Marcellina in 'Fidelio' there under Furtwängler and in 1950, again with Böhm, she appeared as the Countess in the first Salzburg performance of Strauss's 'Capriccio'. Various visiting engagements took her to Zurich, Vienna, Paris, Munich, Turin and Milan. Her principal parts are Pamina, Countess Almaviva, Donna Anna, Butterfly, Mimì, Sophie ('Rosenkavalier') and Ariadne. In 1951 she had a great success at Glyndebourne as the Countess in 'Figaro'.

Lisa Della Casa has also done good work on behalf of modern Swiss music: Schoeck, Burkhard (production of 'Die schwarze Spinne'), etc. Apart from her stage career she has made herself known as an interpreter of the great parts in sacred works by Handel, Haydn, Verdi, Brahms and Bruckner.

K. v. F.

**DELLA CIAIA, Azzolino Bernardino** (b. Siena, 21 Mar 1671; d. Pisa, Jan. 1755).

Italian organist, composer and amateur organ builder. Besides his published works — 'Salmi concertati' (Bologna, 1700), 'Cantate da camera' (Lucca, 1701; Bologna, 1702), 'Sonate per cembalo' (Rome, 1727) — he left in manuscript 4 masses and several cantatas and motets; but it is by his instrumental compositions that he is now known, and his treatment of the sonata form is held to be of some importance in the history of the art.<sup>2</sup> In 1733, as a Knight of St. Stephen, he presented a magnificent organ to the church of that order at Pisa, formerly one of the finest in Italy, containing 3 manuals and 100 stops. He not only superintended its construction, but personally assisted the workmen.

M. C. C.

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FUCCIANTI, A., 'Di un opuscolo contenente la descrizione dell'organo di Azzolino della Ciaia nella Chiesa dei Cavalieri in Pisa' (Riv. Mus. It., Vol. III, 1930, pp. 148-51).

<sup>1</sup> Old spelling Ciaia.

<sup>2</sup> See Adolf Sandberger, 'Zur älteren italienischen Klaviermusik'.

**DELLA CORTE, Andrea** (b. Naples, 5 Apr. 1883).

Italian musicologist. He is professor of musical history in the Conservatorio G. Verdi and the University of Turin as well as music critic of the daily 'La Stampa' there. His strong inclination towards historical studies led him to give close attention to the Italian opera of the 18th century, and the baroque opera of the preceding century is also carefully appraised in his writings. Every aspect of the various problems, including the instrumental, is ably presented, revealing the writer's rare literary distinction and acumen. Even his contributions to the daily press abound in comparisons, researches and analogies between the immediate subject and the music produced between 1600 and 1900.

Among Della Corte's published works are the following.

- 'Paisiello e l'estetica musicale del Metastasio' (1922)
- 'Saggi di critica musicale' (1922).
- 'L'opera comica italiana nel 1700', 2 vols. (1923).
- 'Le opere di Verdi':
  - 'Aida' (1923)
  - 'Otello' (1924).
  - 'Falstaff' (1925).
- 'Piccola antologia settecentesca' (1925)
- 'Dizionario di musica', in collaboration with Guido M. Gatti (1st ed., 1926).
- 'Niccolò Paganini' (1928).
- 'Vincenzo Bellini', in collaboration with Guido Pannain (1936).
- 'Storia della musica', with Pannain, 3 vols. (1st ed., 1935).
- 'Tre secoli di opera italiana' (1938).
- 'Arturo Toscanini' (1946).
- 'Satire e grotteschi di musiche e musicisti d'ogni tempo' (1946).
- 'C. W. Gluck' (1948).
- 'L'interpretazione musicale e gli interpreti' (1951).

G. M. G.

**DELLA PORTA, Francesco** (b. Monza, c. 1590; d. Milan, Jan 1666).

Italian organist and composer. The date of his birth is conjectured from his having published in 1619 a collection of 'Villanelle a 1, 2, e 3 voci, accomodate per qualsivoglia strumento' (Rome, Robletti). This fact seems to confute Fétis and Mendel, who place his birth in the beginning of the 17th century. His master was Ripalta, organist of Monza, and he became organist and *maestro di cappella* of more than one church at Milan. He published 'Salmi da cappella' (1657), motets (1645, 1648, 1651), *ricercari*, etc., and was one of the first composers to make practical use of the *basso continuo*.

F. G.

**Della Valle, Cesare.** See Rossini ('Maometto II', lib.).

**DELLA VIOLA, Alfonso** (b. Ferrara, ?; d. ? Ferrara, ?).

Italian 16th-century composer. He was *maestro di cappella* in the service of Ercole (II) d'Este, Duke of Ferrara, and appears to have been the first who accompanied dramatic action throughout with music. He may be regarded, therefore, as one of the pioneers of opera, although it was not until Cavalieri,

Peri, Caccini and Monteverdi that the *stilo rappresentativo*, the *arte nova*, provided composers with the means of individual characterization. In Della Viola's dramas the dialogue was sung by choruses in madrigal form. The first of his tragedies, 'Orbecche', words by Giambattista Giraldo Cuntio, was performed in 1541 at his own house, first in the presence of Ercole (II) d' Este, then in that of the Cardinals Ravenna and Salviati. The second work for which he composed the music was the *favola pastorale* 'Il sacrificio' (the libretto, by Agostino Beccari, published at Ferrara, F. Rossi, 1555), performed on 11 Feb. and 4 Mar. 1554 at the palace of Don Francesco d' Este in the presence of Duke Ercole. His third stage work was 'Aretusa', a pastoral by Alberto Lollio, performed at the palace of Schivanoia in 1563 for the benefit of the students, in the presence of Alfonso (II) d' Este, the later Duke of Ferrara, and his brother Cardinal Luigi d' Este. The libretto was published at Ferrara as late as 1564. A second pastoral, 'Lo sfortunato', by Agostino Argenti, a nobleman of Ferrara, set to music by Della Viola, was performed in 1568. Apart from the librettos nothing has survived of these dramas. Two books of madrigals (1539 and 1540) by Della Viola and some motets and songs in collective volumes are still in existence.

A. L.

**DELLA VIOLA, Francesco.** See DALLA VIOLA.

**DELLE SEDIE, Enrico** (b. Leghorn, 17 June 1824; d. Paris, 28 Nov. 1907).

Italian baritone singer. He was the son of a merchant of Leghorn. In the year 1848 he volunteered in the army of Charles Albert of Piedmont and fought against the Austrians in the war for Italian independence. He was taken prisoner at the battle of Curtatone, but afterwards released, and at the close of the campaign of the following year he retired from the army with the rank of lieutenant. Under the direction of his fellow-citizen, Orazio Galeffi, he then devoted himself to the study of singing and in 1851 made his début at Pistoia in Verdi's 'Nabucco'.

From 1854, when he made a great success as Rigoletto at Florence, his position was secure. He appeared with unvarying success in Rome, Milan, Vienna, Paris and London, and though possessed of so little voice as to earn the sobriquet of *il baritono senza voce*, he made up by dramatic accent and purity of style for the shortcomings of nature. In 1867, at the earnest request of Auber, he accepted a professorship at the Paris Conservatoire on the most advantageous terms hitherto offered. Under him a commission was appointed for the entire remodelling of that institution, but the death of Auber and the outbreak of the Franco-Prussian War compelled the Government to abandon their intention. In 1874 he

published a large work upon the art of singing and musical declamation, under the title of 'L'Art lyrique'. Translations of this and other vocal treatises were published in New York as 'A Complete Method of Singing'.

Delle Sedie was Cavaliere of the Order of the Crown of Italy, for his military services in the campaigns of 1848-49, Cavaliere of the Order of SS Maurizio and Lazzaro, and member of many societies and academies both of Italy and France. For some time he lived in Paris and devoted himself entirely to the teaching of his art.

J. C. G.

**DELLER, Alfred (George)** (b. Margate, 30 May 1912).

English countertenor singer. He sang with distinction as a chorister in his parish church and has since sung without a day's break. Owing to the rarity of his voice, which settled as a natural alto, he found it impossible to obtain expert tuition and consequently has had to rely on his own ability. In 1940 he was appointed a lay-clerk at Canterbury Cathedral, where he remained until he was appointed to the choir of St. Paul's Cathedral, London, in 1947. His first London concert was at Morley College in 1944, in a programme of English music arranged and conducted by Michael Tippett. He sang in the inaugural concert of the B.B.C.'s Third Programme and has made a particular mark in the singing of Purcell and Handel. In 1950 he was engaged to sing at the Edinburgh Festival.

M. K. W.

See also Countertenor.

**DELLER, Johann Florian** (b. Drosendorf, Lower Austria, end of Apr. or 1 May 1729<sup>1</sup>; d. Munich, 19 Apr. 1773).

Austrian composer. Nothing is known about his early life<sup>2</sup> and musical upbringing before he was appointed, on 12 Feb. 1751, violinist in the court orchestra at Stuttgart, where he arrived from Vienna and remained for twenty years. In 1757 he took lessons in composition from Jommelli and in 1760 wrote the ballet music for his master's opera 'Alessandro nell'Indie'. It was chiefly as a ballet composer that he became known, particularly during the period of Noverre's stay at Stuttgart (1760-68); Schubart calls him "gleichsam der Sprecher des grossen Noverre". His most famous ballet was 'Orfeo ed Euridice', first performed with Jommelli's 'Didone abbandonata' on 11 Feb. 1763. For a short time in 1769-70, after Jommelli's dismissal and before his successor Boroni took over, Deller acted as conductor at Stuttgart, but he was altogether dissatisfied with his position there, which had hardly improved since his first arrival, and in

<sup>1</sup> Baptized 5 May 1729; his name also frequently appears as Teller in contemporary accounts.

<sup>2</sup> He was certainly not a pupil of the Karlschule, as is stated in Etner, Riemann and elsewhere; that institute was only founded about the time when Deller left Stuttgart at the age of forty-eight.

June 1771 he returned to Vienna. He had some success with a comic opera, 'Il maestro di cappella', at the Burg Theatre on 31 Dec. 1771; the next year, however, he was already at Munich, where the Dowager Electress of Saxony, Maria Antonia Walpurgis, commissioned him to write a Mass for Dresden and appointed him court conductor. It was probably for Dresden that he wrote a second Italian opera, 'Le contese d' amore', since the score is (or was) preserved there; but it was never performed in the original Italian at all and had some success only many years after his death in a German version by G. F. W. Grossmann ('Eigensinn und Launen der Liebe', first at Bonn in 1782).

Deller died at Munich before he could take up his Dresden appointment. Besides the two operas and his Stuttgart ballets (four of which were published in D.D.T., Vols. XLIII-XLIV, ed. by Hermann Abert, in 1913), he wrote some symphonies, concertos and trio sonatas

A. L.

BIBL.—H. Abert's introduction to the D.D.T. vol mentioned above

**DELLO JOIO, Norman** (b. New York, 24 Jan. 1913).

American pianist, organist and composer. He was given his earliest music lessons by his father, a composer and organist, and he has been a professional musician from an early age, having held many posts as organist and choirmaster in New York churches. At the age of twenty he toured the eastern States extensively with his own jazz band. From 1941-43 he was musical director of the Dance Players, a small ballet company, and he then became teacher of composition at Sara Lawrence College, Bronxville, New York.

Among the awards received by Dello Joio were a Juilliard Graduate Scholarship, the Elizabeth Sprague Coolidge Composition Award, Guggenheim Fellowships in two successive years (1944-45) and a grant from the American Academy of Arts and Letters. He also won a Town Hall Award for his 'Magnificat' for orchestra in 1943. He has appeared as solo pianist with the New York Philharmonic and the Cleveland Orchestras, and in 1947 he made a concert tour in Poland, where he played his own works. His ballet 'On Stage!' was produced by television in London, and Martha Graham brought out his chamber ballet 'Wilderness Stair' in 1948.

Dello Joio's earliest works were somewhat influenced by Hindemith, but latterly his own more lyrical personality has emerged, together with some impressionist tendencies which show themselves in both his harmony and his orchestration. His music is fundamentally melodic in a lyrical vein, but also has considerable rhythmic tension and variety. The following are his chief compositions:

## BALLETS

- 'Prairie', with full orch. (1942).
- 'Duke of Sacramento', with 2 pfs. or orch. (1942).
- 'On Stage!', with full orch. (1945).
- 'Wilderness Stair', with chamber orch. (1948).

## CHORAL WORKS

- 'Vigil Strange', with pf. duet (1942).
- 'Mystic Trumpeter' (Whitman), with horn (1943).
- 'Western Star', for solo voices, narrator, chorus & orch. (1944).
- 'A Jubilant Song', with pf. (1948).
- 'Fable 4', unaccomp. (1948).
- 'Madrigal', unaccomp. (1948).

## ORCHESTRAL WORKS

- 'Sinfonietta' (1941).
- 'Magnificat' (1943).
- 'To a Lone Sentry' (1943).
- 'Concert Music' (1944).
- 'Variations, Chaconne and Finale' (1947).
- 'Serenade' (1948).

## SOLO INSTRUMENTS AND ORCHESTRA

- Concertino for pf & chamber-orch. (1939).
- Concertino for flute & stgs (1940).
- Concertino for harmonica & chamber orch. (1942).
- Concerto for harp & chamber orch. (1942).
- 'Ricercari' for pf. & orch. (1946).

## CHAMBER MUSIC

- Quartet for woodwind (1940).
- Trio for flute, clar. & bassoon (1942).
- Sextet for 3 recorders & stgs (1943).
- Trio for flute, cello & pf (1944).

## VIOLIN AND PIANOFORTE

- Fantasy on a Gregorian Theme (1942).
- Variations and Finale (1948).
- 'Capriccioso' (1948).

## CELLO AND PIANOFORTE

- Sonatina (1943).
- 'Duo concertato' (1943).

## PIANOFORTE SOLO

- Suite (1941).
- Sonata No. 1 (1942).
- Sonata No. 2 (1943).
- Sonata No. 3 (1947).
- Preludes (1946).
- 1. To a Young Dancer.
- 2. To a Young Musician.
- 2 Nocturnes.

## TWO PIANOFORTES

- 'Duo concertante' (1943).

## SONGS

- 5 Songs for medium voice (1948).
- 1. Mill Doors.
- 2. New Born.
- 3. A lady sweet and kind.
- 4. Lament.
- 5. The Assassination.

P. G.-H.

**DEL MAR, Norman (René)** (b. London, 31 July 1919).

English conductor. He was educated at Marlborough College and studied music at the R.C.M. in London. Showing conspicuous gifts as a conductor, he became associated with Sir Thomas Beecham as assistant conductor of the Royal Philharmonic Orchestra in 1947. But he had already in 1944 founded the Chelsea Symphony Orchestra, with which he gives concerts at Chelsea Town Hall that are a distinct enrichment of London's musical life thanks to his enterprising choice of pro-



grammes In 1947 he also became conductor of the Croydon Symphony Orchestra. Both these orchestras consist mainly of young players, not all of fully professional status, nevertheless Del Mar draws playing of considerable finish and uncommon vitality from them. He joined the English Opera Group as principal conductor in 1949 and showed an even greater range of ability when it produced Benjamin Britten's 'Let's Make an Opera', in which the conductor requires a good deal of the actor's as well as the musician's art. In 1950 Del Mar conducted an Anglo-Turkish Music Festival, and he has received numerous engagements on the Continent and in the U.S.A. as well as in the British Isles, where they have included broadcast and television performances. E. B.

**DELMAS, Jean François (Francisque)** (b. Lyons, 14 Apr 1861; d. Saint-Alban de Montheil, 29 Sept. 1933)

French bass singer. He first studied at the Conservatory of his native town, then at that of Paris under Bussine (singing) and Obin (lyrical declamation). His début at the Paris Opéra took place on 13 and 22 Sept. 1886, in Weber's 'Freischütz' and Meyerbeer's 'Les Huguenots'. Subsequently, until 1911, he sang and created some fifty parts there. In the prologue to Leoncavallo's 'Pagliacci' (1903) he was unprecedentedly successful. His Wagnerian parts, beginning with 'Lohengrin' (King), 1891, up to Gurnemann in 'Parsifal', 1914, attained a high artistic level. His creations of Wotan and Hans Sachs were very striking interpretations. He sang in Russia, England, Belgium, Holland, Portugal, etc. His voice, of exceptional compass and tone, the authority of his acting, a firm declamation and amplex of style, combined with an innate understanding of dramatic music, made him one of the most remarkable operatic singers of his day. M. L. P.

**DELMAS, Marc (Marie Jean Baptiste)** (b. Saint-Quentin, 28 Mar. 1885; d. Paris, 30 Nov. 1931).

French composer. He studied at the Paris Conservatoire, where he took the Prix de Rome in 1919. His compositions include a lyric legend, 'Anne Marie', a symphonic poem, 'Les Deux Routes', chamber music, pianoforte pieces and the following operas:

- 'Iriam' (Bordeaux, 1921).
- 'Camille' (Paris, 1921).
- 'Le Dieu sans couronne' (Beziers, 1923).
- 'Le Masque' (Nice, 1926).
- 'Cyrca' (Paris, 1927).
- 'Le Giaour' (1928).

'Cyrca' was awarded the City of Paris Prize in 1925.

Delmas was also the author of two books: 'Georges Bizet' (1930) and 'Gustave Charpentier et le lyrisme français' (1931).

M. L. P.

**Delmer, A.** See Bendl ('Mother Mif'a', lib.)

**DELMOTTE, Henri (Florent)** (b. Mons, 20 June 1798, d. Mons, 9 Mar. 1836).

Belgian musicologist. He was librarian of the public library at Mons and wrote a life of Lassus, 'Notice biographique sur Roland de Lattre . . .' (Valenciennes, 1836). This work was translated into German by Dehn. The authenticity of the chronicler Vinchant, from whom Delmotte took the chief part of his facts, has been contested since his death. At the time of his death Delmotte was collecting materials for the life of Philippe de Monte.

M. C. C.

**DEL PANE, Domenico** (b. Rome, ?; d. ?)

Italian 17th-century male soprano singer and composer. He describes himself as having been a pupil of Antonio Maria Abbati. In 1650 he became soprano singer in the imperial chapel in Vienna under Ferdinand III, but in 1654 was received into the papal chapel in Rome, where also in 1669 he became choir-master. When he had completed his jubilee of service in the papal chapel, and his voice began to fail, not wishing, as he says, to be idle, he composed and published in 1687 a volume of masses for four to eight voices, based on favourite motets by Palestrina: 2 a 4, 'O doctor bonus', 'Domine quando veneris'; 3 a 5, 'Stella quam viderant', 'O beatum virum', 'Jubilate Deo'; 1 a 6, 'Canite tuba'; 1 a 8, 'Frates ego enim'. This was his Op. 5. Previous works published were 'Motetti' a 2-5, Op. 2 (Rome, 1675); 'Sagri concerti' a 2-6, Op. 3 (1675); two books of madrigals a 5. In 1677 he edited Abbati's antiphons for twelve bass and twelve tenor voices. A few other works remain in manuscript in the archives of the Sistine Chapel.

J. R. M.

**DEL PUENTE, Giuseppe** (b. Naples, ?; d. New York, 1894 or 1895).

Italian baritone singer. He was the Escamillo when, in 1878 at the rebuilt Her Majesty's Theatre in London, Bizet's 'Carmen' was heard for the first time in England. According to Mapleson, Del Puente was no better pleased with his part before the rehearsals than Campanini was with that of Don José, but when the eventful night came both singers triumphed.

Del Puente enjoyed at that time a well-established reputation in London. Under Mapleson's management at Drury Lane Theatre he made a most successful first appearance as Rigoletto in 1873, and in 1874 he was a member of the brilliant cast that strove to put life into Balfé's 'Il talismano'. He was again at Drury Lane—in Harris's season—in 1887, singing, among other parts, Valentine to Jean de Reszke's Faust. Late in his career he sang in America with Gilmore's orchestra.

S. H. P.

**DELUNE, Louis** (b. Charleroi, 15 Mar. 1876; d. Paris, 5 Jan. 1940).

Belgian pianist, conductor and composer. He studied at the Brussels Conservatoire, where Tincl was among his masters. He took the Prix de l'Académie for a pianoforte Concerto in 1900 and the Belgian Prix de Rome in 1905 with the cantata 'La Mort du roi Reynaud'. This enabled him to make a tour abroad, during which he appeared as pianist with the violinist César Thomson. He settled in Paris for a time, but returned to Belgium before the first world war, during which he took refuge in London. After his return he appeared as conductor in Brussels and Charleroi.

Delune's works include the operas 'Tania' and 'Comme va le ruisseau'; a ballet, 'Le Fruit défendu'; 'Symphonie chevaleresque'; 'Le Diable galant' and 'Mezrail' for orch.; pf. concertos, string Quartet; sonatas for vn. and for cello, etc. E. B.

**DELVINCOURT, Claude** (b. Paris, 12 Jan 1888, d. Orbetello nr. Grosseto, 5 Apr. 1954).

French composer. He studied counterpoint and fugue under Georges Caussade, and composition under Widor at the Paris Conservatoire. In 1913 he was awarded the Prix de Rome for his cantata 'Faust et Hélène', being bracketed equal with Lili Boulanger, whose premature death in 1918 was a serious loss to French music. He was badly wounded in the 1914-18 war and incapacitated for eight years after it. In 1932 he was appointed head of the Conservatory at Versailles and in 1941 succeeded Henri Rabaud as Director of the Paris Conservatoire, where in the second world war he did valuable work in protecting the interests of French music and musicians during the German occupation. The students' orchestra which he founded and conducts, L'Orchestre des Cadets, dates from this period. He died after a road accident in Italy.

Delvincourt was one of the most enlightened composers of the modern French school, with a particular feeling for comedy in music. His most important work was a "mystery" entitled 'Lucifer', based on Byron's 'Cain'. This is conceived on a grandiose scale, marking a somewhat new departure in the composer's evolution, and was produced, with choreography by Sergey Lifar, at the Paris Opéra in 1949.

The following are Delvincourt's outstanding compositions:

#### STAGE WORKS

'La Femme à barbe', *comédie musicale*.

'Lucifer', *mystère en 3 épisodes*.

Music for 'Automne', pageant at Paris Exhibition, 1937.

#### CHORAL WORK

'Œdipe Roi' (after Sophocles) for chorus & orch.

#### ORCHESTRAL WORKS

'Boccaceries' (inspired by the 'Decameron').

'Prélude chorégraphique'.

'Bal vénitien'.

Suite 'Pamir'.

'Film d'Asie'.

'Typhaon'.

'L'Offrande à Siva'.

'Radio-Sérénade'.

#### VOICE AND ORCHESTRA

'Ce Monde de rosee'.

#### CHAMBER MUSIC

Trio for oboe, clar. & bassoon.

Sonata for vn. & pf.

#### PIANOFORTE MUSIC

'Heures juvéniles'.

'Images pour les contes du temps passé' for pf. duet.

Also numerous songs.

R. H. M.

BIBL.—LANDOWSKI, W. L. 'L'Œuvre de Claude Delvincourt' (Paris, 1948).

**DEMACHI, Giuseppe** (b. Alessandria della Paglia, Piedmont, ?; d. ?).

Italian 18th-century violinist and composer. He was violinist in the court chapel at Turin about 1740 and at Geneva in 1771. On his manuscript Symphony in E $\flat$  major he calls himself *maître de concert* of the Princess of Nassau-Weilburg. He wrote numerous instrumental works. E. v. d. s.

**DEMANTIUS, Johann Christoph** (b. Reichenberg, 15 Dec 1567, d. Freiberg, Saxony, 20 Apr. 1643).

German composer. He was an instructor at the St. Lorenz Academy in 1592, was living at Leipzig from 1594 to 1595 and was cantor at Zittau in 1597, until in 1604 he was engaged in a similar capacity at Freiberg. He was a prolific composer and the author of several treatises on music and singing. Publications of his compositions between 1595 and 1650, besides the usual sets of motets, Magnificats, Te Deums, Introits, Psalms, etc., include a 6-part St. John Passion, several sets of Polish and German dances and galliards, with and without words, arranged for 4 and 5 voices—but some also for instruments, a set of German madrigals and canzonets with a 6-part Villanelle, funeral songs and epithalamia, and a 'Tympanum militare' (a collection of 21 songs of triumph and battle for 5, 6, 8 and 10 voices). J. M. (ii).

**DÉMAR, Johann Sebastian** (b. Gauschach, Bavaria, 29 June 1763; d. Orléans, c. 1832).

German organist and composer. He was a pupil of F. X. Richter at Strasbourg and became organist at Weissenburg. He visited Vienna, went to Italy, to Paris about 1788 and then to Orleans, where about 1806 he became director of the Grand Concert d'Amateurs and music publisher. He composed concertos for various instruments, quartets, trios, duets, sonatas, etc., as well as tutors for sundry instruments. E. v. d. s.

**DEMARQUEZ, Suzanne** (b. Paris, 5 July 1899).

French critic and composer. She studied at the Paris Conservatoire, where she took first prizes for the history of music and score-reading (1921-22). Her compositions, which include a 'Sonatine pour orchestre', a string Quartet, 'Variations, interlude et tarantelle' for quintet, a 'Rapsodie lyrique' for violin and pianoforte (also orchestrated), 2 pianoforte Sonatinas and songs (to words by Saint-Amand, Nerval, Toulet and Gérard d'Houville) are remarkable for their distinctive, crisp and somewhat acidulated charm. Her writings include studies of Purcell, on modern British music, on Roussel and Villa-Lobos, and on the 18th-century traveller and dilettante, the Président de Brosses.

F. E. G.

**DEMBIŃSKI, Bolesław** (b. ? , 1833; d. ? , 1914)

Polish composer. For many years he was director of music at Poznań Cathedral. He composed many masses, among them one for three women's voices, and religious songs. He also wrote an opera, 'Cyganka' ('The Gypsy Girl'), performed at Poznań in 1874. His only cantata, 'Pieśń o ziemi naszej' ('The Song about Our Land'), to words by Wincenty Pol, written for men's chorus, enjoyed great popularity in Poland.

G. R. H.

**DEMETRIO** (Opera). See MESTASTASIO.

**DEMEUR, Anne Charton**. See CHARTON-DEMEUR.

**DEMEUR, Jules Antoine**. See CHARTON-DEMEUR (footnote).

**DEMI-SEMIQUAVER** (Fr. *triple croche*; Ger. *Zweiundressigstel* [whence the Ger.-Amer. "thirty-second note"]; Ital. *semi-bis-croma*). The half of a semiquaver, in other words, a note the value or duration of which is the quarter of a quaver and the thirty-second part of a semibreve. It is shown, when single, in this form. ♪, and, when joined, thus. ♪♪, its rest is ♪.

G., rev.

**DEMI TREMBLEMENT** (Fr. = half shake). See ORNAMENTS, B (iii).

**DEMMLER, Johann Michael** (b. Gross-Altingen nr. Augsburg, 1748; d. Augsburg, 1785).

German composer. He was a pupil of the Italian *Kapellmeister* (since 1755) of Augsburg Cathedral, Giovanni Andrea Giuseppe Giuliani, and organist at that church from 1775 until his early death. He was also a competent violinist and an excellent pianist, and at the performance of Mozart's so-called Lodron Concerto for 3 pianos at the Augsburg Fugger-Saal on 22 Oct. 1777 Demmler played the first instrument (Mozart himself and Johann Andreas Stein playing the second and

third). A year later Mozart recommended Demmler to his father for the post of organist at Salzburg (vacant after the death of Adlgasser):

He is very talented, and an appointment in Salzburg might be extremely useful in promoting his further success, for all he needs is a good guide to music, it would be really a pity if he were to leave the right path.

Demmler, however, remained at Augsburg. He wrote a cantata, 'Deukalion und Pyrrha' (Augsburg, 1774), incidental music for several plays performed by the pupils of the Jesuit school of St. Saviour; also symphonies, concertos, a Mass (at Einsiedeln) and other church music (destroyed in air attacks on Augsburg). The librettos of some of his school *Singspiele* are in the Washington Library of Congress.

A. L.

**DEMOFOONTE** (Opera). See METASTASIO.

**DEMON, THE** (Opera). See RUBINSTEIN (A.).

**DÉMOPHON** (Opera). See CHERUBINI. VOGEL.

**DEMUTH, Norman** (b. London [South Croydon], 15 July 1898).

English composer and writer on music. He was educated at St. George's, Windsor, at Repton, and for a short time, until 1915, at the R.C.M. in London, where his teachers were Parratt and Dunhill. Later he also studied privately with Dunhill for a time. He joined the Army in 1915, but was invalided out in the following year, and from 1917 onwards earned his living as a church organist for many years. The first performance of an orchestral work by him was in 1925, when his 'Selsey Rhapsody' was given by the L.S.O. under Boult. For a number of years his earlier works (now discarded) were frequently played in the provinces, and he himself conducted them, and other works, at various south-coast towns. At this period he was also a regular conductor of several choral and orchestral societies in south-east England. In 1930 he was appointed professor of composition at the R.A.M., a post he has occupied ever since, except during the second world war, when he again served in the Army. He was one of the founders of the R.A.M. New Music Society and was its secretary from 1936 to 1939. In 1950 he was nominated an Officier d'Académie by the French Government and in 1951 he was invited to sit on a jury at the annual *Concours* of the Paris Conservatoire.

As a composer in the larger forms Demuth is mainly self-taught. In his early years he received a good deal of encouragement from Sir Dan Godfrey, but he has since destroyed nearly all his works written before 1937. His natural sympathies lie mainly with French composers, from Franck to Roussel, and in general style his music stands apart from all

other English music, even that similarly written under French influences, for although Demuth has devoted a good deal of study to modern French composers, his music avoids the more fashionable "Gallic" characteristics. Its somewhat austere melodic world, in which definable tunes have little part, and its complex but subtle harmonic structure, display a more general affinity with d'Indy or Roussel. His harmonic awareness is keen, and his sympathies are in this respect broad. Certain works, such as the 'Threnody' for string orchestra, are almost Franckian in their intense chromaticism and romantic harmonic atmosphere. Others, such as the 'Overture for a Joyful Occasion', have a Stravinskian brightness. In his most recent works his harmonies are rather hard and severe, with more bare fourths and fifths than thirds, and more major than minor seconds. Naturally he does not avoid familiar chromatic dissonances (nor consonances), but these lose their familiar effect owing to the individual tonal organization. In matters of form Demuth is greatly attracted to cyclic methods and is fond of building complete major works from one or two short motives.

C. M. (iii).

## CATALOGUE OF WORKS<sup>1</sup>

### OPERAS

- 'Conte vénitien' (libretto by Joseph Weterings) (1947).
- 'Le Flambeau' (lib. by Weterings) (1948)
- 'Volpone' (lib. by Frank Hauser, after Ben Jonson) (1949)
- 'The Oresteia' (lib. by David Clarke, after Aeschylus) (1950).

### BALLETS

- 'The Temptation of St. Anthony', choreographic symphony (1937)
- 'Planetomania' (1940).
- 'Complainte' (1946)
- 'Bal des fantômes' (1949).
- 'La Débutante' (1949).

### INCIDENTAL MUSIC

- 'The Degradation of Guatemozin' (George Barker) (1947).
- 'The Flies' (Jean Paul Sartre) (1947).
- 'The River' (Goddard) (1947).
- 'Médée' (Jean Anouilh) (1948)
- 'Prometheus Bound' (Aeschylus, trans Warner) (1948).
- 'Prometheus Unbound' (Shelley) (1948).
- 'Macbeth' (Shakespeare) (1949).
- 'Le Misanthrope' (Molière) (1950).
- 'Hippolytus' (Aeschylus) (1950).

### FILM MUSIC

- 'Pink String and Sealing Wax' (1945), 'The Secret Tunnel', 'Fabrics of the Future', documentary (1946) and many others.

### CHORAL WORKS

- 'Pan's Anniversary' (Ben Jonson) for chorus & orch
  - Sonnet (John Donne) for baritone, chorus & orch.
  - 'Humanity' for double chorus.
- Also numerous part songs.

### ORCHESTRAL WORKS

- 'Cortège' (1931).
- Introduction and Allegro (1936).
- Partita (1939).

<sup>1</sup> Nearly all the works written before 1937 are destroyed.

- 'Valse graves et gaies' (1940).
- Fantasy and Fugue (1941)
- Divertimento No. 1 for stgs (1942).
- Threnody for stgs. (1942).
- Divertimento No. 2 (1943)
- Overture for a Victory (1943)
- 'Suite champêtre' (1945)
- Overture for a Joyful Occasion (1946)
- Prelude and Fugue for stgs. (1948)
- 'Prometheus' Suite (1948).
- Suite (1948).
- 'Sinfonietta' for stgs (1946).
- Symphony (1949).
- Symphonic Study, No. 1 (1949).
- Symphonic Study No. 2 (1950)
- Symphony (1950)

### MILITARY BAND MUSIC

- Concerto for saxophone & band (1938).
- 'The Sea' (1939)
- Regimental March for the Royal Pioneer Corps (1943).

### SOLO INSTRUMENTS AND ORCHESTRA

- Vn Concerto (1937).
- 'Two War Poems' for pf. (1940).
- Concertino for flute & stgs. (1941).
- 'Elegiac Rhapsody' for viola & small orch (1942).
- Pf. Concerto (1943).
- Concertino for pf & small orch. (1947).
- Pf. Concerto for the left hand (1947).
- 'Legend' for pf, left hand (1949)

### VOICE AND ORCHESTRA

- 3 Poems by Federico García Lorca for soprano & stgs. (1941).
- 3 Poems by Stefan Zweig, with stgs. (1944).

### CHAMBER MUSIC

- Sonatina for 2 vns (1939)
- Sonatina for flute, oboe & pf. (1946)
- Trio for flute, oboe & bassoon (1949)
- Trio for vn, viola & cello, (1950)
- String Quartet (1950).

### VIOLIN AND PIANOFORTE

- Sonata No. 1 (1937).
- Sonata No. 2 (1938).
- Serenade (1938)
- 'Capriccio' (1948).
- Sonata No. 3 (1948).

### VIOLONCELLO AND PIANOFORTE

- Sonata (1939).

### FLUTE AND PIANOFORTE

- Sonata (1938).

### TWO PIANOFORTES

- Overture (1938).
- Sonata (1946).

Also numerous pianoforte pieces, songs, &c.

### BOOKS ON MUSIC<sup>2</sup>

- 'The Gramophone and How to Use it' (London, 1945).
- 'Albert Roussel' (London, 1947)
- 'Ravel' ('Master Musicians' series) (London, 1947).
- 'An Anthology of Musical Criticism' (London, 1948).
- César Franck' (London, 1949).
- 'Paul Dukas' (London, 1949).
- 'The Symphony: its History and Development' (London, 1950)
- 'Gounod' (London, 1951).
- 'A Course in Musical Composition' (London, 1951).
- 'Some Trends of 20th-Century Music' (London, 1951).

**DENEVE, Jules** (b. Chimay, 1814; d. ? Mons, 19 Aug. 1877).

Belgian violoncellist and composer. He entered the Brussels Conservatoire in 1833 and

<sup>2</sup> While on war service Demuth also wrote military textbooks in 1942, including 'Practical Camouflage' and 'A Manual of Street Fighting'.

<sup>3</sup> Commissioned by the War Office.

studied the cello under Platel and Demunck. Later he became professor of the cello at the École de Musique and first cellist at the theatre and at the Société des Concerts at Mons. Within a few years he became director of the music school, conductor of the Société des Concerts and founder and conductor (1841) of the Roland de Latre Choral Society.

Deneve composed 3 operas for the Mons theatre, a number of choruses for men's voices, several cantatas (one for the erection of a statue to Lassus at Mons in 1858); a Requiem and various orchestral pieces. He was a member of the Société des Beaux-Arts et de Littérature of Ghent and honorary member of the most important choral societies in Belgium and the north of France. M. C. C.

**DENGREMONT, Maurice** (b. Rio de Janeiro, 19 Mar. 1866; d. ? , Aug. 1893).

Franco-Brazilian violinist. As a youth he made public appearances in Europe with extraordinary success, but ultimately gave way to habits of dissipation. W. W. C.

**Denham, John.** See Dyson ('To the Thames', for chorus).

**DENHOF OPERA COMPANY.** This company was formed by Ernst Denhof (d. 5 Dec. 1936), a German musician settled in Edinburgh, to give a performance of Wagner's 'Ring des Nibelungen' in that city, following on its London production in English at Covent Garden under Richter in 1908. The Edinburgh performances, the first to be given in the provinces, took place in Feb.-Mar. 1910, under the direction of Michael Balling, and were sufficiently successful to warrant Denhof's giving another series in 1911 at Leeds, Manchester and Glasgow. In 1912 another tour was made — Hull, Leeds, Manchester, Liverpool and Glasgow — the operas given being Strauss's 'Elektra', first performance in English, Gluck's 'Orpheus', and Wagner's 'Flying Dutchman' and 'The Mastersingers'. The 1913 season began at Birmingham with a repertory which included Strauss's 'Rosenkavalier', Debussy's 'Pelléas et Mélisande', both given for the first time in English, and Mozart's 'Magic Flute'; but these tours had unfortunately been less and less of a financial success — it was new at that time to give opera on such lines, a large orchestra of admirable quality necessitating higher prices for seats — and the fortnight's season promised at Manchester had to be reduced to a week. At this moment Beecham came to the rescue of the company, and its personnel may be said in general to have come thenceforward under his control. N. C. G.

**DENIJS, Thomas** (b. Schagen, 3 Jan. 1877; d. The Hague, 14 Nov. 1935).

Dutch baritone singer. He was a pupil of Cornélie van Zanten. In 1901 he was appointed first baritone at the Amsterdam Opera

(Lyrische Tooneel), where he remained for some years. Later he became a professor at the Rotterdam Conservatory and then lived for three years in Berlin. After Messchaert's retirement he was undoubtedly considered Holland's first baritone. His interpretation of the part of Christ in Bach's St. Matthew Passion will not easily be forgotten. H. E. E.

**DENIS, Agnes.** See STAVENHAGEN.

**DENIS, Claude** (b. ? , c. 1680, d. Paris, c. 1752).

French theorist. He was *maître de chapelle* of Tournai Cathedral, also at Saint-Omer. He wrote 'Nouveau Système de musique pratique' (Paris, 1747). He is probably the author of a 'Nouvelle Méthode pour apprendre la musique et l'art de chanter, dédiée aux dames de Saint-Cyr' (1730). A book of violin sonatas formerly attributed to him is now known to be by Martin Denis.

E. V. d. S.

**Denishawn Dancers.** See Ballet.

**DENISON, John (Law)** (b. Reigate, 21 Jan. 1911).

English horn player and musical administrator. He was educated at Brighton College and after studying law in 1928-32 he entered the R.C.M. in London, wishing to devote himself to music. He played the horn in various orchestras between 1933 and 1939, including the B.B.C. Symphony Orchestra, the London Philharmonic and the City of Birmingham Orchestra. On the outbreak of war in 1939 he joined the Artists' Rifles as Officer Cadet and then served with the Somerset Light Infantry in 1940-45, holding various staff appointments and seeing active service in the NW European campaign. Between the Armistice and his release from service he was Staff Officer in the Theatre and Music Control Commission for Germany. He was awarded the M.B.E. and mentioned in despatches. In 1946-48 he was Assistant Director of the British Council's Music Department and in 1948 he was appointed Music Director of the Arts Council of Great Britain in succession to Sir Steuart Wilson. E. B.

**DENKMÄLER** (i.e. Monuments). Several German series of musical masterpieces of the past, published in modern editions, in the first place for library rather than performing purposes, and entrusted to various eminent musicologists. It will be noticed that neither the German nor the Austrian collections are strictly confined to Germanic masters, but contain a number of works by composers of other nationalities, especially Netherlandish, Italian and Bohemian, who worked in Germany and Austria. The collections are enumerated below.

(1) **Denkmäler der Tonkunst.** The title of a publication of ancient music, inaugurated by Chrysander with a reprint of Palestrina's

4-part motets. After five volumes the series was merged in other publications, the first volume of Corelli and Couperin being completed by a second volume of each. The contents were as follows:

- 1 Palestrina's 4-part motets, bk. 1, ed. Bellermann.
- 2 Carissimi's Oratorios ('Jefte', 'Judicium Salomonis', 'Baltasar', 'Jonas')
- 3 Corelli's works, ed. Joachim, Vol. I.
- 4 Couperin's suites, ed. Brahms, Vol. I.
- 5 Urino's 'Te Deum' (afterwards withdrawn and issued as one of the supplements to Chrysander's edition of Handel)

## (2) Denkmäler deutscher Tonkunst.

In May 1892 a committee of musicians, including Brahms, Joachim, Chrysander, Herzogenberg, Spitta and Helmholtz, undertook the publication of a series of musical reprints under this title, and with financial help or subsidy from the German Government. After the first two volumes a long interval elapsed, during which the Austrian musicians had followed the good example and had started their own set of "monuments" with Government support, under the general editorship of Guido Adler (*see below*). 'Denkmäler der Tonkunst in Österreich'. On the resumption of the scheme in 1900 the German series was divided into two sections, one for Germany and one for Bavaria, the latter being called *Zweite Folge* (second series). The following is a list of the volumes published:

- I Samuel Scheidt's 'Tabulatura nova' for organ, &c., ed. Max Seiffert.
- II. H. L. Hassler's 'Cantiones sacrae', ed. H. Gehrmann.
- III F Tunder's solo cantatas and choral works, ed. Max Seiffert.
- IV. J. Kuhnau's clavier works, ed. K. Päsler
- V. J. R. Ahle's selected vocal works, ed. Joh. Wolf.
- VI Matthias Weckmann and Chr. Bernhard, selected vocal works, ed. M. Seiffert.
- VII. H. L. Hassler's Masses, ed. Jos. Auer.
- VIII. Ignaz Holzbauer, 'Günther von Schwarzbürg', opera in three acts, ed. J. H. Kretzschmar, pt. 1
- IX. Do., pt. II
- X. Joh. Caspar F. Fischer's 'Journal du printemps' and D. A. Schmeurer's 'Zodiacus', ed. E. von Werra
- XI. D. Buxtehude, Sonatas, vn, cello & harpsichord, ed. C. Stehl.
- XII. Heinrich Albert's 'Arien', pt. 1, ed. Eduard Bernoulli
- XIII. Heinrich Albert's 'Arien', pt. II, ed. E. Bernoulli
- XIV. Dietrich Buxtehude's 'Abendmusiken' and church cantatas, ed. Max Seiffert
- XV. C. H. Graun's 'Montezuma', ed. Albert Mayer-Remach.
- XVI. Selected instrumental compositions by Melchior Franck and Valentin Haussmann, ed. Franz Bosche
- XVII. Passion settings by J. Sebastiani and J. Theile, ed. Friedrich Zelle.
- XVIII. Johann Rosenmüller's 'Sonate da camera', ed. Karl Nef.
- XIX. Adam Krieger's 'Arien', ed. Alfred Heuss
- XX. J. A. Hasse's 'Conversione di Sant' Agostino', ed. Arnold Schering.
- XXI and XXII. Selected compositions by F. W. Zachau, ed. M. Seiffert.
- XXIII. Selected compositions by Hieronymus Praetorius, ed. H. Leichtentritt.
- XXIV and XXV. H. Leo Hassler's 'Sacri concentus', ed. Joseph Auer.
- XXVI and XXVII. J. G. Walther's complete organ works, ed. H. Leichtentritt
- XXVIII. G. P. Telemann's 'Tag des Gerichts' and 'Ino' (K. W. Ramler), ed. M. Schneider.

- XXIX and XXX. Instrumental concertos by various German masters, ed. A. Schering.
- XXXI. Philippus Dulichius's 'Centuria' (1607), ed. Rudolf Schwartz.
- XXXII and XXXIII. N. Jommelli's 'Fetonte', ed. H. Abert
- XXXIV. 'Neue deutsche geistliche Gesänge' (1544), ed. Joh. Wolf.
- XXXV and XXXVI. Sperontes's 'Singende Muse an der Pleisse', ed. E. Buhli
- XXXVII and XXXVIII. Keiser's 'Krosus' and selection from 'L' inganno felice', ed. Schneider
- XXXIX. Selected works by Johann Schobert, ed. H. Riemann
- XL. Selected works by A. Hammerschmidt, ed. Leichtentritt.
- XLI. Dulichius's 'Centuria' (*see* XXXI), ed. Schwartz.
- XLII. Songs by Ernst Bach and Valentin Herbing, ed. Kretzschmar.
- XLIII and XLIV. Ballets by F. Deller and J. J. Rudolph, ed. Abert
- XLV. Elmenhorst's 'Geistliche Lieder', composed by J. W. Franck, Böhm, Wockenhus, ed. Kromolicki and Krabbe.
- XLVI and XLVII. Erlebach's 'Harmonische Freude', ed. Kinkeldey
- XLVIII. Johann Ernst Bach's 'Passion', ed. Kromolicki
- XLIX and L. Thuringian Motets of 1st half of 18th century, ed. Seiffert.
- LI and LII. North German symphonies (Vol. I), ed. Schneider and Engelke
- LIII and LIV. Selected church compositions by Krieger, ed. Seiffert
- LV. Pallavicino's 'Gerusalemme liberata', ed. Abert
- LVI. J. C. F. Bach's 'Kindheit Jesu' and 'Auferweckung des Lazarus', ed. Schunemann
- LVII. Odes and songs by Telemann and Gerner, ed. Krabbe
- LVIII and LIX. Church cantatas by Leipzig masters before Bach (Knüpfer), ed. A. Schering
- LX. Antonio Lotti, Masses, ed. Hermann Müller
- LXI and LXII. Georg Philipp Telemann, 'Tafelmusik', ed. Max Seiffert.
- LXIII. Johann Pezel, 'Turmmusiken', ed. Arnold Schering.
- LXIV. Georg Benda, 'Der Jahrmarkt', ed. Th. W. Werner.
- LXV. Thomas Stoltzer, Latin Hymns and Psalms, ed. Hans Albrecht and Otto Gombosi

## SECOND SERIES (BAVARIA)

### 'Denkmäler der Tonkunst in Bayern'

- I. E. F. Dall' Abaco, selected works, pt. 1, ed. A. Sandberger
- II. (i) Joh. and W. H. Pachelbel's clavier works, ed. M. Seiffert. (ii) J. K. Kerll's selected works, pt. 1, ed. A. Sandberger.
- III. (i) Symphonies of the Mannheim School (J. Stamitz, F. K. Richter and A. Filtz), ed. H. Riemann (ii) 1903, L. Senfl's works, Vol. I, ed. Th. Kroyer
- IV. (i) Organ works by Joh. Pachelbel, with some by Hieronymus Pachelbel, ed. M. Seiffert (ii) Selected works by Christian Erbach (i) and compositions by H. Leo Hassler (i) ed. von Werra.
- V. (Two vols.) Works by H. Leo Hassler (ii) and annotations, etc., by A. Sandberger.
- VI. (i) 'Geistliche Konzerte' and church cantatas by Nuremberg masters of the 17th century, ed. Max Seiffert (ii) Selected compositions by Agostino Steffani, ed. A. Einstein and A. Sandberger
- VII. (i) Selected works by J. Staden, ed. E. Schmitz (ii) Symphonies of the Mannheim School, (i) ed. H. Riemann
- VIII. (i) Selected works by J. Staden, ed. E. Schmitz (ii) Symphonies of the Mannheim School, (ii) ed. H. Riemann
- IX. (i) Selected works by E. F. Dall' Abaco, pt. II, ed. A. Sandberger. (ii) Leopold Mozart's selected works, ed. M. Seiffert.
- X. (i) Selected works by G. Aichinger, ed. Kroyer (ii) Selected works by A. Gumpeltzhaimer, ed. Mayer
- XI. (i) Hassler's works (pt. 3), ed. Schwartz. (ii) Steffani's opera 'Alarico' and bibliography of operas, ed. Riemann.
- XII. (i) Selected operas by Steffani, ed. Riemann. (ii) Symphonies by Rossler (Rosetti), ed. Kaul.

XIII Selected works by J. E. Kindermann, ed. Schneider

XIV (i) Selected works by Traetta, ed. Goldschmidt (ii) Gluck's 'Nozze d' Ercole e d' Ebe', ed. Albert.

XV and XVI. Chamber music of Mannheim, 18th century, ed. Ruemann

XVII Selected works by Traetta, ed. Goldschmidt.

XVIII Selected works by J. Krieger, Murschhauser, J. P. Krieger, ed. Seiffert.

XIX and XX. Selected works by P. Torri, ed. Junker

XXI to XXIV. Selected works by Johannes Erasmus Kindermann, pt. II, ed. F. Schreiber

XXV. Selected works by Anton Rosetti, pt. II. Orchester- und Kammermusik, ed. O. Kaul

XXVI. Selected works by Jakobus de Kerle, pt. I. 'Preces speciales für das Konzil zu Trient', ed. Otto Ursprung

XXVII and XXVIII Selected works by Johann Christoph Pez, ed. B. A. Wallner

XXIX and XXX. Andreas Raselius, 'Cantiones sacrae', ed. Ludwig Roselius.

### (3) Denkmäler der Tonkunst in Österreich.<sup>1</sup>

I 1, J. J. Fux's Masses, ed. J. E. Habert and G. A. Glossner. 2, Georg Muffat's 'Florilegium primum' for strings, ed. H. Rietsch.

II 3, J. J. Fux's Motets, pt. I, ed. J. E. Habert 4, Muffat's 'Florilegium secundum', ed. Rietsch.

III 5, Joh. Stadlmayer's Hymns, ed. J. E. Habert 6, Marcantonio Cesti's 'Pomo d' oro', pt. I, ed. Guido Adler 7, Gottlieb Muffat's 'Componimenti musicali', ed. Guido Adler

IV 8, J. J. Froberger's clavier works, pt. I, ed. Guido Adler 9, Cesti's 'Pomo d' oro', pt. II, ed. Guido Adler

V 10, Heinrich Isaac's 'Choralis Constantinus', bk. I, ed. E. Bezecny and W. Rabl. 11, Heinrich Biber's violin sonatas, ed. Guido Adler

VI 12, Jacob Handl's (Gallus) 'Opus musicum', motets, pt. I, ed. E. Bezecny and J. Mantuan 13, Froberger's clavier works, pt. II, ed. Guido Adler

VII 14 and 15, Six Trent Codices, MSS of vocal works of the 15th century, ed. Guido Adler and O. Koller

VIII 16, And Hammerschmidt's 'Dialogi', pt. I, ed. A. W. Schmidt. 17, Joh. Pachelbel's 94 compositions for organ, ed. H. Botscher and M. Seiffert.

IX 18, O. von Wolkenstein's Lieder, ed. J. Schatz and O. Koller. 19, J. J. Fux's Church sonatas and overtures (instrument music, pt. I), ed. Guido Adler

X 20, Orazio Benevoli's 'Festmesse' and 'Hymnus', ed. Guido Adler 21, J. J. Froberger's organ and clavier works, pt. III, ed. Guido Adler

XI 22, Six Trent Codices, 15th-century compositions, ed. Guido Adler and O. Koller. 23, Georg Muffat's 'Auserlesene . . . Instrumental Musik' (1701), ed. Erwin Luntz

XII 24, Jacob Handl, 'Opus musicum', pt. II, ed. E. Bezecny and J. Mantuan. 25, H. F. Biber's sixteen violin sonatas, ed. E. Luntz.

XIII 26, Caldara's church compositions, ed. E. Mandyczewski 27, Viennese clavier and organ compositions (2nd half of 17th century), ed. H. Botscher

XIV 28, Heinrich Isaac's secular compositions, ed. J. Wolf 29, Michael Haydn's instrumental works, ed. L. H. Perger.

XV 30, Jacob Handl's 'Opus musicum', pt. III, ed. E. Bezecny and J. Mantuan. 31, Viennese instrumental music, about 1750, ed. K. Horwitz and K. Riedel.

XVI 32, Heinrich Isaac's 'Choralis Constantinus', bk. II, ed. J. Wolf 33, Albrechtsberger's instrumental works, ed. O. Kapp.

XVII 34 and 35, Fux's Opera 'Costanza e fortezza', ed. E. Wellesz

XVIII 36, Umlauf's 'Die Bergknappen', ed. R. Haas 37, Austrian lute music of 18th century.

XIX 38, Trent Codices of 15th century, ed. Adler and others 39, Viennese instrumental music before 1750, ed. W. Fischer

XX 40, Jacob Handl's 'Opus musicum', pt. IV 41, Minnesinger manuscripts, ed. Rietsch.

XXI 42, 43 and 44, F. L. Gassmann's 'La contessina', ed. R. Haas. 44a, Gluck's 'Orfeo e Euridice'.

XXII 45, Masses of Michael Haydn, ed. A. M. Klafsky

XXIII 46, A. Draghi, church music (masses; sequence, hymns) 47, J. J. Fux, Concentus musicoinstrumentalis, ed. Rietsch

XXIV 48, 'Opus musicum', pt. V

XXV 49, Masses of Biber, Schmeltzer and Kerl. 50, Lute music (see XVIII, 37).

XXVI 51 and 52, 'Opus musicum', pt. VI

XXVII 53, Trent Codices of 15th century 54, The Viennese song from 1778-91

XXVIII 55, Eberlin, 'Der blutschwitzende Jesus', ed. Haas 56, Viennese dance music of second half of the 17th century, ed. Paul Netti

XXIX 57, Monteverdi, 'Il ritorno d' Ulisse in patria', ed. R. Haas 58, Gottlieb Muffat, Zwölf Toccaten and 72 Versetti

XXX 59, Requiem by Christoph Straus, Franz Heinrich Biber and Johann Caspar Kerl 60, Gluck, 'Don Juan' (pantomime ballet), ed. R. Haas.

XXXI 61, Seven Trent Codices, MSS of vocal works of the 15th century (v), ed. R. v. Ficker.

XXXII 62, M. Haydn, Church compositions, ed. A. M. Klafsky 63, J. Strauss (junior), Three Waltzes, ed. H. Gal.

XXXIII 64, German Arias from Comedies (1754-1758) (I), ed. R. Haas. 65, J. Lanner, Ländler and Waltzes, ed. A. Orel.

XXXIV 66, J. Schenk, 'Der Dorfbarbier', ed. R. Haas

XXXV 67, E. A. Forster, Chamber music, ed. K. Weigl. 68, J. Strauss (senior), Waltzes, ed. H. Gal

XXXVI 69, St. Bernard, Church music, ed. K. A. Rosenthal 70, P. Feuril and J. Pöschel, instrumental and vocal compositions, ed. K. Geiringer.

XXXVII 71, Neidhart von Reuenthal's Lieder, ed. W. Schmieder, E. Wiesner. 72, The German 'Gesellschaftslied' in Austria, 1480-1550, ed. L. Nowak, A. Koczur, A. Pfalz.

XXXVIII 73, B. Amon, Church music (I), ed. P. C. Huigens. 74, Josef Strauss, Three Waltzes, ed. H. Botscher.

XXXIX 75, A. Caldara, Chamber music, ed. E. Mandyczewski.

XL 76, Seven Trent Codices, MSS of vocal works of the 14th and 15th centuries (v), ed. R. v. Ficker.

XLI 77, Italian musicians, 1567-1625. Works dedicated to and written for the imperial court, ed. A. Einstein.

XLII 78, J. Gallus, Six Masses, ed. P. A. Pisk 79, The Wiener Lied 1792-1815, ed. H. Maschek, H. Kraus.

XLIII 80, Salzburg church composers. C. Biber, M. S. Biechteler, J. E. Eberlin, A. C. Adlgasser, ed. K. A. Rosenthal, C. Schneider 81, Ditters v. Dittersdorf's instrumental works. V. Luthien.

XLIV 82, Gluck, 'L'innocenza giustificata', festa teatrale, ed. A. Einstein

XLV 83, F. G. Gassmann, Church music, ed. F. Kosch

1942 84, Wiener Lautenmusik im 18. Jahrhundert, ed. A. Koczur.

1947 85, Johann Joseph Fux, 1660-1741, Werke für Tasteninstrumente, ed. E. Schenk.

1949 86, Tiroler Instrumentalmusik im 18. Jahrhundert, G. P. Falk, J. E. de Sylva, F. S. Hamdl, N. Madseder, S. Paluselli, ed. W. Senn.

1950 87, Nicholas Zangus, 'Geistliche und weltliche Gesänge', ed. Hans Sachs and Anton Pfalz

Attention may here be drawn to certain volumes of special value in this series. First and foremost are the volumes containing transcriptions from the seven Trent Codices.

For the study of Baroque music in Austria the full scores of operas either performed in Vienna or written for performances at the imperial court are of special importance. Such are Monteverdi's 'Ritorno d' Ulisse', Cesti's 'Pomo d' oro' and J. J. Fux's 'Costanza e fortezza', written for the coronation of

<sup>1</sup> Roman numerals indicate the years, arabic the volumes

\* (Band) Volume 84 was issued as Vol. I of 'Das Erbe Deutscher Musik, Zweite Reihe: Landschaftsdenkmale: Alpen- und Donau-Reichsgaue'.



Charles VI in Prague, also two operas by Gluck - 'L' innocenza giustificata' and the original Viennese version of 'Orfeo e Euridice'.

Works by forerunners of Haydn are edited in the volumes containing Viennese instrumental music of about 1750. The editors maintain that Haydn was not influenced by Stamitz and other composers of the Mannheim school but essentially by Monn, whose cello Concerto has been edited by Arnold Schoenberg.

(4) **Publikationen älterer Musik.** To supplement the above Collections Breitkopf & Hartel of Leipzig brought out from 1926 onwards this new series under the general editorship of Theodor Kroyer. It comprises for the most part works by non-German composers that would not fit into the D.D.T. The following volumes have been issued.

I 1, G de Machaut, Musical Works, Vol. I, Ballades, Rondeaux and Virelais (F Ludwig) 2, J. Okeghem, Complete Works, Vol. I, Masses I-VIII (D Plamenac)

II 1, L. Milan, 'Libro de musica de vihuela de mano' (L. Schrade)

III 1, G de Machaut, Musical Works, Vol. II, Introduction to Vol. I, Motets, Mass and Laus 2, 'Sixtus Dietrich Ein Beitrag zur Musik und Musikanschauung im Zeitalter der Reformation' (with musical supplement) (H. Zenck)

IV 1, L. Marenzio, Complete Works, Vol. I, 5-part Madrigals, bks. 1-III (A. Einstein) 2, G. de Machaut, Musical Works, Vol. III, Motets (F Ludwig)

V, 'Das Graduale der St. Thomaskirche zu Leipzig als Zeuge deutscher Choralüberlieferung' 14th century pt. 1, from Advent to Ascension.

VII 'Das Graduale der St. Thomaskirche zu Leipzig als Zeuge deutscher Choralüberlieferung.' 14th century, pt. II, from Ascension to Advent (P. Wagner)

VI 1, L. Marenzio, Complete Works, Vol. II, 5-part Madrigals, bks. IV-VI (A. Einstein)

VIII, O. Petrucci, Frottole, bks. 1 & IV According to the earliest prints of 1504 and 1505 (?) (R. Schwarz)

IX, A. Willaert, Complete Works, Vol. I, 4-part motets, bks. 1 & II, 1539 and 1545 (H. Zenck).

(5) **Das Erbe deutscher Musik.** The reorganization of all the cultural institutions in Germany after 1933 brought about changes in the 'Denkmäler'. They were given this new name and are now published by commission of the State Institute for German Musical Research through the agency of a group of important German publishing firms. The new collection was opened in 1935 with two volumes described elsewhere.<sup>1</sup> It again consists of two series. The first, the 'Reichsdenkmäler', includes compositions of general interest, while the second series, entitled 'Landschaftsdenkmäler' and grouped according to provinces, presents works of mainly local importance. The collection up to 1939 comprises the following works:

#### FIRST SERIES 'Reichsdenkmäler'

I, II, 'Altbackisches Archiv' (Max Schneider).  
III, Johann Christian Bach, 6 Quintets, Op. 11 (Rudolf Steglich)  
IV, VIII 'Das Glogauer Liederbuch' (Heribert Ringmann)

<sup>1</sup> See ALTBACKISCHES ARCHIV.

V Ludwig Senfl, 7 Masses (Edwin Lohrer and Otto Ursprung)

VI, G. P. Telemann, 'Pimpoune' (T. W. Werner)

VII, 'Trompeteranfängen, Sonaten und Feldstücke' (Georg Schunemann)

IX, 'Orgelchorale um J. S. Bach' (Gotthold Frotscher)

X Ludwig Senfl, German Songs, pt. 1 (A. Geering)

XI Gruppenkonzerte der Bach period G. P. Telemann, J. D. Heinichen, J. F. Fasch (K. M. Komma).

XII, Lute Music of the 17th to 18th centuries, Selected by Esaias Reusner and Silvius Leopold Weiss (Hans Neemann)

XIII Ludwig Senfl, Motets and Masses, pt. II, Motets, Occasional motets and settings of the Psalms (W. Gerstenberg)

XIV, German Music for Wind Instruments from the Baroque to the Classical Period (Helmut Schultz)

XV Ludwig Senfl, German Songs; pt. II: Songs from Hans Ott's first 'Liederbuch', 1534 (Arnold Geering)

XVI, Caspar Othmayer, Selected Works, pt. 1 'Symbola' (Hans Albrecht)

XVII Johann Jakob Walther, 'Scherzi da violino solo con il basso continuo', 1676 (Gustav Beckmann)

XVIII C. P. E. Bach, 4 Symphonies for orchestra with 12 obbligato parts (Rudolf Steglich)

XIX (a), 'Ohrenvergnügendes und gemüthergötzendes Tafelconcert' (H. J. Moser), (b), Senfl, Motets, pt. 1 (Gerstenberg)

XX Georg Forster, 'Frische Teutsche Liedlein', pt. 1, 'Ein Auszug guter alter und neuer teutscher Liedlein' (Kurt Gudewill)

XXI Georg Rhaw, 'Sacrorum hymnorum liber primus', pt. 1, 'Proprium de tempore' (Rudolf Gerber)

XXII Thomas Stölzer, Selected Works, pt. 1 (Hans Albrecht)

XXIII, Sixt Dietrich, Selected Works, pt. 1, Hymns, 1545, Section 1 (Hermann Zenck)

XXV, Georg Rhaw, 'Sacrorum hymnorum liber primus', pt. II, 'Proprium et commune sanctorum' (Rudolf Gerber).

Vol. XXIV was not published (destroyed in print).

#### SECOND SERIES

##### 'Landschaftsdenkmäler'

Bayern, Vol. I, Rupert Ignaz Mayr, Selected Church Music (K. G. Fellerer).

Kurhessen, Vol. I, Moritz Landgraf von Hessen, Selected Works (Werner Däne)

Mecklenburg und Pommern, Vol. I, 'Hochzeiten und Kantaten Stettiner Meister nach 1700' (F. G. Klingenberg und M. Rohde (Hans Engel und Werner Freytag).

Niedersachsen, Vol. I, Johannes Schultz, 'Musikalischer Lustgarten', 1622 (Hermann Zenck)

Rhein-Main-Gebiet, Vol. I, Johann Andreas Herbst, 'Drei mehrstimmige Festkonzerte' (Rudolf Gerber).

Schleswig-Holstein und Hansestädte, Vol. I, Nicolaus Bruhns, Collected Works, I (Fritz Stein). Vol. III, Johann Sigismund Küsser, Arenen, Duets and Choruses from 'Erindo' (Helmut Osthoff)

Alpen- und Donau-Reichsgaue, Vol. I, Viennese Lute Music in the 18th century (Adolf Kocuz).

Bayern, Vol. II, Franck, 'Die dreie Tochter Cecrops' (G. F. Schmidt)

Mecklenburg, Vol. II, D. Frederici, Selected Works (B. Schenk und W. Voll).

Mitteldeutschland, Vol. I, Friedrich Wilhelm Rust, Works for clavier and string instruments (Rudolf Czach).

Niedersachsen, Vol. II, Andrias Crappius, Selected Works (T. W. Werner)

Ostpreussen und Danzig, Vol. I, 'Preussische Festlieder', a selection (Josef Müller-Blattau).

Schleswig-Holstein und Hansestädte, Vol. II, N. Bruhns, Collected Works, Vol. II, Vol. IV, Mathias Weckmann, Collected Works (Gerhard Ilger).

Südostland, Böhmen und Mähren, Vol. I, Christoph Demantius, 'Neue teutsche Weltliche Lieder', 1595, 'Convivialium Conventum Farrago 1609' (Kurt Stangl).

K. G., adds. K. D.

DENNER, Johann Christoph (b. Leipzig, 13 Aug. 1655; d. Nuremberg, 20 Apr. 1707).

German musical-instrument maker. He was the son of Heinrich Denner, a horn turner

who specialized in making bird and animal calls. At the age of eight he migrated with his family from Leipzig to Nuremberg, where he learnt his father's trade and applied himself to music, gaining considerable proficiency in playing, making and improving woodwind instruments. The correctness of intonation he imparted to his *flûtes-à- bec* in particular gained him celebrity outside his own country, and, according to the flautist A. B. Furstenau, his sons travelled with cases of his instruments to the farthest parts of Europe and to Constantinople. Missionaries were said to have taken them even to China.

More than fifty specimens of Denner's and of his sons' workmanship survive, including, in addition to fipple and transverse flutes, oboes, bassoons, a rackett — an instrument he tried to reintroduce — and some clarinets. His invention of the last-named is his principal claim to fame. His contemporary, J. G. Doppelmayr, writing of him in 1730, places this invention "zu Anfang dieses lauffenden Seculi". Many modern writers, ignoring contemporary evidence, have placed it some ten years earlier, *i.e.* 1690.<sup>1</sup>

Denner's business was continued and his fame extended by his two sons. Little is known of them beyond the fact that they too were skilled players and ingenious workmen. One of them, no doubt, was Jacob Denner, "Stadtmusikus und Flötenmacher", who died at Nuremberg in Aug. 1735. Hawkins's statement in his *History of Music* that Balthasar Denner, the well-known Nuremberg portrait painter, was related to this family would seem to be erroneous. F. G. R.

**Dennis, John.** See Eccles (2, 'Rinaldo and Armida', *incid. m.*). Lenton ('Liberty Asserted', *do.*). Leveridge ('Plot and No Plot', *songs*).

**DENSS, Adrian** (*b* ?; *d* ? Cologne, ?).

German 16th-17th-century music printer. He lived at Cologne at the end of the 16th century and published there, in 1594, a collection of lute music by famous masters under the title of 'Florilegium omnis rere generis cantionum . . .'. E. v. d. s.

**DENT, Edward J. (Joseph)** (*b.* Ribston, Yorkshire, 16 July 1876).

English musicologist, teacher and composer. He was educated at Eton, where he was a pupil for music of C. H. Lloyd, and Cambridge, where he studied with Charles Wood and Stanford. He was elected a Fellow of King's College at Cambridge in 1902, began lecturing on the history of music that year, also teaching harmony, counterpoint and composition, and became Professor of Music there in 1926, when he was elected to a Fellowship at King's a second time. He occupied the chair of music for fifteen years and exercised

a great influence on younger generations of musicians at Cambridge. He completely reorganized the system of lectures for the Mus.B. degree and introduced the system of teaching composition for Part II individually. He saw that the Mus.B. degree would no longer be confined mainly to church organists, as hitherto, but that Cambridge musical education should prepare students for other branches of the musical profession — music masters and mistresses at public schools, composers, critics, professors and lecturers at universities, B.B.C. workers, etc., and aimed consistently at giving the Cambridge musical curriculum greater breadth as a sound foundation, stressing especially the study of musical history and encouraging the performance of historical music.

Dent also devoted himself to musical research, more particularly with regard to 17th- and 18th-century Italian opera, and the fruits of his study appeared in articles contributed to the 'Encyclopaedia Britannica', the second edition of this Dictionary and periodicals, including 'The Musical Antiquary' and the 'Riemann - Festschrift' (1909). More important, however, are two books, 'Alessandro Scarlatti: his Life and Works' (1905) and 'Mozart's Operas' (1913, German trans. 1922, new English ed. 1947), both of which showed that the writer possessed in a rare degree the power to form keen critical estimates on the results of close and accurate research. His lectures on music at Cambridge brought together a strong body of musical students, and many of the younger generation of English composers, performers and research scholars owe their ideals as well as their success to his teaching and example. His translations of 'Die Zauberflöte', 'Figaro' and 'Don Giovanni' set a new standard in English translation of opera. The first of these was produced at Cambridge on 1 Dec. 1911 by members of the University. It and the others have been brought into general use at the Old Vic. and Sadler's Wells theatres in London, where translations of a number of other than Mozart operas followed, all of them done with great resource and, where that is appropriate, with a keen wit; but above all the virtue of Dent's operatic translations is that they avoid words and constructions which, though possibly looking well on paper, become unintelligible in performance.

Dent took an active part as arranger and producer of several old English operatic works, especially Purcell, at Cambridge, the Old Vic. and Glastonbury. He edited Purcell's 'Dido and Aeneas' for a concert performance at Hom-burg in 1924 and took part in stage productions of the work at Munster (1926) and Stuttgart (1927). In 1919 he became music critic to 'The Athenaeum' later 'Nation and Athenaeum',

<sup>1</sup> The relation of the clarinet to the *chalumeau*, an instrument Denner is also stated to have improved, is considered more fully under CLARINET.

and he was active in the formation of the British Music Society. But the special task he set himself was the restoration of artistic intercourse between the late combatant nations of the first world war. With this purpose he spent much time on the Continent writing about English music in continental papers, and on continental music in the English press. It was largely due to him that the chamber music festival held at Salzburg in 1922 developed into a permanent organization in the new International Society for Contemporary Music, and Dent was elected its first president. He retained the presidency till 1938, attending all the festivals in various European centres and always contriving to settle any disputes with unflinching tact and with the aid of an uncommon linguistic versatility. He also served on the Board of Directors of the reopened Sadler's Wells, of which he became a governor. His operatic translations in use at that theatre and elsewhere amount to about 30, and some 15 have been published by O.U.P. Since 1946 they have also been in use at Covent Garden, where he is one of the directors of the Opera Trust. He contributed a chapter on modern English music to Adler's 'Handbuch der Musikgeschichte' and an essay on 'Social Aspects of Medieval Music' to the O.H.M. (1929). He is also a member of the editorial board of the N.O.H.M. and an honorary Doctor of Music of Oxford (1932), Harvard (1936) and Cambridge (1947).

Dent's pen has been active in articles, in encyclopaedias, forewords to books, programme notes (Royal Philharmonic Society and Cambridge), all scholarly and written with charm and authority. Among several recent books the most important are 'Foundations of English Opera' (1928) and 'Ferruccio Busoni: a Biography' (1933).

Dent's work as a composer has of necessity been kept in the background by his many other occupations, but such specimens of it as have reached the public, such as his remarkable polyphonic motets, have great distinction, and his version of 'The Beggar's Opera', full of all kinds of contrapuntal devices, is fascinating.

H C C., adds.

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See also Beggar's Opera. Cavaleri (trans. of 'Rappresentazione'). Quodlibet (ex. in 'Beggar's Opera') Sadler's Wells.

**DENTE, Joseph Gottlieb** (b. Stockholm, 23 Jan. 1838; d. Stockholm, 24 July 1905).

Swedish violinist and composer. He studied violin with Edward d'Aubert in Stockholm and Hubert Léonard in Brussels, and played at concerts in Germany, France and Scandinavia. He also studied harmony with

Per Winge and composition with F. Berwald. He was violinist in the Swedish Royal Orchestra in 1853, coach at the Royal Opera, leader of the orchestra, 1861, assistant conductor, 1872, and conductor, 1879–85. From 1890 to 1891 he conducted the symphony concerts at the Royal Opera and from 1882 to 1903 taught composition and instrumentation at the Conservatory. Among his pupils were G. W. Hagg, W. Stenhammar, E. Ellberg, P. Vretblad, O. E. Olsson and O. Morales.

His works include:

Operetta, 'I Marocko', produced at the Dramatic Theatre, Stockholm, 1866  
Symphony in D m., awarded a prize in Berlin and performed in Stockholm, 1888  
Concert Overture, 1885  
Vn. Concerto  
Pieces for vn. & pf. &c  
Orchestration of Grétry's 'Les Méprises par ressemblance'.

K. D.

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**DENTICE.** Italian 16th–17th-century family of musicians.

(1) **Fabrizio Dentice** (b. Naples, ?; d. ?), lutenist and composer. He lived for some time in Rome, then at Parma. He composed 'Lamentationi a 5 voci', with appendix of 'Benedictus', 'Miserere', etc., published at Milan in 1593, church compositions, madrigals, motets, etc., and lute pieces.

(2) **Scipione Dentice** (b. Naples, c. 1559; d. Naples, 1635), composer, nephew of the preceding. He entered the Order of the Oratory and was in Rome in 1593. He composed 5 books of madrigals for 5 voices, one book of motets for 5 voices and, according to Riemann, one book of 'Madrigali spirituali' for 5 voices.

(3) **Luigi Dentice** (b. Naples, ?, d. ?), composer, brother of the preceding. He wrote 'Due dialoghi della musica' (1553). A 'Miserere' of his is said to be one of the finest written for the Papal Chapel. E. v. d. s.

**DENZA, Luigi** (b. Castellamare di Stabia, 24 Feb. 1846; d. London, 26 Jan. 1922).

Italian composer and teacher. He entered the Naples Conservatory at the age of sixteen and studied composition under Mercadante and Serrao. Although on 13 May 1876 an opera from his pen, 'Wallenstein' (based on Schiller's dramatic trilogy), was produced at Naples, his activity as a composer was almost entirely limited to songs, of which he wrote over 500 to Italian, French and English words. Residing in London from 1879, he published a series of drawing-room successes, but he will always be best known as the composer of the Neapolitan ditty 'Funiculi funiculà' (1880), of which considerably more than half a million copies were sold and translated versions issued in almost every civilized language. An un-

conscious compliment was paid to it by Richard Strauss, who, under the impression that it was a genuine folksong, quoted it in his orchestral suite 'Aus Italien'. Denza was one of the directors of the London Academy of Music. From 1898 he was professor of singing at the R.A.M.

E. E.

See also Rimsky-Korsakov (orch. arr. of 'Funiculi'). Strauss (R., use of do in 'Aus Italien')

**DENZLER, Robert** (b. Zurich, 19 Mar. 1892).

Swiss conductor and composer. He was a pupil of Volkmar Andreae at Zurich and received further musical education at Cologne and Bayreuth, where in 1911 he became musical assistant. After a brief period as coach at the Cologne Municipal Theatre he spent three years (1912-15) as municipal music director at Lucerne (Konzertverein and men's choir). In the latter year began his official association with his native town as conductor-in-chief at the Zurich Municipal Theatre. He was first conductor at the Municipal Opera of Berlin in 1927-32, but returned to his former post at Zurich in 1934, retaining it until 1947, when he devoted himself to the career of a visiting conductor of opera and concerts both in Switzerland and abroad, and turned again to composition (string Quartet), which he had neglected since his early years.

Denzler occupies a prominent position among Swiss conductors. Besides possessing a knowledge of the general classical repertory, he made a name for himself more especially as a conductor of Wagner and of modern works. He was in charge of the production of Hindemith's 'Mathis der Maler', entrusted to Zurich when the composer had made himself unacceptable by Nazi Germany, and he gave first performances at Zurich of such works as Berg's 'Lulu', Strauss's 'Schweigsame Frau' and Shostakovich's 'Lady Macbeth of Mtsensk'. He thus took a great share in ensuring an international reputation to the Zurich Opera.

Denzler's creative works, dating from his earlier years, when he had time to spare for composition, include the following: Symphony for solo voices, men's and boys' chorus, organ and orchestra, choral works for men's voices; Symphonic Fantasy and Overture for orchestra; pianoforte Concerto; 'Die Richmodis', symphonic poem for organ and orchestra; Suite for 2 violins; songs with orchestra and with pianoforte, etc.

H. E., adds

**DÉPART, CHANT DU.** See CHANT DU DÉPART.

**DEPPE, Ludwig** (b. Alverdisen, Lippe, 7 Nov. 1828; d. Bad Pyrmont, 5 Sept. 1890).

German pianist, teacher and conductor. He studied with Marxsen at Hamburg, subsequently with Lobe at Leipzig, and settled at Hamburg in 1857, where he founded a musical

society and was its conductor till 1868. From 1874 to 1886 he was *Hofkapellmeister* in Berlin, and in 1876 he conducted the Silesian Musical Festival founded by Count Hochberg. The special object of his system of pianoforte technique, a minute description of which is given in Amy Fay's 'Music Study in Germany' (Chicago, 1880; London, 1886), was the acquirement of an absolutely even touch by the adoption of a very soft tone and a slow pace in practising, a seat much lower than most teachers recommend and minute attention to the details of muscular movement. Emil Sauer and Donald F. Tovey were among the most distinguished of the advocates of the Deppe system.

J. A. F.-M.

**DE PREZ.** See JOSQUIN.  
**DEPREZ**

**De Quincey, Thomas.** See Berlioz (p. 655) Grassini (ref. to). Dieren (a voc chamber works). Freitas Branco (symph. poem on 'Confessions').

**Deraïn, André.** See Ballet.

**Dercy, P.** See Boieldieu ('Télémaque', lib.)

**Dérème, Tristan.** See Ibert (4 songs)

**DERING, Lady.** See HARVEY, MARY.

**DERING (Deering), Richard** (b. ?, c. 1580; d. London, [buried 22] Mar. 1630).

English organist and composer. According to a pedigree in the B.M. (Add. MS 5534) he was the son of Henry Dering of Liss, near Petworth. (His mother may have been the sister of the Earl of Kent, but this cannot be substantiated.) It is probable that his early musical training was received in England. When he supplicated for the degree of B.Mus. from Christ Church, Oxford, in 1610, he stated that he had been studying music for ten years. In 1612 a Mr. Deering was in Italy in the service of Sir John Harrington<sup>1</sup>, and this may have been the composer. It seems that he was converted to Catholicism at about this time; like many other contemporary Catholic musicians he decided to live abroad, and in 1617 (if not before) he was organist of the convent of English nuns in Brussels. He was still there in 1620. In 1625 he was appointed organist to Queen Henrietta Maria upon her marriage to Charles I, and in the same year his name appears as that of a "musician for the lute and voice" to the king. Further records of him are found in court accounts of 1626 and 1628. His burial was entered in the registers of St. Mary-le-Strand on 22 Mar. 1630, and his will (Somerset House, Scroope 34) was proved by his nearest blood relation, Edward Bold. It would seem therefore that the musical Dr. Richard Dering of Hamburg mentioned in a letter by Huygens may not have been related to the composer, despite his similar name.

All Dering's published works are vocal, with

<sup>1</sup> See a letter in the Public Record Office, SP 99, X, 62.

a *basso continuo*. A list of his publications follows:

- 'Cantiones sacrae sex (? quinque) vocum cum basso continuo ad organum' (Antwerp, 1597). No copy of this book is known to exist, and there seems little doubt that it is a mere fiction, derived from a misreading of the title-page of the 1617 collection.
  - 'Cantiones sacrae' a 5 (Antwerp, 1617, reprinted 1634)
  - 'Cantica sacra' a 6 (Antwerp, 1618)
  - 'Cantiones sacrae' a 5 (Antwerp, 1619). Probably either a fiction, or a ghost of the 1617 collection. No copy is known.
  - 'Canzonette' a 4 and 'Canzonette' a 3 (Antwerp, 1620).
  - 'Cantica sacra' a 2 and 3 (London, 1662).
  - 'Cantica sacra' a 2 (London, 1674). This also contains music by Christopher Gibbons, Rogers, Locke and others; in the preface Playford admits that he is not certain whether the Dering works are genuine.
- MS vocal works by Dering are in the libraries of Durham, Peterhouse, York, Oxford (Ch. Ch. and Music School), London (B.M. and R.C.M.)

Like Weelkes and Gibbons, Dering experimented with the composition, for an ensemble of voices and instruments, of pieces based on city and country cries. A 'London Cries' was entered on the Stationers' Register in 1599, but this is no proof that the work was in fact published, and certainly no copy is known to-day, though it exists in manuscript. A similar 'Country Crie' is found in no less than four sets of manuscripts at the B.M. Some fine works for viols were probably written before he went to Italy. In addition to the 11 fantasies listed by Meyer, 6 more are contained in Egerton MS 3665.<sup>1</sup> All are good music, and one or two are outstanding. It is curious to note that more than two-thirds of Dering's fancies are in A minor. Several pavans and almans for viols, with and without continuo, are in manuscripts at Oxford, Cambridge and London. Some English verse anthems, a madrigal and an elegy exist in manuscripts in libraries at Durham, York, Tenbury, London and Oxford.

Contemporary references to Dering's music are very favourable. Peacham (1622) and Mace (1676) include him in their lists of excellent composers, and the Dutch composer Bannius speaks well of him. Anthony à Wood records a remark of Benjamin Rogers that Cromwell "was much taken with" Dering's Latin motets. Burney is much less enthusiastic. The wide dissemination of Dering's music in print, the comparatively large number of surviving copies, and experience of hearing the works performed suggests that his true worth lies somewhere between these extremes of judgment.

R. T. D.<sup>2</sup>

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PLATT, PETER, 'Dering's Life and Training' (M. & L., XXXIII, 1952, p. 47).

See also Street Cries (setting of).

<sup>1</sup> See M. & L., July 1951. These may be by Ward.  
<sup>2</sup> Additional biographical details supplied by Peter Platt.

**D'ERLANGER, Frédéric.** See ERLANGER.  
**DERMOTA, Anton** (b. Kropa, Slovenia, 4 June 1910).

Yugoslav tenor singer. He studied singing, pianoforte, organ and composition in his own country, where at a very early age he became organist and choirmaster. After passing the state examination at the Conservatory of Ljubljana, he studied singing with Marie Rado in Vienna. There he was engaged by Bruno Walter for the State Opera in 1934, in which year he also made his first appearance at the Salzburg Festival under Toscanini, making a success particularly with Don Ottavio in 'Don Giovanni'. He achieves much, in that part as in many others, by laying stress especially on emotional expression. His repertory includes the chief lyric tenor parts in the operas of Mozart, Verdi, Puccini and Richard Strauss (including 'Salome' and 'Capriccio'), as well as Offenbach ('Tales of Hoffmann'), Smetana ('Bartered Bride'), Tchaikovsky ('Eugene Onegin'), Borodin ('Prince Igor'), etc. He is appreciated also as an oratorio singer and recitalist. H. R.

**DE ROGATIS, Pascual.** See ROGATIS.  
**Derouède, Paul.** See Massenet (incid. m. for 2 plays).

**DERRICK, ?** (b. ?, d. ?).

English 17th-century composer. Some of his music still exists in manuscript. There is a Short Service by him, including Te Deum, Benedictus, Kyrie and Creed, in the Cathedral Library at Durham; also a Jubilate, Kyrie and Creed, and a Latin Benedictus at Peterhouse, Cambridge.

J. M. (11)

**DERUYTS, Jean Jacques** (b. Liège, 1790; d. Liège, 11 Apr. 1871).

Belgian composer. He was *maître de chapelle* at several Liège churches and wrote great quantities of church music. He was one of César Franck's early teachers. His works include a 'Te Deum' with orchestra, masses, motets, offertories, etc. E. v. d. s., adds.

**DERVISH MUSIC.** See ŞURÎ AND DARWÎSH MUSIC.

**Derzhavin, Gabriel Romanovich.** See Carr (H., 'Ode to the Dety').

**DES.** The German name for D $\flat$ , that for D $\sharp$  being Dis.

**DESAIDES, Nicolas.** See DEZÈDE.

**DESARGUS, François (Xavier)** (b. Amiens, c. 1768, d. Paris, ?).

French harpist and composer. He began by cultivating his voice, was a chorister in Amiens Cathedral and, after the Revolution, chorister at the Opéra in Paris. He had undertaken, in the interval, the study of the harp, in which he succeeded brilliantly. In a few years he became one of the most reputed professors for this instrument. He composed about 25 works for harp alone, harp and pianoforte, and songs with harp accompaniment — all of but slight value. He also wrote

a good 'Méthode de harpe' (Paris, 1809), revised in 1816 under the title of 'Cours complet de harpe'. He died after 1832 M. P.

**DESARGUS, Xavier** (b. ? , d. ?).

French 19th-century harpist, son of the preceding. He appears at the end of 1822 in the orchestra of the King of Prussia in Berlin, after which he is found again in Paris in 1832 and then in Brussels. He abandoned his musical career about 1848 M. P.

**DESAUGIERS, Marc Antoine** (b. Fréjus, Provence, 1742; d. Paris, 10 Sept. 1793).

French composer. He went to Paris in 1774 and published there a translation of Giovanni Battista Mancini's 'Pensieri e riflessioni pratiche sopra il canto figurato', as 'Réflexions sur l'art du chant figuré', in 1776. His first opera, 'Mirzelle' (1777), was not performed; but he achieved success with the music for the witty parody 'Le Petit Œdipe' at the Comédie-Italienne on 22 May 1779, and the year after saw his pastoral opera 'Erxène, ou L'Amour enfant' produced at the Académie Royale de Musique. Ten more operas of his appeared at different theatres between 1780 and 1792, 'Les Deux Sylphes' (Comédie-Italienne, 18 Oct. 1781) was published in full score.<sup>1</sup>

Desaugiers also wrote a cantata in honour of Buffon (1784), a Requiem for Sacchini (1786) and a sort of revolutionary oratorio, 'La Prise de la Bastille', called a *hérodrame tiré des livres saints*, which was sung, apparently in Latin, at the Cirque du Palais-Royal on 8 Nov. 1789 and at Notre-Dame on 13 July 1790. His son Marc Antoine Madeleine Desaugiers (1772-1827) adapted Molière's 'Le Médecin malgré lui' as an opera libretto for his father (Théâtre Feydeau, 26 Jan. 1792) and wrote a large number of vaudevilles and other plays, also some other opera librettos (for Gaveaux and Alexandre Piccini); another son of the composer, Auguste Félix, was responsible for the revised versions of Salieri's 'Danaïdes' (1817) and 'Tarare' (1819), and wrote the libretto for Berton's 'Virginie' (1823). A. L.

See also Rosenthal (E., cantata).

**Desbordes-Valmore, Louise.** See Aumc (2 songs). Bizet (song). Franck (C., song & duet).

**DESCANT.** (1) From the 12th century onwards the term *discantus* might be used to denote any kind of polyphony. "Est autem discantus diversus consonus cantus."<sup>2</sup>

(2) Before long the term "descant" was restricted to any polyphonic composition mensurable in every part, as distinct from *organum purum*, where the plainsong tenor is not measured. Franco<sup>3</sup>, whose definition is repeated with slight variations by nearly every

theorist of the 13th and 14th centuries, says "Descant is the simultaneous sounding of different melodies, fitted together proportionately by using notes of corresponding length".

(3) The word is also applied to the part, or the highest of the parts, added to the *canto fermo* or tenor; "this tenor is the first of the parts to be constructed" — or more often borrowed — "and the descant is the second melody written above it and in harmony with it"<sup>4</sup>

(4) A special form of descant noticed in the 'Quatuor Principalia'<sup>5</sup> deserves mention. It is described as "quaedam ars in qua plures homines discantare apparent, cum in rei veritate unus tantum discantabit" ("a device by which several singers appear to be descanting, when in fact only one is doing so"). Two or three voices double the *canto fermo* at the fifth, eighth and twelfth, disguising the bare diaphony "frangendo et florendo notas, prout magis decet", while a single skilled descantier completes the deception by filling in thirds and sixths, and avoiding concords. This is probably the "pure descant" referred to in the 'Discantus positio vulgaris', and by Master Lambert, who wrote under the pseudonym of Aristotle.<sup>6</sup> Some of the simpler forms, e.g. that known as Faburden (or "English descant" as it is styled by some writers) were often sung at sight, the only written music before the singers being the plainsong which served as tenor. This method was known as *discantus supra librum*, and it lasted for as much as four centuries, into Elizabethan days.

(5) In modern times there has been a successful revival of descant in connection with English hymn-singing and other forms of church music, well-known congregational melodies being treated with a superimposed counterpoint sung by the trebles of the choir. This is of course the actual arrangement of Tallis's 'Festal Responses', but in practice congregations as a rule sing the treble descant of these responses instead of the tenor melody. This new method of treatment has also been applied to secular songs. A. H.

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MEECH, SANFORD, article in 'Speculum', July 1935.

See also Faburden. Organum.

**DESCANT BASSOON.** See FAGOTTINO.

**DESCANT MASS** (Ger. *Diskantmesse*). A term not fully acclimatized to English, but useful as designating a type of 15th-century mass in which the *cantus firmus* does not, as usual, appear in the tenor part, but in the treble.

<sup>1</sup> Anonymus IV, in Coussemaker, I, 356.

<sup>2</sup> Coussemaker, IV, 294.

<sup>3</sup> *Ibid.*, I, 96, 269.

<sup>1</sup> A copy in the B.M. has alterations and additions by the composer.

<sup>2</sup> 'Discantus positio vulgaris', c. 1150; Coussemaker, 'Scriptores', I, 94. <sup>3</sup> Coussemaker, I, 118



**DESCANT (TREBLE) VIOL.** See VIOL.  
**DESCANTING.** See DISCANTUS SUPRA LIBRUM.

**DESCARTES, René** (b. La Haye-Descartes, Indre-et-Loire, 31 Mar. 1596; d. Stockholm, 11 Feb. 1650).

French philosopher. His 'Compendium musicae' (1650) is one of the most remarkable books on music of its time. It was translated into English by Lord Wm. Brouncker and published anonymously in 1653. A French edition by Poisson appeared in 1668; many passages in Descartes's letters deal with music.

M. L. P

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**Deschamps, Émile.** See Bizet (cantata). Huguenots (Meyerbeer, lib.). Meyerbeer ('Huguenots', lib.). Niedermeyer (songs).

**DESCLIN STRING QUARTET.** This quartet was founded in 1926, as the Brussels String Quartet, by Henry Desclin (b. Écausines d'Enghien, 13 Feb. 1900), with Théo Delvenne, F. van Schepdael and F. Quinet. The last retired four years later and was replaced by Léon Roy. After a début in 1927 they were heard in Paris for the first time in 1930, where they played works by Florent Schmitt, Honegger and other modern composers. They also played in London and in many other European towns. At the First International Festival held at Trenzianské-Teplce they represented western chamber music. They have specialized in Beethoven's quartets, but their repertory also includes a number of modern works, many of which are dedicated to them.

The Brussels String Quartet gave the first performance of works by Absil, Delannoy, Poot, Quinet, etc., of the Quintet by Koechlin (with Paul Collaer) and the 'Concerto pour quatuor et clavier' by Tibor Harsányi (with the composer).

In 1938 the group was reconstituted and renamed the Desclin String Quartet. Its members then were Desclin, Frédéric Ghigo, Gérard Ruymen and Léon Roy. Its present members (1954) are Desclin, Léon Fouya, Henri Langhewouters and Désiré Derissen.

A. H. (ii), rev. A. L. G.

**DÉSERTEUR, LE** (Opera). See MONSIGNY.

**Desfontaines, François Guillaume.** See Dalayrac (4 lbs.).

**DESHAYES, Prosper (Didier)** (b. ?; d. Paris, c. 1820).

French composer. His first work appears to be the oratorio 'Les Macchabées', sung at the Concert Spirituel in Mar. 1780; a second oratorio, 'Le Sacrifice de Jephthé', followed on 15 Aug. 1786, and some lyric scenes, 'Défaite du serpent Python par Apollon', 'La Chute de Phaëton', etc., appeared at the Concert de la Société des Enfants d'Apollon

from 1785 to 1789. For the stage Deshayes wrote a considerable number of operas, from 1785 ('Le Faux Serment', score published) until 1804 ('Henri de Bavière'). His 'Zélie' (Paris, Théâtre Louvois, 29 Oct. 1791) deserves mention as an operatic version of Goethe's "play for lovers" 'Stella'; the libretto was by P. U. Dubuisson, and the opera was fairly successful, as is shown by several revivals, by the fact that the score was printed and by the appearance, first of 'La Suite de Zélie' at the same theatre (25 Feb. 1792) and secondly of a counterpart, 'Bella, ou La Femme à deux maris' (*ibid.*, 16 Feb. 1795). The libretto of the latter was by Alexandre Duval, who published it first in Vol. II of his collected works in 1822, and in the preface to it pays tribute to the composer, then dead. Duval calls him a fellow-member of the National Guard, but apart from this no biographical details of Deshayes are known, which is astonishing, since so many of his works were performed in Paris over a period of more than twenty years.

A. L.

**DESMARETS, Henri** (b. Paris, c. 1662; d. Lunéville, 7 Sept. 1741).

French composer. He was brought up at the court of Louis XIV. His first compositions were sacred and were made public under the name of Goupillier. His first opera, 'Didon', in 5 acts, was performed on 11 Sept. 1693. It was followed by 'Circé' (1694), 'Théagène et Chariclée' and 'Les Amours de Momus' (both 1695). More lasting was 'Vénus et Adonis', a 5-act opera with a prologue to a libretto by Jean Baptiste Rousseau, produced at the Paris Opéra on 17 Mar. 1697 and revived as late as the same date of 1717, for its twentieth anniversary, also given in French at Hamburg in Apr. 1725, with a German comic prologue. In 1698 came 'Les Fêtes galantes', and it is perhaps due to the similarity of the titles that the additions to Campra's opera-ballet 'L'Europe galante' were ascribed to Desmarets; they are now known to have been by Destouches.

About this time Desmarets got into trouble on account of a secret marriage with the daughter of a dignitary at Senlis. He had to escape to Spain, where he became superintendent of the music to Philip V in 1700. But on 6 May 1704 the opera 'Iphigénie en Tauride', written by him in collaboration with Campra, was produced at the Paris Opéra. The libretto, by Joseph Duché and Antoine Danchet, was the first of the many operatic treatments of the tragedy by Euripides.

In 1708 Desmarets settled in Lorraine as director of Duke Leopold's music. At Nancy and Lunéville some of his *divertissements* were performed, notably 'Le Temple d'Astrée' in 1709. For the marriage of Princess Elisabeth



Thérèse with the King of Sardinia (Mar. 1737) he composed a motet and a 'Te Deum'. His own marriage was sanctioned by Parliament in 1722. In 1720 his 'Renaud, ou la Suite d'Armide' was performed in Paris.

J. A. F.-M., rev.

**DESMOND, Astra** (b. Torquay, 10 Apr 1898).

English contralto singer. She studied singing privately in London and Berlin. Although she had operatic experience both with the Carl Rosa Company and at Covent Garden, she made her name principally as a concert and oratorio singer. To a rich and even voice she adds rare qualities of restraint and intelligence, and no recent singer has excelled her in the part of the Angel in Elgar's 'Dream of Gerontius'. Her excellence in this and the classic oratorios is largely due to the fact that she has kept her voice supple and flexible, without allowing it to develop that boom which is the characteristic vice of the English oratorio contralto of her generation. The same quality makes her singing of songs unusually enjoyable, and British music-lovers owe her a special debt of gratitude for her serious study of Scandinavian song. She was the first to introduce the songs of Kilpinen to English audiences, and she has given recitals of Grieg's songs in the original Norwegian, besides making new translations of about fifty of his songs for the sake of English audiences. In addition to her regular appearances in London and at the great provincial festivals, she has sung in various continental cities as well as in the U.S.A.

D. S.-T.

**Dessos, Robert.** See Milhaud ('4 Éléments', voice & orch.).

**DESORMIÈRE, Roger** (b. Vichy, 13 Sept 1898).

French conductor. He studied at the Paris Conservatoire and also with Charles Koechlin. In 1922 he was awarded the Prix Blumenthal for composition, given by the Fondation Américaine pour la Pensée et l'Art Français. In 1924 he took part in the *sourdes* held by Count Étienne de Beaumont in Paris and in the performances of the Swedish Ballet directed by Rolf de Maré and Jean Borlin. From 1925 to 1930 he was attached to Diaghilev's Russian Ballet as conductor and with it appeared at Covent Garden Theatre in London and the Teatro alla Scala at Milan as well as at the opera-houses of Paris, Dresden, Vienna, Prague and Brussels. He then toured Europe, conducting in Paris, London (Debussy's 'Pelléas et Mélisande' at Covent Garden), Brussels, Munich, Budapest, Leningrad and Moscow. He has taken part in most of the I.S.C.M.'s annual festivals. In 1949 he was invited to the Edinburgh Festival as conductor of the Paris Radio Orchestra.

In Paris Desormière was one of the first to champion the cause of modern composers, of whose works he has shown himself to be an authoritative interpreter. On the other hand he is an expert in Renaissance and other pre-classical music; as director of the Société de la Musique d'Autrefois (from 1930) he studied, scored and performed many half-forgotten works. Not a few of his editions have been published and recorded, including 'Danceries de la Renaissance' and works by Claude Le Jeune, Campra, Lalande, Montéclair, Rameau, Couperin and others. He is also a composer and has written music for a great many films in collaboration with Auric, Milhaud and Wiéner, and supervised its recording.

As one of the conductors of the Paris Opéra-Comique since 1937, Desormière was appointed director of that theatre in 1944. He was also *directeur-adjoint* in charge of the ballet at the Opéra in 1945-46, and he is a member of the Conseil Supérieur du Conservatoire. In 1946 he ceased to be permanently in charge of any official conducting-post, and he appears frequently as guest conductor at opera-houses, concert-halls, broadcasting stations and recording studios all over Europe.

Desormière orchestrated two works by Erik Satie: 'Geneviève de Brabant' and 'Morceaux en forme de poire'. F. E. G.

See also Auric (collab. in 'Gribouille', film). Nigg (Association).

**Desoyes, Philis.** See Boieldieu, A. (2nd wife) Boieldieu, A. L. V. (mother).

**Desportes, Philippe.** See Desportes (Y., vocal works). La Grotte (chansons).

**DESSPORTES, Yvonne (Berthe Melitta)** (b. Coburg, Saxony, 18 July 1907).

French composer. She was awarded the Prix de Rome after having studied under Jean and Noël Gallon, Paul Dukas and Marcel Dupré at the Paris Conservatoire, where she was appointed *professeur de solfège* in 1943. Her work includes 3 operas, 2 ballets, a Requiem for chorus and orchestra (or organ), several symphonic poems, 'Symphonic Variations' for pianoforte and orchestra, chamber music and vocal works. Some of the last are set to words by her ancestor, the 16th-century poet Philippe Desportes. F. E. G.

**DES PRÉS}** See JOSQUIN.

**DES PREZ}**

**DESQUESNES, Jean** (b. Mons or Saint-Ghilaen, ?; d. ?).

Netherlands 16th-17th-century composer. He became prebendary of Tournai on 31 June 1581. He is mentioned (1630) in the accounts of Duke Ernest, Governor of the Netherlands. Two books of madrigals by him, for 5 voices, were published in 1594 and 1603.

E. v. d. s.

**DESSAUER, Josef** (b. Prague, 28 May 1798; d. Modling nr. Vienna, 8 July 1876).

Bohemian composer. He was a pupil of

Tomašek and Dionys Weber in Prague, and became a prolific and successful writer of songs, string quartets, pianoforte pieces, etc. He also composed the opera 'Ludwina' (1896), 'Ein Besuch in Saint-Cyr', his most successful work, libretto by Eduard von Bauernfeld (produced Dresden, 6 May 1898), 'Paquita' (1851), 'Domingo' (1860) and 'Oberon' (not performed). His song 'Lockung' was for many years a favourite in England. A. L.

**DESSOFF, Felix (Otto)** (b. Leipzig, 14 Jan. 1835; d. Frankfurt o/M., 28 Oct. 1892).

German conductor and composer. He was a student at the Leipzig Conservatory under Moscheles, Hauptmann and Rietz. Between 1854 and 1860 he was conductor at various small towns, but in the latter year he was appointed conductor of the Court Opera in Vienna. He also held a post there in the Conservatory of the Gesellschaft der Musikfreunde and as director of the Philharmonic concerts. In 1875 he became conductor at Carlsruhe, being succeeded in Vienna by Hans Richter, and in 1881 he was appointed first conductor of the Opera at Frankfurt o/M.

Desoff published some chamber music and other works. His correspondence with Brahms was published in Vol XVI of the 'Ausgabe der deutschen Brahms-Gesellschaft'.

J. A. F.-M., adds.

**DESSUS** (Fr., noun=top). A bowed string instrument of the violin family, used in the 17th century and now obsolete, with the lowest string tuned to c'.

**DESSUS DE VIOLE** (Fr., top of the viols). Any instrument of the viol family taking the highest part in a consort.

**DESTINN, Emmy (Ema Destinnová)**<sup>1</sup> (b. Prague, 26 Feb. 1878; d. České Budějovice, 28 Jan. 1930).

Czech soprano singer. She studied the violin under Lachner and singing under Marie Loewe-Destinn in Prague, adopting the latter's name from gratitude for her artistic progress. On 19 July 1898 she made her début, with great success, at the New Royal Opera-House, Berlin (formerly Kroll's), as Santuzza, and sang there in the 400th performance of 'Tannhauser'. In Sept. she made her débuts at the Royal Opera as Santuzza, Valentine and Mignon. She became a great favourite in Berlin and remained there until 1908. In 1901, and again in 1906, she was very successful as Diemut in 'Feuersnot' and as the heroine in 'Salome' on the production of Richard Strauss's operas in Berlin. In 1901, on leave of absence, she sang at the Colonne Concerts in Paris and as Senta at Bayreuth. On 2 May 1904 she made her London début at Covent Garden, with remarkable success, as Donna Anna, and sang the same season as Nedda in

'Pagliacci', Elsa, etc. She became very popular and returned every season until 1914. She sang in the first productions in England of 'Madama Butterfly', 10 July 1905, and d'Erlanger's 'Tess', 14 July 1909. On 7 May 1907 she sang as Salome at the Théâtre du Châtelet in Paris under the composer's direction. From 1908 to 1916 she sang in the U.S.A. and created there (Metropolitan Opera, New York, 10 Dec. 1910) the part of Minnie in the production of Puccini's 'La fanciulla del West', which she also sang in London, at the first Covent Garden performance, on 29 May 1911.

During the first world war she lived and worked in Bohemia, the Austrian government having refused her a passport to carry out her patriotic activities abroad. With these she was unable to persevere to a great extent after the war, her powers having by that time begun to decline slightly. She sang in London, however, in May and June 1919 at the Czechoslovak Festival in Queen's Hall and later for a few nights at Covent Garden in Verdi's 'Un ballo in maschera' and 'Aida', after which she returned to Prague. Her last years were spent in southern Bohemia, at the castle of Stráž nad Nežárkou, which she had bought in 1914. There she married in 1923 a young captain of the Czechoslovak air force.

Destinn wrote a drama, 'Rahel', as well as poems and novels, and she also attempted composition. She was one of the greatest artists of her generation, being equally gifted as a singer and as an actress. A. C., adds. G. Č.

Bibl.—MARTÍNKOVÁ, M., 'Stražská černá paní' ('The Black Lady of Stráž', (Plzeň, 1940; 2nd ed. 1946). 'Život Emmy Destinnové' (Plzeň, 1946). REKTOREK, A., 'Ema Destinnová' (Prague, 1936).

**DESTOUCHES, André (Cardinal)** (b. Paris, Apr. 1672; d. Paris, 3 Feb. 1749).

French composer. He was a pupil at the Jesuit school in Paris and as a boy accompanied Father Gui Tachard on his voyage to Siam. From 1692 to 1696 he was one of the "mousquetaires du Roi" and during that time began to compose songs. When he left the service he took lessons from Campora and contributed 3 airs to his teacher's 'L'Europe galante'.<sup>2</sup> His own first opera, the pastorate 'Issé', was first produced in 1697 and at once made him famous; it was followed by 9 other operas (see list below), several of which were very successful and kept the stage for a long time. In 1713 Destouches became Inspector General of the Opéra and from 1728 to 1731 he was Director, succeeding Francine; he also held the post of Superintendent of the King's Music from 1728 until his death.

Apart from his works for the stage, Destouches wrote very little: two cantatas, 'Enone' (1716) and 'Sémélé' (1719), two

<sup>1</sup> She adopted a Czech form of her stage name during the first world war.

<sup>2</sup> Often misattributed to Desmarests.

motets and a 'Te Deum', sung before the queen on 24 June 1732, which was his last new work.<sup>1</sup> Shortly before his death he made a second journey to Siam.

The following is a list of Destouches's operas 'Issé' (lib. by Hondar de La Motte), Fontainebleau, 7 Oct. 1697, Paris, Opera, 30 Dec. 1697. Revived until 1773.

'Amadis de Grèce' (La Motte), Paris, 25 Mar. 1699. Revived until 1751.

'Marthèse, première reine des Amazones' (La Motte), Fontainebleau, 11 Oct. 1699; Paris, 29 Nov. 1699. Revived until 1746.

'Omphale' (La Motte), Paris, 10 Nov. 1700. Revived until 1752.

'Le Carnaval et la folie' (La Motte), Fontainebleau, 14 Oct. 1703; Paris, 3 Jan. 1704. Revived until 1756.

'Callirhoé' (Pierre Charles Roy), Paris, 27 Dec. 1712. Revived until 1773 and once more in 1875.

'Télémaque' (Simon Joseph de Pellegrin), Paris, 29 Nov. 1714.

'Sémiramis' (Roy), Paris, 4 Dec. 1718.

'Les Éléments' (Roy), Paris, Tuileries, 31 Dec. 1721, and Opéra, 29 May 1724. Parts of the music by Lalande. Revived until 1754, single acts until 1780.

'Les Stratagèmes de l'amour' (Roy), Paris, 28 Mar. 1726.

Vocal scores of 'Issé', 'Omphale' and 'Les Éléments' were published in the collection of

'Chefs-d'œuvre classiques de l'opéra français' in 1883, edited by Vincent d'Indy, who also conducted a revival of 'Issé' at a Schola

Cantorum concert on 27 Nov. 1908. More recently 'Le Feu' (the third *entrée* in 'Les Éléments') was revived by the Paris Ars

Musica society (16 June 1929).

Destouches's melody is concise and elegant, and in some of his works there are passages of considerable dignity and beauty. His style is altogether of a *galant* and pastoral kind, and his music contains qualities which make his work akin to Rameau's, though his recitative does not differ from that of Lully.

A. L.

BIBL.—DULLE, K., 'André Cardinal Destouches', dissertation (Leipzig, 1909).

TESSIER, A., 'Correspondance d'André Cardinal des Touches et du Prince Antoine 1<sup>er</sup> de Monaco (1709-31)' (Rev. Mus., Vol. VIII, Nos. 2-7, 1 Dec. 1926-1 May 1927).

See also Linley (1, interlude for opera adapt.).

**DESTOUCHES, Franz Seraph von** (b. Munich, 21 Jan. 1772; d. Munich, 9 Dec. 1844).

German composer. In 1787 he had some lessons from Haydn in Vienna. His first opera, 'Die Thomasnacht', was produced at Munich on 31 Aug. 1792 (score preserved at Darmstadt). In 1797 Destouches was appointed music director at Erlangen, and shortly afterwards he joined the orchestra of the Weimar theatre—then under Goethe's direction—as second leader. There he wrote the incidental music for Schiller's version of Gozzi's 'Turandot' (1802, score published), for his 'Die Braut von Messina', 'Die Jungfrau von Orléans' (both 1803) and 'Wilhelm Tell' (1804)<sup>2</sup>, also for Kotzebue's 'Die Hussiten vor

<sup>1</sup> The German works attributed to him by Eitner belong, of course, to Franz Seraph von Destouches.

<sup>2</sup> The music for Schiller's 'Wallensteins Lager' (1798) and for his version of 'Macbeth' (1800) has also been attributed to Destouches; the former, however, was chiefly by Kranz, the latter by Reichardt.

Naumburg' (1804) and for Zacharias Werner's 'Wanda, Königin der Sarmaten' (1808). A second opera of his, 'Das Missverständnis', was given at Weimar on 27 Apr. 1805, a third, 'Der Teufel und der Schneider', was not performed.

Destouches succeeded J. F. Kranz as first leader in 1804, but left Weimar in 1810 to become professor of music at Landshut; from 1826 to 1842 he was conductor at Homburg in Hesse and then retired to his native town. Besides his works for the stage he wrote some pianoforte sonatas and other pieces, a pianoforte Concerto, a clarinet Concerto, etc., also a Mass and an oratorio, 'Die Anbetung am Grabe Christi'.

A. L.

**DESTRANGES, Louis (Augustin Étienne Rouillé)** (b. Nantes, 29 Mar. 1863; d. Nantes, 31 May 1915).

French critic. He edited (1890) 'L'Ouest-Artiste', an important French musical review. He was a contributor to the 'Guide musical' and to the 'Monde artiste', in the latter of which he gave an account of an interview with Verdi at Genoa in 1890, when that composer expressed his opinions of certain French musicians in a way that made a sensation in French musical circles. Destranges lived out of Paris and devoted himself to an effort to make his native town a musical centre. He also did much for the advancement of Wagner's cause in France and for the development of the modern French school. He wrote an interesting study on 'Le Théâtre à Nantes depuis ses origines'. His chief critical works are:

'Les Interprètes musicaux du "Faust" de Goethe.'

'Les Œuvres lyriques de César Franck.'

'L'Œuvre théâtrale de Meyerbeer.'

'Fervaa' de d'Indy.'

'Les Femmes de Wagner.'

'Tannhäuser.'

'Le Réve' de Bruneau' (and studies of other works by the same composer).

'Samson et Dalila' de Saint-Saëns.'

'Souvenirs de Bayreuth.'

'Consonances et dissonances'.

G. F.

**D'ESTRÉES.** See ESTRÉES.

**DESWERT.** See SWERT.

**DESZCZYŃSKI, Józef** (b. Wilno, 1781; d. Warsaw, 1844).

Polish composer. He wrote many successful chamber works. His string Quartet (Op. 39) was published by Hofmeister at Leipzig. It is worth emphasizing that Deszczyński in this Quartet introduced a polonaise in place of the customary minuet or scherzo. He also wrote a Sextet for strings, songs and several pieces for violin and pianoforte.

C. R. H.

**DESZNER (Teschner), Salomea** (b. Białystok, 1759; d. Grodno, 1809).

Polish actress and singer. She was educated in Warsaw and began her career there, afterwards touring Poland with an opera company

which gave performances at Lwów, Grodno, Wilno, Dubno, etc. In 1794 she organized an opera company in which she acted as impresario, director and singer. The same year she established a permanent opera theatre at Grodno, where she remained with her theatre till her death. C. R. H.

**DÉTACHÉ** (x). See BOWING.

**DÉTACHÉ** (z) (Fr. = curtailed note). See ORNAMENTS, C (v) (b)

**DETROIT.** The largest city of Michigan, U.S.A., has several important musical establishments.

(1) **DETROIT SYMPHONY ORCHESTRA**—This was first the title of an organization of 40 players assembled in 1872 by Fritz Kalsow, giving four concerts a year. This was active until about 1910 under the following conductors: Rudolf Speil, Arthur DePew, Johann H. Beck, Ross Jungnickel, William Yunk, Hugo Kalsow. Since 1900 the Detroit Orchestral Society has sponsored a series of concerts by visiting symphony orchestras. In 1914 this association supported a revival of the Detroit Symphony Orchestra on a larger scale under Weston Gales and Ossip Gabrilovich. It was thereupon decided to enlarge the orchestra, place it on a sound financial basis and engage Gabrilovich as its permanent conductor. A new orchestral hall was built at a cost of nearly \$1,000,000, seating 2100 people. The season of 1919-20 was so successful that it was decided to increase the size of the orchestra to 100 men. The cost of this was so great, however, that in subsequent years the number was reduced to 86. After Gabrilovich's fatal illness in 1935 Victor Kolar conducted the orchestra with frequent guest conductors until 1937, when Franco Ghione was appointed principal conductor. During the 1938-39 season the orchestra gave 14 Thursday evening, 8 Friday afternoon, 10 Saturday evening popular and 12 Children's concerts. From 1925 to 1931 the orchestra gave a series of concerts each evening for six weeks during the summer in a splendid shell constructed for the purpose in the municipal park on Belle Isle in the Detroit River; these were financed by the city. Since 1936 these summer concerts have been continued under the orchestra's own budget. In the summer of 1934 the orchestra gave two concerts daily under Victor Kolar for 84 days, as part of the Ford Motor Co. exhibit at the Chicago World's Fair. From this association with the Ford Company grew the Ford Sunday Evening Hour, an hour's broadcast of symphonic music played by the orchestra assisted by many renowned artists, an activity which greatly helped the orchestra financially and which brought fine music into many homes never before reached. These concerts were conducted by Kolar in 1934-37, since then by guest conductors. Ghione

resigned in 1940. The orchestra engaged guest conductors for two seasons and then suspended concerts in 1942-43. They were resumed in the autumn of 1943 under Karl Krueger, who conducted until 1949, when the orchestra disbanded as a result of labour troubles.

(2) **CHORAL SOCIETIES.**—The oldest musical organizations were the German-American singing societies. Harmonie was organized in 1849 and had its own hall and club-rooms from 1875. It presented many orchestral and operatic programmes as well as its regular choral programmes. After 1933 it maintained a Little Symphony Orchestra.

Concordia, organized in 1865, also has its own quarters; it is devoted to light opera productions and choral works. Its directors have been: William Koop, J. Tinnette, H. Bishof, G. Freytag, F. Abel, A. C. Meurer, Joseph Schmitz, Carl Noehren, Hans Hagen, E. Ossko, Richard Fritsch, Arthur G. Heyer, William Hoffman.

From c. 1890 to 1900 Charles B. Stevens directed the Apollo Club for men and the Madrigal Club for women. Since 1912 Charles F. Morse has contributed much to the city's music through his concerts with the Orpheus Club (men) and the Madrigal Club (women).

An early oratorio society was the Detroit Musical Society, conducted from 1870 to 1888 by F. Abel, and then for a few years by Albert Stanley. Since then there have been several groups using the name Detroit Choral Society, conducted by J. D. Mehan, Charles B. Stevens and Albert M. Schulte. Since 1912 the name has been associated with a chorus of 300 voices conducted by William Howland, this has been inactive in recent years.

Since 1933 an *a cappella* choir has been directed by Arthur Luck.

(3) **THE DETROIT CIVIC OPERA COMPANY.**—This was founded in 1928 by Thaddeus Wronski, who became its stage and chorus director as well as general manager. In 1934 its activities were associated with those of the Detroit Symphony Orchestra, after which it produced the following operas at Detroit: 'Tristan', 'Susanna's Secret', 'La Tosca' (1934), 'La rondine', 'Peter Ibbetson', 'Faust' (1935); the first performance of Rocca-Simone's 'The Dybbuk', which was later repeated in New York and Chicago (1936); Verdi's Requiem (in memory of Gabrilovich), 'Madame Butterfly', 'Cavalleria rusticana', 'Pagliacci', 'Lucia' (1937). There were no productions during the second world war.

(4) **CHAMBER MUSIC.**—Between 1883 and 1900 there was a succession of three string quartets which gave concerts in and around Detroit under the name Philharmonic Quartette or Club. The first consisted of William Luderer, Louis Schultz, Theodore Rhiner and

Frederic L. Abel; later the players were William Yunk, Louis Schultz, Walter Voigtlander, Emil Schippe. The third group was William Yunk, Hermann Brueckner, Frank Rheska, Herman Heberlein.

The Detroit String Quartet was formed in 1913 by William G. King with Pasquale Briha, James Cassie, Luigi Motto. In 1915 the personnel became Ilya Scholnik, William King, Valbert Coffey, Georges Miguel. The Quartet disbanded in 1934.

(5) SCHOOLS.—The Detroit Conservatory of Music was founded in 1874 by Jacob H. Hahn. It has a staff of some 70 teachers and students numbering over 1600. Since the death of the founder the directors have been Frances L. York, 1902–28; Elizabeth Johnson, 1928–35; J. Bertram Bell since 1935.

The Institute of Musical Art was founded in 1914, and under its first president, Guy Beves Williams, with a staff of 50 teachers, quickly established its reputation. The president since 1924 has been Edward B. Mannville. In 1928 Francis L. York became dean and chairman of the Board.

The Detroit Foundation Music School was established in 1935 by Elizabeth Johnson.

Significant music schools of the past were the Michigan Conservatory of Music, maintained from 1900 to 1914 by Frederic L. Abel; the Detroit College of Music under Louise Cragg; the Detroit Institute of Music under Kate Jacobs.

Wayne University's music department under Louise Conklin began in 1917 as part of the Detroit Junior College. In 1923 it became part of the College of the City of Detroit, and since 1933 it has continued as part of Wayne University. The following music degrees are awarded: B.A. in Music, B.S. in Music Education, M.A. in Music, M.S. in Music Education.

(6) VARIOUS CONCERTS.—In addition to the concerts sponsored by the Detroit Orchestral Society, series of artists' recitals have been maintained for over fifty years by the Tuesday Musicales. Since 1930 the local chapter of Pro-Musica has maintained a series of concerts bringing programmes of a more unusual nature to the city.

(7) CONCERT-HALLS.—The concert-halls of Detroit have been: (a) The Detroit Opera House, first erected in 1869, burned on several occasions, finally closed in 1936; (b) the Light Guard Armory, erected in 1890; (c) Orchestra Hall, erected in 1919; (d) the Masonic Auditorium, erected in 1928.

L. E.

**Détroit, Léonce.** See Saint-Saëns ('Henry VIII', lib.).

**DETT, Robert Nathaniel** (b. Drummondsville, Quebec, 11 Oct. 1882; d. Battle Creek, Mich., U.S.A., 2 Oct. 1943).

American pianist and composer. He

studied at Harvard, where he won the Bowdoin Literary Prize for his essay 'The Emancipation of Negro Music' and the Francis Boott Music Award. In 1927 he received a medal from the Harmon Foundation. After gaining a Master's degree at the Eastman School of Rochester, N.Y., he went to Paris to study with Nadia Boulanger. He received the honorary degree of Doctor of Music from Harvard in 1924 and from Oberlin College (Ohio) in 1926, said to have been the first Negro to have been given that distinction by the latter institution. In 1925 he gave a series of pianoforte recitals in the U.S.A. and Canada, and four years later he toured Europe as conductor of the Hampton Institute Choir. He died while directing musical activities for the U.S.A. United Service Organization during the second world war.

Dett took a prominent part in advancing the musical education of Negroes in the U.S.A., and in many of his compositions he used Negro themes and Negro idioms. His works include two compositions for chorus and orchestra, 'Chariot Jubilee' (first performed in 1921) and 'The Ordering of Moses' (1937), many works for unaccompanied chorus; pianoforte suite 'In the Bottoms' (1913); arrangements of Negro spirituals.

N. B.

**DETTINGEN TE DEUM, THE.** A setting of the 'Te Deum' written by Handel to celebrate the victory of Dettingen (26 June 1743) "Begun July 1743"; first performed, not at the thanksgiving service of 28 July, but at the Chapel Royal, St. James's, on 27 Nov. 1743. Many of the themes and passages are apparently borrowed.

G.

**DEUS MISEREATUR.** The psalm (LXVII) used in the evening service of the Anglican Church after the lessons, alternatively with the Nunc Dimittis. (See SERVICE.)

**DEUTEROMELIA.** See PAMMELIA.

**DEUTSCH, Otto Erich** (b. Vienna, 5 Sept. 1883).

British (naturalized) musical biographer and bibliographer. He studied the history of art and literature, and worked casually as a publisher and bookseller in Vienna. He developed into an expert on musical first editions and in this capacity was from 1926 to 1935 librarian of the Hoboken Collection. He specialized particularly in Schubertian biography and bibliography, and on that subject produced what is not only his own most important work, but one of the outstanding productions in Schubert literature. The publication began in German as 'Franz Schubert: die Dokumente seines Lebens und Schaffens' (1913–1914), but it remained unfinished in that form. Two parts only appeared. Vol. II, pt. i, containing the documents of Schubert's

<sup>1</sup> See URIO.

lifetime, and Vol. III, a collection of historical pictures referring to Schubert's career. In 1946 this work appeared in English, translated by Eric Blom, as 'Schubert: a Documentary Biography', amplified by the contents of the original unpublished Vol II, pt II (posthumous documents) and further augmented by a large number of documents not in the German edition and a full commentary by Deutsch on all details requiring elucidation. The volume is profusely illustrated with a selection of the most interesting pictures from the original iconographical volume.

In addition Deutsch edited for the first time several unknown works by Schubert (Polonaise for violin and orchestra, 'Deutsche Trauermesse', 'Hungarian Melody', German Dances for pianoforte, etc.). He also carried out research on other Austrian classics. In association with C. B. Oldman he wrote a study, 'Mozart-Drucke' (Z.M.W., 1931-32), which for the first time gives a general survey of Mozart's compositions printed during his lifetime and of his works published with opus numbers. Deutsch also edited, with Bernhard Paumgartner, Leopold Mozart's letters to his daughter (1936), and he is responsible for the first publication of Beethoven's 'Twelve German Dances' and several Haydn dances.

The Nazi *Anschluss* in Austria drove Deutsch to England and the second world war kept him there, settled at Cambridge, where, in addition to bringing out the English edition of his Schubert work already mentioned, he continues his research into the lives and works of the great masters, his attention being from that time on particularly concentrated on Handel. He is connected with the editing of two series of English publications: 'The Harrow Replicas', a set of facsimiles of famous books and music, and 'The World of Music', a collection of lavishly illustrated popular books ranging over a large variety of musical subjects, written by different authors. He also published a facsimile of Mozart's own manuscript catalogue of his works, and in 1951 appeared his concise but complete and admirably arranged thematic catalogue of Schubert's works.

A very important task undertaken by Deutsch in 1946 is the compilation of the 'Union Catalogue' of the music contained in all the important libraries in Great Britain, a work on a vast scale which is to be extended internationally, if other countries can be induced to collaborate. But he retired from the editorship in 1950.

**DEUTSCHE.**

**DEUTSCHER TANZ.**

**DEUX AVARES, LES** (Opera).

**GRÉTRY.**

**DEUX AVEUGLES, LES** (Opera) **See OFFENBACH.**

K. G., adds.  
**See ALLEMANDE.**

**TEUTSCHE.**

**DEUX AVEUGLES DE TOLÈDE, LES** (Opera). **See MÉHUL.**

**DEUX CHASSEURS ET LA LAITIÈRE, LES** (Opera). **See DUNI.**

**DEUX JOURNÉES, LES** ('The Two Days', better known as 'The Water Carrier'). Opera in 3 acts by Cherubini. Libretto by Jean Nicolas Bouilly. Produced Paris, Théâtre Feydeau, 16 Jan 1800. 1st perf. abroad, Brussels, 10 Dec. 1800. 1st in England, London, Covent Garden Theatre (trans. by T. Holcroft as 'The Escapes, or The Water Carrier'), 14 Oct. 1801. 1st in U.S.A., New Orleans (in French), 12 Mar. 1811.

**DEUX MARIS, LES** (Opera). **See ISOUARD.**

**DEUX MOTS, LES** (Opera). **See DALAYRAC.**

**DEUX NUITS, LES** (Opera) **See BOIELDIEU.**

**DEUX PETITS SAVOYARDS, LES** (Opera). **See DALAYRAC.**

**D'ÈVE.** **See ÈVE, ALPHONSE D'.**

**DEVELOPMENT.** A word used in two somewhat different senses; on the one hand of a whole movement, in a sense analogous to its use with reference to an organism; and on the other of a subject or phrase, with reference to the manner in which its conspicuous features of rhythm or melody are employed by reiteration, variation or any other devices which the genius or ingenuity of the composer suggests, with the object of showing the various elements of interest it contains.

The term is very apt and legitimate when used in these senses, which are in reality the complements of each other; for the development of a movement is rightly the development of the ideas contained in its subjects, otherwise, particularly in instrumental music, neither purpose nor unity of design could be perceived. It must, however, be borne in mind that the mere transposition of a subject or its statement in a transformed version is not in itself development. A thing is not necessarily developed when it is merely changed, but it is so generally when the progressive steps between the original and its final condition can be clearly followed.

The most perfect types of development are to be found in Beethoven's works, with whom not seldom the greater part of a movement is the constant unfolding and opening out of all the latent possibilities of some simple rhythmic figure. Reference may be made to the first movement of the fifth Symphony; the scherzo of the ninth Symphony; the *allegro con brio* of the Sonata in C minor, Op. 111; the last movement of the Sonata in F major, Op. 10 No. 2; and the last movement of the Sonata in A major, Op. 101.

C. H. H. F.

**DEVELOPMENT SECTION.** The portion of a movement in sonata form, also called the "working-out", between the exposition and the recapitulation, where more or less of the thematic material is normally subjected to development in the second sense outlined in the article above. There are no rules as to the mode of treatment, which may be very simple or very elaborate. Not that it is essential to such a section that any of the material should necessarily be developed at all, or even alluded to: in Mozart's sonata movements, for instance (e.g. the first movement of the Sonata for 2 pianofortes), the material may be entirely new; but only a master of sonata form may trust himself with such freedom, for he alone will be capable of making thematically disconnected material appear relevant, as older masters did in the case of the contrasting middle sections of the *da capo* aria. A different kind of mastery, which may be present in the same composer (as is shown by the first movement of Mozart's G minor Symphony, K. 550), will produce developments of very considerable complexity that keep closely to the musical argument based on the matter propounded in the exposition. Beethoven's development section usually proceeds in this way, particularly in his later pianoforte, orchestral and chamber works in sonata form; but he would sometimes restrict its functions deliberately, either by simplification or by curtailment, in order to throw the main stress of development into the coda, which in these works may amount to a second and more thorough-going development.

Development sections of a rudimentary kind appear in Domenico Scarlatti's harpsichord 'Esercizi' (now properly called "sonatas", since they make a distinct beginning in sonata form). Such sections are not always present in these one-movement structures of Scarlatti's, the second (recapitulating) halves of which often merely resume the opening bars of the first (expository) one in the key of the dominant and then work back to a conclusion in the tonic; but such new matter as this may appear:

**"EXPOSITION"**

*Presto*



**"DEVELOPMENT"**



which is non-thematic but relevant and may thus be said to derive directly from his father's

*da capo* aria. A recapitulation is then approached by a short cut to a point that had already occurred in the course of the exposition, later than the opening bars, which do not recur.

E. B.

See also *Da capo Aria*. Coda Exposition. Form. Recapitulation. Sonata.

**DEVI, Nelun.** See SENA, DEVAR SURYA.

**DEVIIENNE, François** (b. Joinville, Haute-Marne, 31 Jan. 1759; d. Charenton, 5 Sept. 1803).

French composer and flute and bassoon virtuoso. He joined a regimental band as flautist at an early age and made his début as composer in Paris on 4 May 1787, when a lyric scene, with words by Voltaire, and a 'Symphonie concertante' for flute, clarinet and bassoon were heard at a concert of the Société des Enfants d'Apollon. In 1788 Devienne entered the orchestra of the Théâtre de Monsieur as bassoonist.

Besides 12 operas of which 'Le Mariage clandestin' (libretto by Ségur, Théâtre Montansier, 11 Nov. 1790) was the first and 'Le Valet de deux maîtres' (Théâtre Feydeau, 3 Nov. 1799) the last, Devienne wrote a great number of romances, several symphonies (among them 'La Bataille de Jemmapes' for 20 instruments) and overtures, 2 'Symphonies concertantes' for flutes and orchestra, many flute and bassoon concertos, and chamber music (quartets, trios, sonatas) for all sorts of combinations of strings, winds and pianoforte. His 'Méthode de flûte théorique et pratique' first appeared in 1795 and was reprinted and translated several times. He died in a lunatic asylum.

Of Devienne's operas by far the most successful was 'Les Vistandines' (libretto by Picard; the plot revolves on a convent mistaken for an inn), which was a favourite in revolutionary Paris (first performed at the Théâtre Feydeau on 7 July 1792), was translated into half a dozen foreign languages and revived in Paris as late as 1920. The music was published, as was that of 'Les Comédiens ambulants' (Théâtre Feydeau, 28 Dec. 1798, also a fair success) and 'Le Valet de deux maîtres' (see above). Much of Devienne's chamber music was reprinted by London publishers about 1800, and especially his flute compositions enjoyed a great vogue for a time.

A. L.

**DEVIL AND KATE, THE** ('Čert a Káča'). Opera in 3 acts by Dvořák. Libretto by Adolf Wenig. Produced Prague, Czech Theatre, 23 Nov. 1899. 1st perf. abroad, Bremen (trans. by Richard Batka), 27 Apr. 1909. 1st in England (trans. by N. Lindsay), Oxford, 22 Nov. 1932.

**DEVIL TO PAY, THE** (Opera). See COFFEY.

**DEVIL'S OPERA, THE** (Opera). See MACFARREN.



**DEVIN DU VILLAGE, LE** ('The Village Soothsayer'). Operetta (*intermède*) in 1 act by Jean-Jacques Rousseau. Libretto by the composer. Produced Fontainebleau, at court, 18 Oct. 1752; 1st public perf., Paris, Opéra, 1 Mar. 1753. 1st perf. abroad, Brussels, 1753. 1st in England, London, Drury Lane Theatre (adapted by Burney as 'The Cunning Man'), 21 Nov. 1766. 1st in U.S.A., New York, 21 Oct. 1790. The parody 'Les Amours de Bastien et Bastienne', by Charles Simon Favart, Marie Justine Favart and Harny de Guerville, was produced in Paris, Comédie-Italienne, 4 Aug. 1753.

See also **BASTIEN UND BASTIENNE** (Mozart).

**DEVISENARIE** (Ger., device aria). A term the English equivalent of which here suggested might be usefully adopted. It describes a type of aria familiar in the 17th and 18th centuries in which the first word or words enter separately in the voice part, as though the singer were announcing the title of the piece. This "device" — the proper word, if it is accepted in its heraldic sense — is then repeated with a heraldic line or sentence following on, usually after a short break filled up instrumentally. "Angels, ever bright and fair" in Handel's 'Theodora' is a very well-known example. The opening "device" is followed by a rest of three slow beats in the voice part and then resumed. "Angels, ever bright and fair, take, oh take me . . .", etc.

E. B.

**DEVREESE, Godefroid** (b. Courtrai, 22 Jan. 1893).

Belgian violinist, conductor and composer. He studied at the Brussels Conservatoire under Ysaye and Thomson (violin), Gilson and Rasse (composition), became leader of the Kurhaus Orchestra, Ostend, of the French opera orchestra, The Hague, and member of the Concertgebouw Orchestra, Amsterdam. For some time he was conductor of the Lyrical Theatre, Antwerp, and in 1924 of the newly opened Park Theatre Vauxhall, Brussels. Later he was conductor and violin soloist at Monaco, and in 1930 he accepted an appointment as director of the Music School at Mechlin.

Among his compositions are a cantata 'Beatrijs' (with which he won the Prix de Rome in 1922), 'Rapsodie flamande', 'Poème héroïque' for orchestra, a 'Ballet' for orchestra, a ballet-mimodrama, 'Tombé-lène', and much chamber and pianoforte music.

H. A.

**Devrient, Eduard.** See Hans Heiling (Marschner, hb.). Marschner (do.).

**DEVRIENT, Wilhelmine.** See **SCHRODER-DEVRIENT**.

**DEZÈDE (Dezèdes, Desaidès), Nicolas** (b. ? , c. 1745; d. ? Paris, 1792).

French composer. Nothing is known about

his origin and early life before 1772, when his first opera, 'Julie', was successfully produced at the Comédie-Italienne in Paris, and astonishingly little about his further career (apart from his works), considering that he was for twenty years one of the most popular composers for the Paris stage. The various chronicles and correspondences of the time, by Bachaumont, Grimm, d'Alembert, and so on, do not reveal a single tangible biographical fact about him, beyond rumours that he was of noble birth — he was even alleged to be an illegitimate son of Frederick II of Prussia — and received a considerable allowance from some mysterious source.

Dezède (the spelling of his name varies) wrote about twenty operas from 1772 till his death; only a few of them were failures, and three (among them 'Le Véritable Figaro' mentioned by Grimm in Nov. 1784) were not performed. The most successful were 'Julie' (1772) and its sequel, 'L'Erreur d'un moment' (1773), 'Les Trois Fermiers' (1777), again with a sequel, 'Blaise et Babet' (1783), and 'Alexis et Justine' (1785). These five were published in full score (as by "M. D. Z."), and a few more are extant in manuscripts. For the Opéra he wrote 'Péronne sauvée' (1783) and 'Alcindor' (1787), and some of his later works had so little music in them that they could be performed at the Comédie-Française: 'Auguste et Théodore, ou Les Deux Pages' (1789), 'Les Trois Noces' (1790) and 'Paulin et Clairette, ou Les Deux Espiègles' (1792). After his death appeared 'La Fête de la cinquantaine', which had been ready in 1781, but was produced and published only in 1796.

Dezède died probably in Paris, and in 1792, as the 'Almanach des Spectacles' published an 'Éloge' in 1793. His portrait — a crude steel engraving, said to be after a painting by Greuze — appeared in the 'Magazin pittoresque' of 1854. Dezède's daughter Florine was the composer of a one-act comic opera, 'Lucette et Lucas' (Comédie-Italienne, 8 Nov. 1781), which was published in full score ("mise en musique par M<sup>lle</sup> D. Z.")

Dezède's operas were great favourites in their time and highly spoken of by contemporary critics. Several were translated into other languages, but none of them lasted on the stage beyond the Napoleonic era or was afterwards revived even experimentally. Mozart wrote his pianoforte variations K. 264 on the most popular air from 'Julie' ("Lison dormoit dans un bocage"), and the even better known "Ah, vous dirais-je, Maman?" has also been attributed to Dezède; Mozart wrote variations on this also (K. 265). Probably he met Dezède in Paris in 1778 (even if he does not mention his name in his letters) or at least saw some of his works on the stage of the

Comédie-Italienne (perhaps 'Zulima', which was first produced there on 9 May 1778). A. L.

See also Auber ('Erreur d'un moment', resetting of lib) Du Puy (adds to 'Trois Fermiers') Mozart (pf vars on air)

**DHAEYER, Frans.** See ANTWERP.

**D'HERBAIN.** See HERBAIN

**D'HERVELOIS.** See CALX D'HERVELOIS

**DHOOGHE, Clement.** See ANTWERP

**DIABELLI, Anton (Antonio)** (b. Mattsee nr Salzburg, 6 Sept. 1781, d. Vienna, 7 Apr. 1858).

Austrian music publisher and composer of Italian descent. He was first a chorister. Later he studied at the Latin School of Munich. Being intended for the priesthood he received a good general education in the monastery of Rattenhaslach and profited much from association with Michael Haydn, who superintended his musical studies. When the Bavarian monasteries were secularized in 1803 he gave up the idea of taking orders, went to Vienna and was warmly received by Joseph Haydn. His pianoforte pieces and his numerous arrangements had an immense popularity. His masses, especially the *Landmessen* (for country churches), are widely spread in Austria, being for the most part easy to sing and interesting, if not particularly solid. He also composed songs for one and more voices, and an operetta, 'Adam in der Klemme' (1809), a sequel to Schenk's 'Dorfbarbier', as well as other stage works.

He soon became a popular teacher of the pianoforte and guitar, made money enough to become partner with Peter Cappi, the music publisher, in 1818, and in 1824 the firm became Diabelli & Co. In 1852 it became C. A. Spina, and in July 1872 F. Schreiber, under which name it continued, though the business was purchased in May 1876 by A. Cranz of Hamburg. By 1880 its publications amounted to over 25,000. In Diabelli's time it acquired the publications of the extinct firms of Artaria, L. Kozeluch, Th. Weigl, Berka, Leidesdorf, Pennauer and Traeg, and in 1855 those of Carlo Mecchetti. The firm published specially for Schubert, Czerny, Strauss and Lanner; also Marburg's 'Abhandlung von der Fuge', revised by Sechter, and Reicha's 'Lehrbuch'; and, under the title 'Ecclesiasticon', a collection of church music. In 1874 a fresh catalogue of publications was issued, and a thematic catalogue of Schubert's published works, compiled with his usual exhaustive accuracy by Nottebohm. Diabelli's quiet and unassuming life made him many friends, some of whom in 1871 erected a tablet to his memory on the house at Mattsee in which he was born. Beethoven wrote his 33 Variations (Op. 120) on a waltz of Diabelli's. G. F. P.

See also Beethoven (vars. for pf., Op. 120). Rosalia (ex. of). Schubert (var on theme for pf). Spina. Vaterländischer Künstlerverein.

**"DIABELLI" VARIATIONS** (Beethoven). See VARIATIONS, pp. 683-84. VATERLÄNDISCHER KÜNSTLERVEREIN.

**DIABLE À QUATRE, LE** (Opera). See PHILIDOR. SOLIÉ.

**DIABOLUS IN MUSICA** (Lat., the devil in music). A medieval term in which the tritone (augmented fourth or diminished fifth) was denounced by theorists as an interval to be avoided in composition. Its simultaneous use at a point where two polyphonic parts meet vertically was forbidden, and though as a melodic progression it was regarded as less pernicious, it was looked upon with disfavour even so. E. B.

**Diaghilev, Sergey Pavlovich.** See Ballet, *passim* Shaliapin (engagement of) Stravinsky (do.)

**BIBL.**—BEAUMONT, CYRIL W., 'The Diaghilev Ballet in London a Personal Record' (London, 1940).

LAMBERT, CONSTANT, 'Diaghileff and Stravinsky as Time Travellers', in 'Music Ho' (London, 1934)

LIFAR, S., 'Serge Diaghilev his Life, his Work, his Legend' (London, 1940)

**DIALOGUE.** A type of 17th-century composition for two voices representing two personages or personifications (e.g. Andreas Hammerschmidt's 'Dialogues between God and a Faithful Soul' of 1645).

**DIAMANTS DE LA COURONNE, LES**

('The Crown Diamonds'). Opera in 3 acts by Auber. Libretto by Eugène Scribe and Jules Henri Vernoy de Saint-Georges. Produced Paris, Opéra-Comique, 6 Mar. 1841. 1st perf abroad, Brussels, 25 Nov 1841. 1st in U.S.A., New York (in French), 14 July 1843. 1st in England, London, Princess's Theatre (trans. by T. H. Reynolds), 2 May 1844.

**DIAMOND, David (Leo)** (b. Rochester, N.Y., 9 July 1915).

American composer. He studied at the Cleveland Institute of Music in 1928-29, the Eastman School of Music, Rochester, in 1930-1934 and the New Music School (Dalcroze Institute) in New York, 1934-36. His teachers included Bernard Rogers, Paul Boepple, Nadia Boulanger and Roger Sessions. He was awarded the Elfrida Whitman Fellowship in 1935 and the Juilliard Publication Award in 1937 for 'Psalm', a work for orchestra. He held Guggenheim Fellowships in 1938 and 1941. In 1937, also, he was commissioned by the League of Composers to write his Quintet for flute, string trio and pianoforte, and in 1941 he won the award from the American Society for the Publication of American Music. In 1942 he received the American Academy in Rome Award and in 1943 the Paderewski Prize for the pianoforte Quartet. He also had a grant from the National Academy of Arts and Letters, and in 1945 a commission from the Kussevitsky Foundation.

<sup>1</sup> As 'The Crown Diamonds', but it was also known as 'Caterina' in Britain and produced under that name at Glasgow in 1874.

David Diamond has written in many forms, though his early trend toward symphonic manner and dimension has proved a persistent one, his four symphonies having won for him high tribute. His musical style has a modal sound to it, though the modality is achieved in harmonic colouring — in the vertical sense — more often than in the polyphonic one. His 'Rounds for Strings', a work that received the Critics' Circle citation, is however a more polyphonically achieved modal piece, its linear qualities being dictated both by the string instrumentation and by the use of the "round" as a form, and the closer integration of ends and means makes this one of his outstanding pieces.

Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished.

P. G.-H.

## CATALOGUE OF WORKS

### BALLETS

- 'Tom' (scenario by E. E. Cummings) for mixed chorus & full orch. (1936)
- 'The Dream of Audubon' (scen. by Glenway Westcott) (1941).

### INCIDENTAL MUSIC

- Shakespeare's 'Tempest' (1944).
- Shakespeare's 'Romeo and Juliet' (1947).

### FILM MUSIC

- 'A Place to Live', documentary for the Philadelphia Housing Association (1940).
- 'Strange Victory', documentary (1948)
- 'Calder Circus Sequence', on Hans Richter's 'Dreams that Money can Buy' (1948).

### CHORAL WORKS

- 'This is the Garden' (E. E. Cummings), unaccomp. (1935).
- 'Three Madrigals' (James Joyce), unaccomp. (1937).
- 2 Choruses (Cummings), unaccomp. women's voices (1940).
- 'Young Joseph' (Thomas Mann), women's voices & stgs., or organ (1944).

### ORCHESTRAL WORKS

- 'Hommage à Satie' for chamber orch. (1934).
- 'Psalm' (1936)
- Variations for small orch. (1937).
- Elegy in Memory of Ravel, for brass, harps (or stgs.) & perc. (1937).
- Overture (1937).
- 'Aria and Hymn' (1937)
- 'Heroic Piece' for small orch. (1938).
- Mus.c for double stg. orch., brass & drums (1938).
- Concert Piece (1939).
- Concerto for chamber orch. (1940).
- Symphony No. 1 (1940).
- Symphony No. 2 (1943).
- 'Rounds' for stgs. (1944)

- Symphony No. 3 (1945).
- Symphony No. 4 (1945).
- 'The Enormous Room' (1948)

### SOLO INSTRUMENTS AND ORCHESTRA

- Vn. Concerto No. 1 (1936).
- Cello Concerto (1938)
- Vn. Concerto No. 2 (1947)

### CHAMBER MUSIC

- Partita for oboe, bassoon & pf (1935)
- Concerto for strg. 4tet (1936)
- String Trio (1937).
- Quintet for flute, vn., viola, cello & pf (1937).
- Quartet for vn., viola, cello & pf (1938)
- String Quartet No. 1 (1940).
- String Quartet No. 2 (1943).
- String Quartet No. 3 (1946).

### VIOLIN AND PIANOFORTE

- Sonata (1946).
- 'Canticle, Perpetual Motion' (1946).

### VIOLONCELLO AND PIANOFORTE

- Sonata (1938).

### PIANOFORTE MUSIC

- Sonatina (1935).
- 8 Pieces (1935).
- Concerto for 2 pfs. (1941).
- Album for the Young (1946).
- Sonata (1947).

### SONGS

- 'Four Ladies', cycle (1935).
- 12 Songs (1941-46).
- 'L'Amé de Debussy', cycle of 9 songs on Debussy's letters (1949)

P. G.-H.

### DIAPASON (1). See INTERVALS.

**DIAPASON (2).** The diapason stops of the organ consist of the bold and dignified flue-pipe work of foundation tone and pitch which forms the basis of the tonal department of the organ or manual to which it belongs. The diapason chorus is the backbone of the English Great Organ.

Diapasons are open and stopped pipes. The Open Diapason as a Great-Organ stop consists of cylindrical open metal pipes of true-speaking-length, the CC pipe approaching 8 feet in length and being about 6 inches in diameter.

In the pedal department the pipes are of true 16-ft. speaking-length and are often made of wood, they are square, or rather rectangular, in section.

The Stopped Diapason is of wood (or of metal in the treble), and although the pitch is of 8-ft. *tone*, the pipe itself is of only half its true speaking-length, the upper end being closed by a stopper or tompion, which causes it to sound an octave below the true open speaking-length.

In the treble portion the stoppers may be pierced, which imparts a reedier quality to the tone.

The tone of stopped pipes is soft, full, smooth and mellow, blending and contrasting well with other qualities of tone. T E.

See also Organ Organ Stops.

**DIAPASON NORMAL.** See PITCH, STANDARD.

**DIAPASON, OPEN** } See ORGAN**DIAPASON, STOPPED** } STOPS.**DIAPENTE.** See INTERVALS.**DIAPHONE.** See ORGAN STOPS.**DIAPHONY.** (1) (from Lat. *diaphonia*)

Harsh discordant sound as opposed to "symp-honia" or pleasant sound.

Dissonantia et Diaphonia idem sunt: nam, ut dicit Isidorus, diaphoniae sunt voces discrepantes sive dissonae, in quibus non est jocundus sed asperus sonus.<sup>1</sup>

(2) The name is used by many early medieval writers as a synonym for Organum. By the 13th century the use of the term had generally given place to "Discantus", though John de Muris (early 14th cent.) still speaks of "diaphonia sive discantus".<sup>2</sup> A H

See also Organum

**DIARMID** (Opera). See MACCUNN.**DIASCHISMA.** See INTERVALS.

**DIASTOLE** (from Gr. *διά*, apart; *στέλλειν*, to put: distinction, differentiation) An 18th-century term for the divisions of music into sections or phrases.

**DIATESSARON.** See INTERVALS**DIATONIC.** See INTERVALS.**DIAZ DE VELASCO.** See DOISI DE VELASCO.**DIAZ, Gabriel**<sup>3</sup> (b. ? c. 1590; d. Madrid, ?).

Spanish composer. He was attached to the Spanish court, and is recorded as assistant choir-master at the royal chapel in Madrid in 1606, and also as *maestro de capilla* at the monastery of the Encarnación. In 1611 he composed the Requiem for Doña Margarita of Austria and then relinquished his post. In 1616 he appears at Lerma, in 1621 in Granada, in 1624 at Córdoba, where he remained as *capellán* in the church of Santa Inés until 1631. In that year he was one of the judges in a competition to elect a new *maestro de capilla* at Granada, and afterwards became *maestro* at the convent of the Descalzas Reales, Madrid, a post formerly held by Victoria. He died after 1631.

Diaz's church music, mentioned in the catalogue of the library of John IV of Portugal, was lost in the Lisbon earthquake of 1755. Eight of his secular works, however, are printed in Aroca's edition of the Munich manuscript 'Cancionero de Sablonara' (Madrid, 1916); and two are found in MS 13,231 (Bibl. Medinaceli, Madrid). He was apparently a friend of the dramatist Lope de Vega, who dedicated a poem to him.

J. B. T.

**DIBDIN.** English family of musicians and dramatists.

(1) **Charles Dibdin** (b. Southampton, [bapt. 4 Mar.] 1745; d. London, 25 July

1814), composer, author and entertainer. He was the son of a parish clerk at Southampton and grandson of a merchant who had founded the village near Southampton which bears his name. Dibdin's eldest brother, who was by twenty-nine years his senior, was captain of an Indianman and father of the Rev. Dr. Thomas Frognall Dibdin (1776-1847), the well-known bibliographer.

Charles Dibdin was admitted a chorister to Winchester Cathedral in June 1756, and he remained in the choir till Nov. 1759. The records of Winchester College give no support to the statement that he was at school there. He had a good voice and quickness in learning, which induced James Kent, then organist at Winchester Cathedral, to compose anthems for him and teach him to sing them; Peter Fussell (who succeeded Kent in 1774) taught him the rudiments of music and a few common tunes. All musical knowledge beyond that he acquired for himself, studying chiefly the concertos of Corelli and the theoretical works of Rameau. The place of organist at Bishop's Waltham becoming vacant, Dibdin offered himself for it, but was rejected on account of his youth. When he was fifteen years old his eldest brother brought him to London and placed him in the music warehouse of Johnson in Cheapside, where, however, he did not remain long, a friend having advised him to try the stage. He made his début at the summer theatre at Richmond in 1762 and was engaged at Birmingham the next year. After his return to London he obtained an engagement at Covent Garden Theatre, as a singing actor. About the same time he began to write verses as well as music, encouraged by Beard, then manager of the theatre, who advised him to write something for the stage, promising to bring it out at Dibdin's benefit. He accordingly set to work and wrote and composed 'The Shepherd's Artifice', a pastoral, which was performed at his benefit on 21 May 1764 and repeated in the following season, the author-composer performing the character of Strephon. At the beginning of 1765 Arnold's opera of 'The Maid of the Mill' was about to be produced at Covent Garden, and some difficulty arising with Dunstall, who was to have played Ralph, Dibdin was requested by Beard to undertake the part. He made a decided hit and at once established himself firmly in the public favour. In 1767 he composed part of the music for 'Love in the City', and in the next year two-thirds of that of 'Lionel and Clarissa'.

In 1768 Dibdin transferred his services from Covent Garden to Drury Lane, where he signalled himself by his composition of the music of 'The Padlock' and his admirable performance of Mungo in it. In the following years he was engaged to compose for Ranelagh,

<sup>1</sup> Marchettus of Padua, in Gerbert, 'Scriptores', III, 80. <sup>2</sup> Coussemaker, 'Scriptores', II, 394.

<sup>3</sup> The Gaspar Diaz mentioned by van der Straeten as being a choir-boy in the Capilla Flamenca of Philip III in 1601 is probably a different person.

where he produced 'The Ephesian Matron', 'The Maid the Mistress' and 'The Recruiting Sergeant'. He likewise composed some of the music for the Shakespeare Jubilee at Stratford-on-Avon in 1769. In 1770 Thomas King, having become proprietor of Sadler's Wells, engaged Dibdin to write and compose some little musical pieces to be brought out there. In 1774 Dibdin produced 'The Waterman' and in 1775 'The Quaker', pieces which kept uninterrupted possession of the stage for many years. At the end of the latter season he quitted Drury Lane owing to differences that had arisen between him and Garrick, and exhibited at Exeter Change a piece called 'The Comic Mirror', in which well-known characters of the day were personated by puppets. In 1776 he took a journey into France, where he remained some time.

On his return in 1778 Dibdin was engaged as composer to Covent Garden Theatre at a salary of £10 a week, but he held the appointment for two or three seasons only. In 1782 he projected the erection of the Royal Circus (afterwards the Surrey Theatre), which was opened on 4 Nov 1782 for a few nights only and reopened for a longer season the following spring. Dibdin undertaking the general management, Hughes the equestrian department and Grimaldi (father of the afterwards famous clown) the stage direction. For this theatre the ever-active pen of Dibdin was employed in the production of numerous little musical pieces and pantomimes. The first season was remarkably successful. In the second dissensions broke out among the managers, in consequence of which he retired from the theatre. He then made an attempt to regain his position at the patent theatres and succeeded in getting his opera 'Liberty Hall' (containing the popular songs of 'Jack Ratlin', 'The High-mettled Racer' and 'The Bells of Aberdovey') brought out at Drury Lane on 8 Feb. 1785. Soon afterwards he listened to a proposal to erect a theatre at Pentonville, where he purposed representing spectacles in which hydraulic effects should be introduced. He proceeded to some extent with the building, which he intended to call 'Helicon', but his application for a licence was refused, and shortly afterwards a gale destroyed the edifice and put an end to the project.

Dibdin next meditated a visit to India and, to raise funds for the purpose, made a tour in 1787-88 through a large part of England and gave entertainments. He published an account of this tour in 1788, in a quarto volume, under the title of 'The Musical Tour of Mr. Dibdin'. In the summer of 1788 he sailed for India, but the vessel being driven to take shelter in Torbay, he finally abandoned his intention and returned to London.

Dibdin next resolved to rely on his own

unaided exertions and in 1789 produced at Hutchins's Auction Room, King Street, Covent Garden, the first of a series of "table entertainments", of which he was author, composer, narrator, singer and accompanist, under the title of 'The Whim of the Moment'. On the first evening there was an attendance of only sixteen persons. Dibdin, however, persevered; he engaged the Lyceum and brought out 'The Oddities', the success of which was at once decisive, and no wonder, for it contained, among others, the songs 'To Bachelors' Hall', 'Twas in the good ship Rover', 'The Flowing Can', 'Saturday night at sea', 'Ben Backstay', 'I sailed from the Downs in the Nancy', 'The Lamplighter' and 'Tom Bowling'; the last written on the death of his eldest brother, Captain Thomas Dibdin. And here it may be observed that nearly the whole of those sea-songs which gained for their author the appellation of "the Tyrtæus of the British Navy" were written by Dibdin for his entertainments. In 1790 'The Oddities' was revised and ran seventy-nine nights, when it was succeeded by 'The Wags', which was performed for 108 nights.

The great sale of 'Poor Jack', the copyright of which, with eleven other songs, he had sold for £60, and which in a short time had brought its purchaser a profit of £500, induced Dibdin about this time to become his own publisher. In 1791 he removed from the Lyceum to a room in the Strand, opposite Beaufort Buildings, which he opened under the name of Sans Souci and where he remained for four years. He then built for himself a small theatre on the east side of Leicester Place, which he opened under the same name in 1796. He continued to give his entertainments there until 1805, when he sold his theatre and retired from public life. In 1803 the Government had granted him a pension of £200 per annum, but this being withdrawn on a change of ministry he was led to open a music shop in the Strand as a means of subsistence. The speculation, however, failed, and he became bankrupt. A subscription for his relief was opened in 1810, with part of which an annuity of £30 was purchased for himself, his wife and daughter successively. Subsequently his pension was restored to him. He brought out his last opera, 'The Round Robin', at the Haymarket in 1811.

Towards the end of 1813 Dibdin was attacked by paralysis, and he died the following year. He was buried in the cemetery belonging to the parish of St. Martin's-in-the-Fields, in Pratt Street, Camden Town, where a monument by Roubiliac was erected to his memory. But this can no longer be traced.<sup>1</sup>

W. H. H., rev.

<sup>1</sup> Katharine Esdale, 'English Church Monuments' (London, 1946).

Besides his compositions (*see list below*) Dibdin wrote several novels, such as 'The Younger Brother' (3 vols, 1793), 'Hannah Hewit, or The Female Crusoe' (3 vols, 1796, which he later dramatized) and 'Henry Hooka' (1807) and edited (and almost wholly wrote himself) periodicals such as 'The Devil' (1786-87) and 'The Bystander' (1789-90, also containing 26 songs). Further, 'A Complete History of the English Stage' (published in monthly parts from 1797, collected in 5 vols., 1800); 'Observations on a Tour through almost the Whole of England and a Considerable Part of Scotland' (2 vols, 1801-2), 'The Professional Life of Mr. Dibdin' (4 vols., 1803; 2nd enlarged ed., 1804), poems, such as 'The Harmonic Preceptor' (1804), 'Peter Nickel, or The Devil's Darling' (1804), 'The Lion and the Water-Wagtail' (1809); pamphlets, e.g. 'Royal Circus Epitomized' (1784) and 'The Public Undeceived' (on the question of his pension, 1807). 'The Musical Tour of Mr. Dibdin' (Sheffield, 1788) is of historical interest, of his educational writings the earliest was 'A Letter on Musical Education' (1791), 'Music Epitomized' (1808) had at least 12 editions and formed the basis of James Alexander Hamilton's 'Catechism' (1838). Dibdin also published, about the same time, 'The Musical Mentor, or St. Cecilia at School' (1807-8) and 'The English Pythagoras, or Every Man his own Music Master' (1808).

Of Dibdin's songs, especially his sea-songs, there appeared very many collected editions throughout the 19th century, and single songs continue to appear in modern collections. For instruments he wrote very little: apart from the overtures to his operas there are but a few harpsichord sonatas (1785 and 1791). The following is a list of his works for the stage, with dates of first performances and names of librettists, as far as they are known; the 46 pieces marked with an asterisk were both written and composed by himself:

1764. \*'The Shepherd's Artifice' (Covent Garden, 21 May).
1766. 'The Sailor's Reception' (interlude by J. Love, Richmond, 30 Aug.).
1767. 'Love in the City' (Isaac Bickerstaffe, Covent Garden, 21 Feb.), 'The Village Wedding, or The Faithful Country Maid' (J. Love, Richmond, 18 July).
1768. 'Lionel and Clarissa' (Bickerstaffe, Covent Garden, 25 Feb.), 'The Padlock' (Bickerstaffe, Drury Lane, 3 Oct.); \*'Damon and Philida' (Drury Lane, 21 Dec.).
1769. 'Shakespeare's Garland' (Garrick, includes a cantata 'Queen Mab, or The Fairies' Jubilee', Stratford-on-Avon, Apr. and as 'The Jubilee', Drury Lane, 14 Oct., with Arne, Barthélemon and Aylward); 'The Ephesian Matron' (Bickerstaffe, Ranelagh House, 12 May), 'The Captive' (Bickerstaffe, Haymarket, 21 June); new setting of the masque in Dryden's 'Amphitryon' (Drury Lane, 23 Nov.).
1770. 'The Maid the Mistress' (Bickerstaffe, Ranelagh, 28 May; as 'He Would if He Could, or An Old Fool Worse than Any', Drury Lane, 12 Apr. 1771); 'The Recruiting Sergeant'

- (Bickerstaffe, Ranelagh, 20 July), 'The Mad Man' (Marylebone Gardens, 28 Aug.), 'Cupid's Frolic' (Sadler's Wells, 25 July, later as 'Harlequin's May Day'), 'Cupid and Damon' (Garrick, privately produced)<sup>1</sup>, 'Dr Ballard' (Bickerstaffe, after Molière, not performed).
1771. 'The Institution of the Garter' (masque by Garrick, Drury Lane, 28 Oct.), 'Amelia' (Richard Cumberland, Drury Lane, 14 Dec.).
1772. 'The Monster of the Woods' (with Hook and J. A. Fisher), 'The Palace of Mirth', 'The Brickdust Man' (Bickerstaffe), all three at Sadler's Wells in spring; 'Pigmy Revels, or Harlequin Foundling' (Drury Lane, 26 Dec.).
1773. \*'The Wedding Ring' (from Goldoni's 'Il filosofo di campagna', Drury Lane, 1 Feb.); \*'The Ladle' (12 Apr.), 'Vineyard Revels, or Harlequin Bacchanal' (3 May), \*'The Mischance' and 'The Whim-Wham, or Harlequin Captive' (both 26 July); 'The Grenadier' (10 Aug.), these 5 at Sadler's Wells, 'The Trip to Portsmouth' (G. A. Stevens, overture and dances by T. A. Arne, Haymarket, 11 Aug.), 'The Pilgrim' (Sadler's Wells, 23 Aug.), \*'The Deserter' (after Sedaine, music partly from Monsigny and Philidor, Drury Lane, 2 Nov.); 'A Christmas Tale' (Garrick, Drury Lane, 27 Dec.).
1774. 'The Bower of Flora' and 'The Cave of Enchantment' (both 4 Apr.); 'Harlequin Restor'd, or The Country Revels' (additions to an older pantomime, 27 June), 'Cross Purpose' (Aug.), these 4 at Sadler's Wells; \*'The Waterman, or The First of August' (Haymarket, 8 Aug.); \*'The Coblér, or A Wife of Ten Thousand' (Drury Lane, 9 Dec.).
1775. 'The Two Misers' (Kane O'Hara, after Fenouillet de Falbaire, Covent Garden, 21 Jan.)<sup>2</sup>, 'Harlequin Neptune', 'The Seasons', 'The Raree-Show Man' (all 3 Sadler's Wells, 17 Apr.); \*'The Quaker' (Drury Lane, 3 May), \*'The Comic Mirror' (Grand Saloon, Exeter Exchange, 24 June), 'The Novelty, with the Death of Harlequin' (additions by Dibdin and others, to an older pantomime, Sadler's Wells, 10 July).
1776. 'The Blackamoor Wash'd White' (Henry Bate, Drury Lane, 1 Feb.); 'The Sister Witches, or Mirth and Magic' (8 Apr.), 'The Impostors, or All is not Gold that Glitters' (13 May), 'The Mountebank' (29 July), these 3 at Sadler's Wells, \*'The Metamorphoses' (based on Molière's 'Le Sicilien' and 'George Dandin', Haymarket, 26 Aug.); \*'The Seraglio' (Covent Garden, 14 Nov.).
1777. 'The Razor Grinder' (21 Apr.) and 'Yo Yeah, or The Friendly Tars' (18 Aug.), both at Sadler's Wells.
1778. \*'Poor Vulcan' (Covent Garden, 4 Feb.); 'The Romp' (Bickerstaffe, altered from 'Love in the City', *see* 1767; Covent Garden, 28 Mar.); 'The Macaroni' (Patagonian Theatre, 28 Mar.), \*'She is Mad for a Husband' (Sadler's Wells, 20 Apr.), 'The Old Woman of Eghy' (Sadler's Wells, 1 June); \*'Rose and Gold' and \*'The Wives Revenged' (both after Sedaine, Covent Garden, 18 Sept.); \*'Annette and Lubin' (after Mme. Favart, Covent Garden, 2 Oct.); 'The Medley, or Harlequin At-All' (later . . . or Harlequin Everywhere, Covent Garden, 14 Oct.).
1779. \*'The Touchstone, or Harlequin Traveller' (4 Jan.), 'The Comedy of Error' (Thomas Hull, altered from Shakespeare, 29 Jan., with at least one song by Dibdin); \*'The Chelsea Pensioners' (6 May); 'Plymouth in an Up-roar' (Edward Neville, 20 Oct.); \*'The Mirror, or Harlequin Everywhere' (30 Nov.), all at Covent Garden.
1780. \*'The Shepherdess of the Alps' (after Mar-montel, Covent Garden, 18 Jan.); \*'Pasquim Budget, or A Peep at the World' (Haymarket,

<sup>1</sup> Cf. E. P. Stern, 'David Garrick, Dramatist' (New York, 1938), pp. xiv-xv.

<sup>2</sup> The arrangement of this pasticcio is usually ascribed to Dibdin, but his name is not mentioned either in the libretto or in the printed score.

- 1 Mar; contains 'The Turkish Wives, or Neighbour's Fare', 'The Reasonable Animals', and 4 other one-act entertainments; 'The Surprise' (apparently an earlier work under a new title, Sadler's Wells, 17 Apr.); 'The Islanders' (Covent Garden, 25 Nov.); 'Harlequin Freemason' (Covent Garden, 29 Dec.).
1781. 'The Marriage Act' (reduced from 'The Islanders' of 1780, Covent Garden, 17 Sept.); 'Jupiter and Alcmena' (from Dryden's 'Amphitryon', Covent Garden, 27 Oct.)
1783. All at the Royal Circus: 'The Barrier of Parnassus', 'The Land of Enchantment', 'The Temple of Confusion' (all three 21 Apr.); 'Rus in Urbe, or Jack in the Green' (2 May); 'The Passions' (14 May); 'The Quakers', 'The Talisman', 'Robin Hood' (all three 9 June); 'La Melange Universel [sic], or The Regular Confusion' (30 June); 'The Sicilian Peasants' and 'The Graces' (both 7 July); 'Pandora' (14 July); 'Sappho, or The Temple of Taste' and 'The Regions of Accomplishment' (both 12 Aug.); 'The Cestus' and 'Harlequin Phantom of a Day' (both 18 Oct.); 'The Long Odds' (13 Nov.); 'The Milkmaid' (27 Nov.); 'The Lancashire Witches, or The Distress of Harlequin' and 'A Breaking-Up' (both 27 Dec.).
1784. 'The Saloon' (Royal Circus, 2 Feb.).
1785. 'Liberty Hall, or A Test of Good Fellowship' (Drury Lane, 8 Feb.); all the following at the Royal Circus: 'The Life, Death and Renovation of Tom Thumb', 'The Olive Branch' and 'The Magic of Orosmanes, or Harlequin Slave and Sultan' (produced as 'The Talisman of Orosmanes', same as 'The Talisman' of 1783. All three 28 Mar.); 'The Statue, or The Bower of Confidence' (16 Apr.); 'The Land of Sorcery, or Harlequin Will o' the Wisp' (18 Apr.); 'Clump and Cudden, or The Review' (21 May); 'The Defeated Magician, or The Metamorphoses of Harlequin and Pierrot' (12 Sept.).
1786. 'A Match for a Widow, or The Frolics of Fancy' (Joseph Atkinson, Dublin, Smock Alley Theatre, 17 Apr.); 'The Benevolent Tar, or The Miller's Daughter' (Royal Circus, 8 June); 'The Fortune Hunters, or You may say that' (Sadler's Wells, 17 July).
1787. 'Harlequin Conjuror, or Pinetti Turn'd Pierrot' (Royal Circus, 9 Apr.); 'England against Italy' (Sadler's Wells, 30 Apr.); 'Harvest Home' (Haymarket, 16 May).
1788. All at the Royal Circus: 'The Deception, or The Shade the Substance' (13 May); 'The Maid's Disaster' (29 May); 'Lovely Nancy, or The Miller's Grist' (20 June); 'The Beau outwitted, or Vulcan triumphant' (1 Sept.).
1789. 'The What is it' (altered from John Gay's 'The What d'ye call it', with Chapman and Costello, Royal Circus, 4 May); 'The Spirit of Fancy, or I don't know what' (Royal Circus, 20 May; a selection from Dibdin's earlier pieces).
1790. 'The Austrian Peasant, or The Battle of Fock-schan' (M. Lonsdale, Sadler's Wells, 5 Apr.); 'The Cobweb' (advertised for Royal Circus, 23 Apr, apparently not performed); 'A Divertissement' (James C Cross, Covent Garden, 23 Nov.).
1791. 'Tippo Saib, or British Valour in India' (with Hook and others; Covent Garden, 6 June).
1792. 'The Recruiting Manager, or Vive la chanson' (music from Dibdin and [?] Collins, Sadler's Wells, 30 Apr.); 'The Soldier's Opera, or Life without a Mask' (Peter Ewing, lib pub.; not perf.).
1794. 'The New Divertissement' (cf. 1790, with Reeve, Covent Garden, 26 May); 'A Loyal Effusion' (Covent Garden, 4 June).
1795. 'Quaverino and Crotchetini' (Sadler's Wells, 17 Aug.).
1797. 'First Come First Served' (Sadler's Wells, 17 Apr.).
1798. 'Hannah Hewitt, or The Female Crusoe' (Drury Lane, 7 May).
1799. 'The Vanguard, or British Tars Regaling after a Battle' (Covent Garden, 3 May)

- 1800 'The Siege of Acre' (chiefly by Dibdin, Covent Garden, 7 May)
- 1806 'The Broken Gold' (Drury Lane, 8 Feb.)
1811. 'The Round Robin' (Charles Dibdin, jun., Haymarket, 21 June)

## TABLE ENTERTAINMENTS

- At the Lyceum: 'The Whim of the Moment, or Nature in Little', 23 Jan. 1789; 'The Oddities, or Dame Nature in a Frolic', 7 Dec. 1789; 'The Wags, or The Camp of Pleasure', 18 Oct. 1790
- At the Polygraphic Rooms: 'Private Theatricals, or Nature in Nubibus', 31 Oct. 1791; 'The Coalition', 4 Feb. 1792.
- At the Sanssouci, Strand: 'The Quizes, or A Trip to Elysium', 20 Oct. 1792; 'Castles in the Air', 12 Oct. 1793; 'Nature in Nubibus', 18 Mar. 1794; 'Great News, or A Trip to the Antipodes', 11 Oct. 1794; 'The Will o' the Wisp', 10 Oct. 1795; 'Christmas Gambols', 29 Dec. 1795.
- At the New Sanssouci, Leicester Place: 'The General Election', 8 Oct. 1796; 'Valentine's Day', 14 Feb. 1797; 'Datchet Mead, or The Fairy Court', 20 May 1797; 'The Sphinx', 7 Oct. 1797; 'King and Queen', 6 Jan. 1798; 'A Tour to the Land's End', 6 Oct. 1798; 'Tom Wilkins', 5 Oct. 1799; 'The Goose and Gridiron', 18 Jan. 1800; 'The Cake-House', 1 Oct. 1800; 'A Frisk', 3 Oct. 1801; 'Most Votes Carry It', 9 Oct. 1802; 'Britons Strike Home', 17 Sept. 1803; 'The Frolic' and 'A Trip to the Coast', 10 Nov. 1804; 'The Election', 4 Dec. 1804; 'New Year's Gifts', 1 Jan. 1805; 'Heads or Tails', 12 Feb. 1805.
- At the Lyceum: 'The Professional Volunteers', 1 Mar. 1806.
- At the Sans Pareil Theatre: 'Rent Day, or The Yeoman's Friend', 17 Sept. 1808; 'The Melange' (? performed)
- At Dibdin's Music Room, Strand: 'Commodore Pennant', 16 Jan. 1809.

## BALLETS

- 'The Generous Pirate, or The Union of the Cossack Tartars', 'La Noce de château', 'The Provocation', 'The Algerine Pirate', 'Bacchus and Ariadne', etc., mostly for the Royal Circus.

## DOUBTFUL PIECES

- 'The Widow of Abingdon' (lib by Thomas Hull), Sadler's Wells, 1777 (according to Dibdin's 'Musical Tour', no other evidence)
- 'The Mad Doctor', Sadler's Wells, 1777 (according to the same source)
- 'The Land of Simplicity' and 'Mandarina, or The Refusal of Harlequin' (n.d., published, according to the 'Biographia Dramatica')
- 'The Maid of the Skylight', Royal Circus, 1785, is the title of a song.

## LIBRETTOS WRITTEN FOR OTHER COMPOSERS

- 'The Gipsies', 1778, for Arnold; 'None Are So Blind As Those Who Won't See', 1782, for Arnold; 'A Pennyworth of Wit', 1796, for Davy.
- Add. MSS (B.M.) 30963-66 contain a number of librettos of comic operas, etc., which were not set to music, such as 'Concert in a Cottage', 'The Suspicious Rustic', 'A Soldier and a Sailor, or The Iron Chest besieged' and others (see Hughes-Hughes's Catalogue, II, 379-80).

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See also Arnold (S, lib.). Ballad Opera. Banjo. Bishop (H., adapt. by). Corri (1, 'Wives Revenged', lib., collab. in 'The Cabinet'). Linley (1, 'Quaker', lib.). Melodists' Club. Sadler's Wells. Table Entertainment. Yankee Doodle (song in 'Reasonable Animals').

(2) **Charles (Isaac Mungo) Dibdin** (*Charles Dibdin the younger*) (b. London, late 1768 or early 1769; d. London, 13 Jan. 1833), illegitimate son of the preceding. His mother was a chorus singer, Miss Pitt, and he received his Christian names from the composer, the author and the main character of 'The Padlock' (during the run of which he was born). He was a very prolific playwright and wrote, between 1798 and 1829, more than 200 pantomimes, ballets, melodramas, operatic farces and so on, chiefly for Sadler's Wells and later for the Surrey Theatre, mostly in collaboration with the composers Reeve and Whittaker. For his father he wrote the libretto of 'The Round Robin' (1811). A. L.

See also Condell (collab. in 'Farmer's Wife').

(3) **Thomas John Dibdin** (b. London, 21 Mar. 1777; d. London, 16 Sept. 1841), brother of the preceding, another illegitimate son of (1). He received a musical education in the choir of St. Paul's, but later became an actor and theatrical manager. Like his brother, he wrote more than 200 dramatic pieces, between 1795 and 1835, many of them operas of sorts, set to music by Attwood, Moorehead, Kelly, Reeve, Braham, Davy, Ware, Sanderson, Bishop, Smart and numerous other contemporary composers. One of his last productions was the "last ballad opera" (as it has been wrongly called since most of the music was newly composed by E. Loder), 'The Covenanters' (1835). Dibdin's 'Reminiscences' (2 vols., 1837) contain much valuable information of theatrical and musical interest. A. L.

See also Condell (collab. in 'Up to Town'). Davy (J, 'Pennyworth of Wit', lib.). Linley (1, 'Prospect of Peace', lib.).

(4) **Henry Edward Dibdin** (b. London, 8 Sept. 1813; d. Edinburgh, 6 May 1866), instrumentalist and composer, nephew of the preceding, son of (2). He acquired his first knowledge of music from his eldest sister, Mary Anne, afterwards Mrs. Tonna, an excellent harpist, pupil of Challoner and Bochsa. He subsequently studied the harp under Bochsa, and also became proficient on the organ and violin. He appeared as a harpist at Covent Garden on 3 Aug. 1832, at Paganini's last London appearance.

Early in 1833 Dibdin went to Edinburgh,

where he held the honorary post of organist of Trinity Chapel and established himself as a teacher. He composed a few psalm tunes, songs and many pieces for the organ, harp and pianoforte, but he is best known as the compiler of 'The Standard Psalm Tune Book' (1851), the largest and most authentic collection of psalm tunes ever published, the contents being mainly derived from ancient psalters. He also wrote or revised the harmonies in W. Reid's 'The Praise Book' (1866).

W. H. H.

**DICEY, Cluer & William.** See CLUER, JOHN.

**DICHTERLIEBE** (Song Cycle). See SCHUMANN (list, Songs).

**Dickens, Charles.** See BAX ('Oliver Twist', film). Benjamin ('Tale of Two Cities', opera). Bentzon (J, symphony). Berners ('Nicholas Nickleby', film). Coates (A., 'Pickwick', opera). Debussy ('Homage à Pickwick', for pf). Edwards (T., 'Dolly Varden', operetta). Gál ('Pickwickian Overture'). Goldmark ('Heimchen am Herd', opera). Hogarth (G., father-in-law). Holbrooke ('Pickwick Club', stig. 4tet). Hullah ('Village Coquettes', lib.). Lover (literary assoc. with). Mackenzie ('Cricket on the Hearth', opera). Massenet ('Grillon du foyer', incid. m.). Moore (T., ref. to M.'s songs). O'Neill ('Pickwick', incid. m. for dram. version). Parry (H., part-song). Schmidt (G., m. for Christmas play). Stanford (part-song). Vaughan Williams ('On Christmas Night', ballet). White (F., 'D Note-book' for pf). Wood (G., 'Pickwick Papers', opera). Zandonai ('Grillo del focolare', opera).

**DICKIE, Murray** (b. Bishopton, Renfrewshire, 3 Apr. 1924).

Scottish tenor singer. He was educated at Hutchesons' Grammar School, Glasgow, and studied singing under Stefan Pollmann of the State Academy in Vienna, Dino Borgioli in London and Guido Farinelli at Milan. He sang with distinction with the New London Opera Company at the Cambridge Theatre from 1946 to 1948 in such operas as 'Don Pasquale', 'Rigoletto' and 'The Barber of Seville', in which he took the part of Almaviva. In 1948 he joined the Covent Garden Opera and in 1950 he was engaged for the Barcelona and Glyndebourne Festivals, also the Edinburgh Festival in Mozart's 'Figaro' and Strauss's 'Ariadne auf Naxos'. In 1951 and 1953 he gave a capital performance as David in Wagner's 'Meistersinger' at Covent Garden, in German. In 1952 he was engaged by the Vienna State Opera, and he has also sung at Milan, Berlin and Munich.

M. K. W.

**DICKIE, William (Payne)** (b. Belfast, 7 Sept. 1914).

Scottish bass-baritone singer, brother of the preceding. He was educated at Glasgow High School and was principal bass in the choir of Paisley Abbey. He studied singing with Stefan Pollmann in Vienna and when in Italy took lessons from such famous singers as Ruffo, Giuseppe De Luca and Gino Bechi. In 1935 he became principal baritone of the Glasgow Grand Opera Society for five years. His first

appearance was as the Ghost of Hector in Berlioz's 'The Trojans', and he subsequently sang numerous other parts, including Kecal in 'The Bartered Bride' and Amonasro in 'Aida'. He served in the forces from 1940 to 1946 and in that year made guest appearances in Modena and Bari as Rigoletto and Germont in 'Traviata'. From 1947 to 1948 he was principal baritone in the New London Opera Company at the Cambridge Theatre, and he played D'Aubigny in 'The Lullaby' during 1949. He broadcasts frequently, both in studio programmes and in operatic concerts from the theatre.

M. K. W.

**DICKINSON, A. E. F. (Alan Edgar Frederic)** (b. London [Blackheath], 9 July 1899).

English musical educationist and author. He received his later education at Rugby (1913-17) and Balliol College, Oxford (1919-1921), where he took the B.A. (*Lit. Hum.*) in 1921 and the M.A. and B.Mus. in 1926. He studied music at the R.C.M. in London in 1921-23 under Vaughan Williams and R. O. Morris (composition), Arthur Alexander (piano), Boulton (conducting), Colles (criticism) and Allen (choral interpretation). In 1928 he became an Hon. A.R.C.M. He was appointed Director of Music at Campbell College, Belfast, in 1929, remained there until 1936 and then acted as music master at various public schools until his appointment as lecturer in music to Durham University in 1946 in succession to Eve Kisch. He founded and conducted the New Belfast Orchestral Society (1931-36), the Belfast Choral Festival Association (1931-33) and the Durham Colleges Choral Society (1946-50). Valuable work has been done by him as W. E. A. lecturer in the Oxford and Durham districts.

Dickinson's contributions to musical periodicals have been numerous from 1924 onwards, and after 1945 he wrote various chapters for books on musical education, on Schubert, Schumann and Tchaikovsky, and lives of composers (Morley, Gibbons, Weekes, Schumann, Holst, Vaughan Williams) for collective volumes. His own books are the following: 'The Musical Design of "The Ring" [Wagner]' (1926). 'Mozart's Last Three Symphonies' (1927). 'An Introduction to the Music of R. Vaughan Williams' (1928). 'Musical Experience — What is and what might be' (1932). 'The Art of J. S. Bach' (1936, rev. ed. 1950). 'Beethoven' (1941).

E. B.

**DICKINSON, Edward** (b. West Springfield, Mass., 10 Oct. 1853; d. Oberlin, Ohio, 25 Jan. 1946).

American musical scholar and educationist. He was educated in music at the New England Conservatory, Boston, and under Klindworth in Berlin. In 1893 he became professor in Oberlin College and Conservatory and de-

veloped a system of instruction in musical history which has had a wide influence.<sup>1</sup> He published a number of books, among which the 'Study of the History of Music' (1905, 3rd ed. 1914) is important.

H. C. C.

**Dickinson, Emily.** See Bacon (E., var. settings) Barber (S., 'Let down the bars', chorus). Carter (E., 2 choral works). Clarke (H. L., 3 canons). Copland (12 songs).

**DICKINSON, George (Sherman)** (b. St Paul, 9 Feb. 1888).

American musicologist. He studied at Oberlin College, where he obtained the A.B. in 1909, and at the Oberlin Conservatory of Music, where he graduated Mus.B. in 1910. He also studied at Harvard University and obtained the A.M. in 1912. In Berlin he studied theory and composition under Hugo Kaun and Paul Juon from 1913 to 1914. He taught at the Oberlin Conservatory of Music for a number of years. In 1910-11 he was instructor in theory and organ, and he then became associate professor of theory from 1912 to 1913, of the organ in 1915 and of the history of music in 1915-16. For the next three years he was an Assistant Professor of Music at Vassar College, becoming Associate Professor in 1919 and Professor of Music in 1922, which post he still holds. He was also acting chairman of the Department of Music at Vassar College in 1922-23 and again in 1930-31, and from 1932 to 1934 was chairman of the Department of Music. He has been music librarian since 1927.

Dickinson became an associate of the American Guild of Organists in 1910, and between the years 1902 and 1921 he was organist and choirmaster in various churches. In 1921-22 he carried on research work in London and Paris, and he also studied in Vienna and Paris in 1928 and in Munich and Paris again in 1935. His other appointments are numerous. He served on the Sponsoring Committee on College Music Study in 1932-34 and for a year in 1934-35 on the Music Commission of the Association of American Colleges. In the summer of 1935 he was a lecturer at the University of California, and he has lectured at Harvard in 1940, at the University of North Carolina in the summer of 1947 and at Columbia University in 1949. From 1933 to 1946 he was on the editorial board of the 'Columbia University Studies in Musicology' and from 1936 to 1938 he served on the executive committee of the Music Teachers' National Association, becoming vice president in 1938. He has been vice president of the American Musicological Association many times (1936, 1937, 1941, 1942 and 1946). In the two following years he was president. From 1937 to 1945 he acted as vice president of the German Junior

<sup>1</sup> See DEGREES IN MUSIC: AMERICAN UNIVERSITIES.

Year, Inc and in 1939-41 he was president of the Music Library Association. For ten years from 1940 he worked on the Committee of Musicology for the American Council of Learned Societies and in 1948-50 he was chairman. Among other appointments is one on the music committee of the Graduate Record Examination from 1946. His honours include Phi Beta Kappa and Pi Kappa Lambda.

The following are Dickinson's published works:

'Foretokens of the Tonal Principle' ('Vassar Medieval Studies', 1923)

'The Growth and Use of Harmony' (1927)

'Classification of Musical Compositions' (1938).

'The Pattern of Music' (1939)

M. K. W.

**Dickinson, Patric.** See Lucas (L., 'Theseus and the Minotaur', radio m).

**DICKONS, Maria** (born Poole) (b. London, c. 1770; d. London, 4 May 1833).

English soprano singer. She was a pupil of Rauzzini and acted and sang in public at Oxford at the age of eleven. In 1787 she appeared at Vauxhall Gardens in London as a singer. She sang at the Concert of Ancient Music and other concerts. On 9 Oct. 1793 she made her appearance at Covent Garden Theatre as an actress, playing Ophelia in 'Hamlet' and shortly afterwards Polly in 'The Beggar's Opera'. She next sang in several of the principal towns of England, Scotland and Ireland with great success. She married in 1800 and retired for a time, but resumed her career and reappeared at Covent Garden in 1807 as Mandane in Arne's 'Artaxerxes'. She joined the Drury Lane company in 1811. She was subsequently engaged at the King's Theatre, where on 18 June 1812 she performed the Countess in Mozart's 'Nozze di Figaro' to the Susanna of Angelica Catalani. In 1816 she was engaged at the Italian opera in Paris; thence she went to Italy. On her return to England she was again engaged at Covent Garden, where she appeared on 13 Oct. 1818 as Rosina in Bishop's adaptation of Rossini's 'Barber of Seville'. Although she appeared much in opera, sacred music was her real line.

W. H. H.

**DICTIONARIES AND ENCYCLOPEDIAS.** This article is divided as follows:

1. Terminology.
2. General Dictionaries and Encyclopedias of Music.
3. National Biographical Dictionaries and General Encyclopedias, etc. containing musical articles.
4. Biographical Dictionaries of Musicians.
  - (a) General.
  - (b) Particular Countries.
5. Dictionaries of Particular Musical Subjects.

The very large amount of material published

in modern times allows the mention of only the most important works. But of older books, issued roughly before 1850, the majority combine antiquarian interest with practical value, and this field is therefore covered in some detail. For a dictionary that has gone through more than one edition, the dates of the first and last only are generally given. Except when otherwise stated, the place of publication of English books is to be taken as London, that of French books Paris.

1. **TERMINOLOGY.**—For four and a half centuries dictionaries of musical terms have been in such steady demand that their total is probably larger than that of any other type of musical dictionary. Although many productions of the last hundred years or so are trivial in the extreme, their range is so extensive as to include even Gaelic and Esperanto.

The earliest work of musical terminology, and indeed the first of all European 'dictionaries of music (as also of any of the arts)' was written by Joannes Tinctoris and was entitled 'Terminorum musicae diffinitionum'. It is an elegant little quarto of 15 leaves, and was printed by Gerardus de Lusa at Treviso, c. 1495, and not at Naples, c. 1475, as has hitherto been generally stated. In view of the extreme rarity of Tinctoris's book, of which only four copies are recorded, it is worth mentioning that it was reprinted in Forkel's 'Allgemeine Literatur der Musik' (1792), in Chrysander's 'Jahrbuch für musikalische Wissenschaft' (I, 55 ff.) with a German translation by Heinrich Bellermann, and in J. A. Hamilton's 'Dictionary of 3500 Musical Terms' (1849 ed.). After Tinctoris no other dictionary wholly devoted to musical terms was published for over two hundred years, but during the 17th and 18th centuries articles on musical terminology appeared in the early general encyclopedias, of which some account is given in section 3 (pp. 695-96).

In 1701 T. B. Janovska, a Bohemian organist, published in Prague his 'Clavis ad thesaurum magnae artis musicae', which ran to 324 pages, and is still of much interest to scholars. Two years later there appeared in Paris Sébastien de Brossard's 'Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et français', which ran into a sixth edition by c. 1710, and was largely translated by James Grassineau as 'A Musical Dictionary—Carefully Abstracted from the Best Authors' (1740).<sup>2</sup>

Throughout the 18th century interest in musical terminology increased steadily. In 1768 came the first edition of Rousseau's

<sup>1</sup> An Arabic dictionary of musicians was compiled in the 10th century A.D. by Ali al-Isfahani Faraj.

<sup>2</sup> Earlier editions said "without specific acknowledgment", but Brossard is acknowledged in the preface and, as Mr. John Wilson pointed out in a letter to the present editor of Grove, 32 times in the body of the work.

famous 'Dictionnaire de musique', which uses some of his articles written for the 'Grande Encyclopédie'. Despite errors and shortcomings, it enjoyed prolonged success, being reprinted in Paris up to the end of the century. It was also issued in Amsterdam in 1768 and appeared in three English editions by 1770. While Rousseau himself had borrowed from Brossard, he was himself freely adapted by Meude-Monpas ('Dictionnaire de musique', 1788), by Joos Verschuere Reijnvaan ('Muzikaal konstwoorden-boek', 2 vols., A-H only, Amsterdam, 1789-91) and by C. M. Envallson ('Svensk musikaliskt Lexikon', Stockholm, 1802). These adaptations, however, have some merits of their own, and may still be profitably consulted, especially the last.

For several decades after 1800 few dictionaries of musical terms were published that marked a substantial increase in size and comprehensiveness over the works of Janovka or Rousseau. Perhaps the most useful of many small German works are H. C. Koch's 'Kurzgefasstes Handwörterbuch der Musik' (Leipzig, 1807) and J. E. Hauser's 'Musikalisches Lexikon' (Meissen, 1828, 2nd ed., 2 vols., 1833). Two other typical German compilations of the period are J. D. Andersch's 'Musikalisches Wörterbuch' (Berlin, 1829) and G. Schilling's 'Der musikalische Sprachmeister' (Tübingen, 1840). French terminological works of this period are few and unimportant. A useful English book is Thomas Busby's 'Complete Dictionary of Music' (1801, 4th ed., 1817). An Italian compilation of some value is M. Vissian's 'Dizionario della musica' (Milan, 1846), devoted to terminology in Italian-French and French-Italian.

During the second part of the 19th century the rapid expansion of a sense of historical perspective in music was reflected in lexicographical works of all kinds, not least in dictionaries of terms. (Works of this period that include mention of instruments and institutions, but still exclude biographies, are discussed with general dictionaries in Section 2.) Of books in English the following must be mentioned: John Hiles's 'Complete and Comprehensive Dictionary of 12,500 Italian, French, German, English and other Musical Terms' (7th ed., 1882); Frederick Niecks's 'Concise Dictionary of Musical Terms' (1884, 5th ed., 1900); Sir John Stainer's & William Barrett's 'Dictionary of Musical Terms' (1876, 3rd ed., 1888); Tom S. Wotton's 'Dictionary of Foreign Musical Terms' (Leipzig, 1907); Edmonstone Duncan's 'Encyclopedia of Musical Terms, defining some 20,000 Phrases in all Languages' (New York, 1913); A useful little book for a limited section of medieval music is Frederick M. Padelford's 'Old English Musical Terms' (Bonn, 1899).

But good as are the best of these English

works (especially those by Stamer & Barrett and Wotton), it is safe to say that the most comprehensive terminological dictionaries have been compiled by foreign scholars. The largest is Amerigo Barberi's 'Dizionario enciclopedico universale dei termini tecnici della musica antica e moderna dai Greci fino a noi' (3 vols., Milan, 1870-74), which was completed by G. B. Beretta and Carlo Molossi. Other valuable books are: Felipe Pedrell's 'Diccionario técnico de la música' (Barcelona, 1874); Antonio Sarda's 'Léxico tecnológico musical en varios idiomas' (Madrid, 1929); René Vannes's 'Essai de terminologie musicale. Dictionnaire universel comprenant plus de 15,000 termes de musique' (Thann, 1925).

2. GENERAL DICTIONARIES AND ENCYCLOPEDIAS.—*English*.—In Jan. 1878 Macmillans of London issued the first part of 'A Dictionary of Music and Musicians (A.D. 1450-1889)', under the editorship of George Grove. The issue in parts was completed by Sept. 1879: Grove received the honour of knighthood in 1883. An invaluable index, compiled by Mrs. E. R. Wodehouse, rounded off the work in Aug. 1890, when the whole was reissued in 4 vols., with general title-pages and a new appendix carried up to about the middle of 1889. Such, in outline, was the early progress of "Grove", which has won world-wide renown, without ever having been translated. The gifted assemblage of contributors to the early parts was gradually enlarged until it included the flower of professional and amateur musicians of Britain and Europe. The second edition, edited by J. A. Fuller-Maitland, appeared in 5 vols., 1904-10: the third, by H. C. Colles, also in 5 vols., 1927. For the fourth edition, likewise edited by Colles (1940), a sixth, supplementary volume was added, and minor corrections were introduced into Vols. I-V as far as was permitted by the need for keeping the original lay-out of the pages. The first edition contained many fine woodcut illustrations, which were subsequently replaced by separate plates, some in full colour. One feature which distinguished the original "Grove" from all earlier general dictionaries was the lists of composers' works, some, as for Beethoven, Mendelssohn and Schubert, given in elaborate detail. In successive editions various articles, deemed of diminishing interest, were dropped or compressed, so that, for the historically minded reader, the earlier editions are still indispensable.

Before "Grove" no general musical dictionary of any substance appeared in England, but the progress of its editions has been punctuated by a number of other works of which some have possessed distinctive merits or, at least, unusual qualities. Ralph Dunstan's 'Cyclopaedic Dictionary of Music' (1908,

4th ed. 1925), was the first single-volume book of note. In 1906 appeared something of a curiosity, 'The Salvation Army Dictionary of Music' by Brigadier Slater. In 1924, A. Eaglefield-Hull issued his admirable 'Dictionary of Modern Music and Musicians', which contained valuable contributions by the leading critics and scholars of Europe and America. It was translated into German, with important additions, by Alfred Einstein, as 'Das neue Musiklexikon' (Berlin, 1926).

A new style in musical lexicography was introduced in 1938 by Dr. Percy Scholes's 'Oxford Companion to Music'. Within eleven years it has gone into 8 English and 2 American editions. To the second English edition was added a useful 'List of English Books on Music' (based mainly on the author's own library), which was also issued separately. Within the 1145 pages of the latest edition it contained the most extraordinary range of musical knowledge, ingeniously "self-indexed", ever written and assembled between two covers by one man. While the biographical articles are brief and of secondary value, the large number of unusual subject-entries makes it a fascinating and invaluable book, marred only by complete lack of statement of sources and references. The number of plates, 179, far exceeds those in any past or present dictionary. Each plate bears on the average six pictures, but some are necessarily rather small in size. On more traditional lines, Eric Blom's 'Everyman's Dictionary of Music' (1946) contrives through rigorous compression and abbreviation to pack an exceptional amount of material into little more than barely 700 pages. It contains many new types of entry, including unusual definitions and generous mention of compositions known by a popular title, and also details of all settings of poetical or prose works, under the names of the authors, of every nation and period, including the Greek poets. Apart from its scholarly merits, the book, a small octavo, weighs barely 15 oz., and causes no strain on the wrist of the most assiduous user.

*Danish.*—In 1687 M. H. Schacht (1660-1700) compiled a book entitled 'Musicus Danicus eller Danske Sangmeester', which remained in manuscript in the Royal Library, Copenhagen, until it was published in 1928. It is in four parts, of which the last three are devoted to the theory and practice of music, while the first, 'Bibliotheca musica sive authorum musicorum catalogus', deserves mention here as the first European biographical dictionary of musicians. This section was used by Gerber. An 'Illustreret Musiklexikon' (Copenhagen, 1924-27), edited by Hortense Panum with the collaboration of O. M. Sandvik and William Behrend, anticipated the later popularity of dictionaries with

ample pictures, and is an accurate and informative work.

*Dutch.*—The only general dictionary of substance is H. A. Viotta's very good 'Lexicon der toonkunst' (3 vols., Amsterdam, 1881-85) in which Pierre Benoit and Frans Coenen collaborated.

*Finnish.*—A recent Finnish book, 'Musikiin Tietokirja' (Helsingfors, 1948, ed. by T. Haapanen and others), is of slight general significance, but most useful for native musicians and institutions.

*French.*—During the 19th century France failed to produce any general dictionary of music that fulfilled the new principles evolved by Schilling and Riemann. The standard generally accepted was rather based upon the older scope of Brossard and Rousseau, but so much enlarged, although still usually excluding biographical and critical entries, as to exceed the limits of pure terminology. The 'Dictionnaire de musique moderne' (2 vols., 1821, 2nd ed. 1825) of Castil-Blaze included lengthy disquisitions upon the various musical forms and upon theory, also embracing instruments, performance and the like. This is broadly the pattern followed by several later books. M. & L. Escudier, in their 'Dictionnaire de musique d'après les théoréticiens, historiens et critiques les plus célèbres' (2 vols., 1854, 5th ed. 1872) carry biography no farther than some account of instrument makers. A roughly similar aim runs through French works of the later 19th and early 20th century, up to Michel Brenet's admirable 'Dictionnaire pratique et historique de la musique' (1926). By far the most ambitious French work is the 'Encyclopédie de la musique, et dictionnaire du Conservatoire', founded by Alfred Lavignac and directed by Lionel de La Laurencie. It was issued in parts between 1922 and 1939, and is divided into two sections, 'Histoire' (5 vols.), and 'Technique, esthétique, pédagogie' (6 vols.). The Dictionnaire proper does not appear to have been published.

Mention may best be made here of a book which can scarcely be fitted into any one category within this article, but has nevertheless some of the traits of a general dictionary. It is César Gardeton's 'Bibliographie musicale de France et de l'étranger' (1822). The following quotation from the copious subtitle of this musical "omnium gatherum" will indicate the extraordinary range of its 608 closely printed pages, and their potential value:

répertoire général systématique de tous les traités et œuvres de musique vocale et instrumentale . . . suivi d'analyses des principaux ouvrages . . . de biographies d'artistes célèbres . . . de l'annonce . . . de tous les journaux de musique . . . de tous les compositeurs, professeurs, imprimeurs, graveurs . . . et marchands de musique . . . facteurs et loueurs d'instruments . . . acteurs lyriques et amateurs à Paris, dans les départements et les principales villes étrangères.

*German.*—Although Brossard had included some biography in his 'Dictionnaire' of 1703, the first work in any language to give terminology, biography and instruments in a single alphabetical order did not appear until 1732, when J. G. Walther published at Leipzig his 'Alte- und neue musikalische Bibliothek, oder musikalisches Lexikon'. This very fine book, of 659 pages, not only set the pattern for subsequent general dictionaries over the next century, but is still a mine of information for its period. (Walther, who incidentally was a kinsman of J. S. Bach, had had printed at Erfurt in 1728 a set of proof sheets of letter A only, which is sometimes, incorrectly, referred to as the first edition of the book.) Here the Teutonic genius for lexicography burst into full flower, and though other useful works followed, Walther's name remains among the very greatest in this branch of musical learning.

In 1749 there was published anonymously at Chemnitz a 'Kurzgefasstes musikalisches Lexikon' by one Barnikel, who mentioned Walther among his sources given on the last page. Though comparatively slight, this compilation is not wholly unoriginal. More substantial is H. C. Koch's 'Musikalisches Lexikon' (Frankfurt o/M., 1802, 2nd ed. by A. Dommer, Heidelberg, 1865). In 1835 there appeared August Gathy's 'Musikalisches Konversations-Lexikon' (Hamburg, 2nd ed. by August Reissmann, Berlin, 1871). While not reaching a very high level of scholarship, the book contains much curious information and some fine portraits.

That same year, 1835, saw the beginning of the publication, under the editorship of Gustav Schilling, of the monumental 'Enzyklopadie der gesamten musikalischen Wissenschaften, oder Universalexikon der Tonkunst' (Stuttgart). Schilling was then barely thirty-two, but the work was completed in 6 vols. by 1838, and a second edition, with a supplementary seventh vol., followed in 1840-42. The title indicates sufficiently the vastly enlarged approach to music which inspired Schilling and his able collaborators, and the book remained as notable an exemplar for the 19th century as Walther's had been for the 18th.

To Schilling most German lexicographers of the next few generations were indebted, not least Julius Schladebach in his 'Neues Universalexikon der Tonkunst', which he abandoned after the issue of Vol. I (Dresden, 1854), leaving its completion to Eduard Bernsdorf (Vols. II, III, 1856, 1861, with supplement 1865). The mantle of Schilling fell to some extent upon Hermann Mendel, who edited a 'Musikalisches Konversationslexikon' from 1870 onwards, up to its 7th vol. It was completed in 11 vols. by August Reissmann in 1879, and remains most useful, though diffuse

and uneven in quality. A smaller but still informative work of this period is Oskar Paul's 'Handlexikon der Tonkunst' (Leipzig, 1873).

The first edition of Hugo Riemann's 'Musik-Lexikon' was published in 1882. Its subtitle, 'Theorie und Geschichte der Musik', outlines the new principle, but gives no hint of the unprecedented range of knowledge, presented with great accuracy, liberal quotation of sources, and fortified by the advice of experts. By 1916 this dictionary had entered the eighth edition that was issued under Riemann's own editorship: the ninth (1918), tenth (1922) and eleventh (1929) were all edited by Alfred Einstein. In the last of these its size had expanded from the 1036 pages of 1882 to 2 vols. of over 1080 pages each. 'Riemann' also appears in three English editions, translated by J. S. Shedlock (1893-97, 1902, 1905), in three French editions, translated by J. Humbert (1899, 1913, 1931) and in two Russian editions, translated by Y. D. Engel (1896, 1914). These foreign editions are all important for the additional information relating to the country of translation.

The influence of Riemann extended far beyond actual translations and established a European standard in its own class. Such a work as H. V. Schytte's 'Nordisk Musik-Lexikon' (2 vols., Copenhagen, 1888-92) is largely derived from this source, though containing just enough Scandinavian material to endow the book with a personality of its own. At present the Riemann tradition seems dormant, for the twelfth edition, which began to appear in 1939 under the editorship of J. Müller-Blattau, ceased publication in 1940. Only the third section, ending with the name BRAGA had been reached—an inglorious end to a sequence of editions unsurpassed for a blend of conciseness, range and quality in the whole history of musical lexicography.

So complete was the dominance of Riemann that no really new general dictionary appeared in Germany until 1927 when an 'Illustriertes Musik-Lexikon' was published at Stuttgart under the editorship of Hermann Abert. Its 72 plates constituted an innovation. In 1935 came H. J. Moser's 'Musik-Lexikon' (2 vols., Berlin), another notable feat of compression with good bibliographies. A second edition appeared in 1942. By far the most ambitious post-war project is 'Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopadie der Musik' (Cassel, 1949- ), edited by Friedrich Blume. From the first few parts, which are finely printed with many illustrations and plates, it is clear that the standard of scholarship is very high indeed, the bibliographies elaborate, though the range of information is not so great as that of the 1929 Riemann.

*Italian.*—Only two general dictionaries of music were published in Italy during the 19th



century. The first was Pietro Gianelli's 'Dizionario della musica sacra e profana' (3 vols., Venice, 1801; 3rd ed., 7 vols., 1830); the second, Pietro Lichtenthal's 'Dizionario e bibliografia della musica' (4 vols., Milan, 1826, French translation by D. Mondo, 2 vols., 1839). The bibliography of the latter is still most useful. The most important work of recent years is Andrea Della Corte's & Guido M. Gatti's 'Dizionario di musica' (last ed., Turin, 1944).

*Swedish*.—Pride of place must be given to J. L. Højer's 'Musik-Lexicon; omfattande dan theoretiska och praktiska tonkunsten, biographier öfver fornamste musikförfattare' (Stockholm, 1864, 2 vols., with supp.), a very good compilation for its date. Apart from H. V. Schytte's adaptation of Riemann (1888, 1892) no other general dictionary of note appeared before the 'Allmant Musiklexikon' of Tobias Norlind (Stockholm, 1912-16, 2nd ed., 2 vols., 1927-28). This excellent book is still the primary source of musical information for northern Europe. The most recent work, which promises, when completed, to be more elaborate than any of its predecessors, is Gosta Morin's edition of Sohlman's 'Musiklexikon' (Stockholm, 1948- ).

*Spanish*.—Soon after the mid-19th century a sound tradition of musical lexicography was established by Spanish scholars. C. J. Melcior's 'Diccionario enciclopédico de la música' was issued at Lérida in 1859. On similar lines was cast J. Parada y Barreto's 'Diccionario técnico, histórico y biográfico de la música' (Madrid, 1868). Following the later trend towards illustrated dictionaries, A. A. Torellas and J. Pahissa published a 'Diccionario de la música ilustrado' (2 vols., Barcelona, 1930). In 1948 there began to appear a much more ambitious, though rather uneven work, on the lines of Lavignac's 'Encyclopédie', but arranged alphabetically: 'Diccionario enciclopédico de la música' (Madrid). Vol I comprises terminology, forms and instruments, Vols. II and III biography, bibliography, monographs and instruments. The articles on Spanish and Catalan composers are particularly helpful.

*American*.—The earliest general book of importance is J. W. Moore's 'Complete Encyclopedia of Music' (Boston, 1854). From this modest beginning, a great stride forward was made with the 'Cyclopaedia of Music and Musicians' (3 vols., New York, 1888-90) edited by J. D. Champlin with W. F. Althorp as critical editor. To this finely produced and comprehensive work no serious rival appeared until L. J. de Bekker edited the 'Stokes Encyclopedia of Music and Musicians' (New York, 1908; London ed., 1924, as 'Black's Dictionary of Music and Musicians'). Between 1915 and 1917, Daniel Gregory

Mason edited, for the National Society of Music, 'The Art of Music', an elaborate encyclopedia in 14 vols., with many distinguished contributors.

In 1924 appeared the 'New Encyclopedia of Music and Musicians' (New York, 1924, 2nd ed. 1929), edited by Waldo Selden Pratt, who was also responsible for the excellent American supplement to "Grove" (1920). The 'Macmillan Encyclopedia of Music and Musicians' (New York, 1938) was edited by Albert Wier. This very heavy folio volume of over 2000 pages contains many useful articles such as that on 'Periodicals', but did not reach so high a standard of scholarship as an even more ponderous folio, the 'International Cyclopaedia of Music and Musicians', edited by Oscar Thompson (New York, 1939). By 1944 three English editions had appeared and in 1949 the fifth American edition had been published, running to 2380 pages. Not only are lists of works as up-to-date and extensive as possible, but some of the critical summaries of classical composers are of penetrating excellence. The scope of articles on lesser musicians is very extensive.

The 'Harvard Dictionary of Music' (Cambridge, Mass., 1944; reissued London, 1945 & 1951) was compiled by Willi Apel, who, by excluding biography, reverted to the style of French dictionaries such as that by Michel Brenet. Apel's book is most valuable, with good bibliographies, and illuminates the full range of musical practice and theory with sympathy and penetration, but for a work in English it is too largely a dictionary of German musical terms and unfortunately insists on the new German-American musical terminology.

3. NATIONAL BIOGRAPHICAL DICTIONARIES AND GENERAL ENCYCLOPEDIAS, ETC., CONTAINING MUSICAL ARTICLES.—The literature of almost every European country is rich in works of reference which contain valuable articles on music and musicians. The information in them is often not to be found in specifically musical dictionaries. The following is a selective list, arranged by countries, in chronological order.

*Great Britain*.—'Encyclopaedia Britannica' (1st ed. 1771). The third (1797) and subsequent editions contain musical articles of varying merit. In the 11th ed., 1910-11, the general articles on music were written mainly by D. F. Tovey, and those on instruments by Kathleen Schlesinger. All these were of great value, but have been rudely curtailed or adapted in recent editions. Tovey's theoretical contributions have been reprinted in book form.

Abraham Rees, 'The Cyclopaedia, or Universal Dictionary of Art, Sciences and Literature' (1802-18). The extensive



- musical contributions were written by Burney.
- Sir Sidney Lee and Sir Leslie Stephen, 'The Dictionary of National Biography' (1885-, with supp. vols. to 1940). Many of the musical biographies in the original edition were written by W. Barclay Squire.
- Austria*.—Constantin von Wurzbach, 'Biographisches Lexicon des Kaiserthums Oesterreich' (1750-1850, 1856-91).
- Bohemia*.—G. J. Dlabacz, 'Allgemeines historisches Kunstler Lexikon für Bohmen' (1815).
- Denmark*.—C. F. Bricka, 'Dansk biografisk lexikon' (1933-44).
- J. Salmønsen, 'Konversations-Lexikon' (1915-30).
- France*.—C. F. Du Cange, 'Glossarium ad scriptores mediae et infimae Latinitatis' (1678, with supp. and later eds.).
- D. Diderot & J. R. R. d'Alembert, 'Encyclopédie ou dictionnaire raisonné des sciences, des arts, . . .' (1751-65). With extensive contributions by J.-J. Rousseau.
- 'Encyclopédie méthodique' (1782-1832).
- P. Larousse, 'Dictionnaire du XIX<sup>e</sup> siècle' (1866-90). The musical information in earlier editions is scanty.
- Germany*.—J. H. Zedler, 'Universal Lexikon' (1732-52).
- C. G. Jocher, 'Compendioses Gelehrten-Lexikon' (1750-51).
- R. von Liliencron and F. X. Wegele, 'Allgemeine Deutsche Biographie' (1875-1912).
- Holland*.—P. C. Molhuysen and P. J. Blok, 'Nieuw Nederlandsch biografisch Woordenboek' (1911-37).
- Italy*.—'Enciclopedia italiana' (1929-48). The bibliographies to musical articles are exceptionally good.
- Norway*.—J. B. Halvorsen, 'Norsk-forfattern Lexikon' (1814-80, 1885-1908).
- Russia*.—I. E. Andreyevsky, 'Entsiklopedicheski Slovar' (1890-1906).
- A. A. Polovstov, 'Russkii biograficheskii Slovar' (1896-1913).
- O. V. Schmidt, 'Volshaya sovetskaya entsiklopediya' (1926-47, 2nd ed. 1950-).
- Spain*.—J. Espasa, 'Enciclopedia universal ilustrada' (1908-34).
- Sweden*.—'Svensk Uppslagsbok' (1929-37).
4. BIOGRAPHICAL DICTIONARIES OF MUSICIANS.—(a) General.—*English*.—Apart from some trivial productions, the earliest book of any substance is both anonymous and unashamedly derivative: 'A Dictionary of Musicians, comprising the biographical contents of the works of Gerber, Choron and Fayolle, Count Orloff, Dr. Burney, Sir John Hawkins, etc.' (2 vols., 1824, 2nd ed. 1827), but is still worth consulting. Excepting Joseph Warren's slight 'Biographical Dictionary of Deceased Musicians' (1845, A-GEM only), no other production of this kind appeared for over sixty years until James D. Brown published his 'Biographical Dictionary of Musicians: with a bibliography of English Writings on Music' (Paisley, 1886). The bibliography, though scrappy, contains some little-known or forgotten material. W. H. Cummings's 'Biographical Dictionary of Musicians' (1890, rev. ed. 1934) is slight. David Baptie's 'Musicians of all Times' (1889) was equally superficial and less accurate, though its second edition (1907, ed. W. G. W. Goodworth) marked considerable improvement. Great Britain has still to produce a Gerber.
- French*.—The first biographical work in French, compiled by A. E. Choron and François Fayolle, was entitled 'Dictionnaire historique des musiciens, artistes et amateurs, morts et vivants, qui se sont illustrés en une partie quelconque de la musique et des arts qui y sont relatifs' (2 vols., 1810-11). This liberal scope has some parallel in the voluminous title of Gardeton (*cf.* p. 693, ii), and resulted in a book that is still useful, and has not been wholly superseded by the stupendous labours of F. J. Fétis, whose 'Biographie universelle des musiciens et bibliographie générale de la musique' appeared in 8 vols., between 1835 and 1844 (I-IV, Brussels; V-VIII, Malines). It was reissued in part or in whole several times before the second edition was published, also in 8 vols. (1860-65). A reissue of this (1866-68) preceded the appearance of the supplement (2 vols., 1878-80) compiled by Arthur Pougin.
- It is easy to find fault with Fétis on grounds of bias, excessive self-righteousness and inaccuracy, but these are mostly weaknesses to which any single-handed work of comparable size may be prone. He did not, apparently, take the precaution (generally observed by his modern counterparts) of having his articles scrutinized by "experts", though these were less numerous then than now. Fétis was too apt to guess at dates, and his inferences from uncertain facts were dubious in the extreme. But his range of information was astonishing, and though he shows a lordly disregard for chronological niceties his dictionary remains a thing to marvel at and use with gratitude. Many names are to be found solely in these pages and in those of Pougin's admirable supplement, and though later French lexicographers have re-used Fétis's material, he has had no true successor.
- German*.—The circumstances which led E. L. Gerber to compile his 'Historisch-biographisches Lexikon der Tonkünstler' (2 vols., Leipzig, 1790-92) are fully recorded

in the article on him in this Dictionary (III, 597) Besides amassing much new data, he actually used — according to Riemann — material and corrections collected by J. G. Walther for the possible enlargement of his own work (*cf.* p. 694, 1). Through unremitting industry Gerber procured within a generation still more information, so that his 'Neues historisch-biographisches Lexikon der Tonkünstler' (4 vols., Leipzig, 1812-14) is both a complement and a corrective to his earlier book. Accuracy, wealth of detail as to compositions, dates and publishers make Gerber truly indispensable for his period.

It is scarcely surprising, in view of the all-round excellence of general musical dictionaries published in Germany during the 19th century, that no other purely biographical work was compiled. But by the 1880s the vast labours of Robert Eitner in the field of musical bibliography were beginning to bear fruit, and in 1899 he issued the first volume of his monumental 'Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts'. By 1904 it was completed in 10 vols., and was rounded off by a supplement, 'Miscellanea Musicae Bio-bibliographica' (8 Nos., Leipzig, 1912-14) edited by Hermann Springer, Max Schneider and Werner Wolffheim. This dictionary consists of brief biographical notices, each followed by a list of all the then known works of each composer, both printed (in various editions) and manuscript, together with location symbols for scores of European libraries. In spite of some inaccuracies for entries in languages other than German, and in spite of many dates inevitably corrected by later research, Eitner remains unique. To-day, after nearly half a century's additions to the older musical libraries of Europe, after the upheavals and dispersals caused by two world wars, and after the rapid growth of great collections in America, the need for a revised "Eitner" or for an entirely new world dictionary of musical sources is obvious. But it is a task that can only be undertaken by the international co-ordination of national effort, public and private.<sup>1</sup>

Here may appropriately be mentioned a work which, though scarcely a dictionary, is in a sense complementary to Eitner — the 'Universalhandbuch der Musikliteratur', (34 vols., Vienna, 1904-10). It is a list of editions of musical compositions and books on music current in the trade at the time of compilation by Franz Pazdirek and his brother J. P. Gotthard (Pazdirek). Though lacking in biographical detail, this book provides invaluable data, with opus numbers and details

of many editions, of the output of 19th-century composers, famous and obscure. Of recent German biographical dictionaries Paul Frank's 'Kurzgefasstes Tonkünstler Lexikon' (Ratisbon, 1936) is by far the most comprehensive.

*Italian.*—The outburst of lexicographical fervour that came at the end of the Napoleonic wars found expression in Italy in Giuseppe Bertini's 'Dizionario storico-critico degli scrittori di musica e de' più celebri artisti di tutte le nazioni' (Palermo, 1814-15). Though largely indebted to Choron and Fayolle, this work also contains useful articles on Italian composers. No other substantial book in this class appeared for nearly a century. Enrico Farilli's 'Il piccolo Fétis: dizionario biografico dei musicisti e dei principali fabbricanti di strumenti' (Piacenza, 1907, 2nd ed., 1925) is less wholly derivative than the first part of its title might suggest, and is distinctly useful for the names of instrument makers. One of the outstanding dictionaries of modern times, Carlo Schmidl's 'Dizionario universale dei musicisti' began to appear in parts at Milan in 1937 and was completed by a large supplement in 1938. Though rich in misspellings in the articles on non-Italian composers, it is a truly invaluable book, with a flair for the unusual, and is rounded off by short bibliographies to many articles.

*American.*—Theodore Baker's 'Biographical Dictionary of Musicians' (New York, 1900, 4th ed., 1940, supp. by Nicolas Slonimsky, 1949) remains one of the best works of its kind ever published, completely overshadowing W. J. Baltzell's 'Dictionary of Musicians' (Boston, 1911). The following are some other American compilations which are useful in that they cover a less strictly classical range of musicians than does Baker: César Saerchinger, 'Who's Who in Music, and Musical Gazetteer' (New York, 1918), Dixie Hines & Harry P. Hannaford, 'Who's Who in Music and Drama' (New York, 1914); Anon., 'Who's Who To-day in the Musical World' (New York, 1938).

(b) Particular Countries. — *Britain.* — The earliest work published in England was an anonymous one entitled 'A.B.C. Dario Musico' (Bath, 1780), which is lacking in any critical value but contains some amusing gossip. After over a century appeared James D. Brown's and Stephen S. Stratton's 'British Musical Biography' (Birmingham, 1897), a notable work and still invaluable even if its compilers leaned rather too heavily on the B.M. Catalogues in matters of dates and identifications. It covers musicians born in British colonies as well as in the British Isles. Jeffrey Pulver's 'Biographical Dictionary of Old English Music' (1927) was a pioneer work, and though superseded in some details by later research, is likely to remain indispen-

<sup>1</sup> For a British contribution to this end, see UNION CATALOGUE.

sable through the author's great knowledge of recondite sources. Russell Palmer's 'British Music: an Encyclopaedia of British Musicians' (1947) covers some unfamiliar ground, especially among performers. Of the three editions of 'Who's Who in Music' (1935-37, ed. Sir Landon Ronald; 1950, ed. L. G. Pine), the last is by far the most comprehensive. It contains, besides a wealth of general information, a section on foreign musicians. For Scotland the only book is David Baptie's 'Musical Scotland: being a Dictionary of Scottish Musicians from about 1400 to the Present Day' (Paisley, 1895).

*Belgium.*—An admirable book, though now out of date, is G. J. Grégoir's 'Biographie des artistes musiciens des XVIII<sup>e</sup> et XIX<sup>e</sup> siècles' (Antwerp, 1864). Despite its vague title René Vannes's 'Dictionnaire des musiciens' (Brussels, 1947) refers wholly to Belgium, and has as perhaps its best feature good bibliographies and references.

*Czechoslovakia.*—This country is partly covered by J. Černušák's and V. Helfert's 'Pazdirkův slovník naučný' (Brno, 1937- ), a general dictionary of music of which Vol. II is devoted wholly to biography but only reaches to the letter K.

*France.*—The sole local dictionary is J. J. Barbé's 'Dictionnaire des musiciens de la Moselle' (Metz, 1929).

*Germany and Austria.*—For these countries the number of books is relatively numerous, and though mostly not calling for separate comment, they deserve mention in the form of a list. Their quality is uneven, but they supplement the larger general dictionaries by including composers and performers of local fame. While of secondary musical importance, these names are often of antiquarian interest.

F. J. Lipowsky, 'Baierisches Musiklexikon' (Munich, 1811).

Anon., 'Biographien Salzburgerischer Tonkünstler' (Salzburg, 1845).

K. Kossmaly and — Carlo (pseud. of C. H. Herzel), 'Schlesisches Tonkünstler Lexikon', 4 vols. (Berlin, 1846-47).

K. von Ledebur, 'Tonkünstlerlexikon Berlins' (Berlin, 1860-61).

Carl Stuhl, 'Lubeckisches Tonkünstlerlexikon' (Leipzig, 1887).

W. Neumann, 'Lexikon Baltischer Tonkünstler' (Riga, 1909).

F. Jansa, 'Deutsche Tonkünstler und Musiker in Wort und Bild' (Leipzig, 1911).

E. H. Müller, 'Deutsches Musiker Lexikon' (Dresden, 1929).

T. Stengel and H. Gerigk, 'Lexikon der Juden in deutscher Musik' (Berlin, 1940).

Of these, Müller's work of 1929 is by far the most substantial, though it deals only with musicians alive at that date. The last-named book is a typical product of the Nazi régime.

*Holland.*—An excellent book is J. H. Letzer's 'Muzikaal Nederland', 1850-1910, 2 vols. (Utrecht, 1913).

*Hungary.*—There is no adequate modern work on Hungarian musicians. J. Hagh's 'Magyar zeneszeti lexicon. Encyklopediai kézikönyv' (Budapest, 1879) still holds the field.

*Italy.*—By far the most substantial work is Alberto de Angelis's 'L' Italia musicale d' oggi: dizionario dei musicisti, compositori, direttori d' orchestra' (Rome, 1918, 3rd ed. 1928). It is comprehensive and generally accurate. A book which should perhaps be mentioned here, on the analogy of Pazdirek, is Emil Vogel's 'Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700' (2 vols., Berlin, 1892), of which an enlarged edition, revised by Alfred Einstein, appeared serially in the journal 'Notes' (June 1945-Sept. 1948).

*Poland.*—The standard book still is Albert Sowiński's 'Les Musiciens polonais et slaves, anciens et modernes. Dictionnaire biographique des compositeurs, chanteurs, instrumentistes, luthiers, . . .' (Paris, 1857). This excellent compilation was also published in Polish as 'Słownik muzyków polskich' (Paris, 1874).

*Portugal.*—The earliest dictionary still of use is Joaquim de Vasconcellos's admirable 'Os musicos portugueses' (2 vols., Oporto, 1870). The only more recent work of any value is Ernesto Vieira's 'Diccionario biografico de musicos portugueses' (2 vols., Lisbon, 1900), which is thoroughly reliable and comprehensive.

*Russia.*—There is unfortunately no really detailed dictionary of Russian composers of all periods. A. I. Ilinsky's 'Biografi kompozitorov s IV-XX vye' (Moscow, 1904), is very selective and amateurish. An anonymous 'Illyustrirovannuy slovar' sovremen russkikh muzykal'noykh d'yeyateley' (Moscow, c. 1909) is short, but complements it to some extent by including some uncommon names. There are also two works in English: Alexandra Vodarsky-Shirayev's 'Russian Composers and Musicians' (New York, 1940) and Igor Boelza's 'Handbook of Soviet Musicians' (1943). Both are useful but scarcely authoritative or complete as to lists of works. The Russian edition of Riemann's 'Musik-Lexikon' (cf. Section 2, p. 694, ii) contains valuable biographical articles.

*Spain.*—Of Felipe Pedrell's monumental 'Diccionario biográfico y bibliográfico de músicos y escritores de música españoles, portugueses e hispano-americanos antiguos y modernos' (Barcelona, 1897) it is most regrettable that only Vol. I (A-F) and part of Vol. II (G-GAZ) were ever published. A more specialized book is 'La música a Valencia:

diccionario biográfico e crítico' (Valencia, 1904) by J. Ruiz de Lihory, Baron de Acahali (cf. also Section 5 (a), Chronology.)

*Switzerland*.—Edgar Refardt's 'Musik-Lexikon der Schweiz' (Zurich, 1928) is, in spite of its general title, devoted wholly to biography. It is indispensable, and is indeed a model dictionary. Lists of works are coupled with bibliographies and biographies that take into full account the close musical relation between Switzerland and neighbouring countries.

*America*.—For this continent surprisingly few biographical dictionaries have been published. There is the 'Bio-Bibliographical Index of Musicians in the United States of America from Colonial Times', prepared by the District of Columbia Historical 'Records Survey' (ed. by H. B. Dillard, Washington, 1941), which, as its title implies, is a guide to sources rather than a dictionary in its own right. Clare Reis's 'Composers in America' (New York, 1938, 2nd ed. 1947) has gradually assumed something of the arrangement of a dictionary, and contains useful lists of works. Undoubtedly the American supplement to 'Grove' edited by Waldo S. Pratt (New York, 1920) is the most comprehensive book, but is sadly out of date. Canada is fairly well covered in the 'Dictionnaire biographique des musiciens canadiens' (Quebec, 1922, 2nd ed. 1935) prepared by the Sisters of St. Anne.

#### 5 DICTIONARIES OF SPECIAL SUBJECTS—

(a) Chronology.—The few but generally most useful books in this class must be mentioned here because, though not dictionaries in the verbal sense, they approximate in title and arrangement to such standard works as Haydn's 'Dictionary of Dates'. The earliest of any size devoted to music appears to be Baltasar Sandoni's 'Efemérides de músicos españoles' (Madrid, 1862), which was the forerunner of the same compiler's much larger book 'Diccionario biográfico-bibliográfico de efemérides de músicos españoles' (4 vols., Madrid, 1868–81). Despite a clumsy disposition of the material, both these are packed with information. A French publication of more limited scope is Felix Boisson's 'Dix Années d'éphémérides musicales' (1895), which preceded by one year the first English production of this sort, C. Egerton Lowe's 'Chronological Cyclopaedia of Musicians and Musical Events' (1896). More extensive is Joseph Detheridge's 'Chronology of Musical Composers' (2 vols., Rowley Regis, 1936–37). For originality the palm must be handed to Nicolas Slonimsky for his 'Music since 1900' (New York, 1937, 3rd ed. 1948). This compilation combines a record of events and contemporary comment in an unusual way, without loss of accuracy.

(b) Opera.—Since Leone Allacci's 'Dramaturgia' (Rome, 1666) operatic dictionaries of sundry kinds have been fairly numerous, so that only the most important call for inclusion here, and may be confined to comparatively recent books of the late 19th and 20th centuries. Riemann's 'Opernhandbuch' (Leipzig, 1887–93, incl. 2nd supp.) is still valuable for the exceptional quantity of less notable operas which it mentions, but modern research has shown some of its dates to be faulty. It combines titles and composers in a single order. Smaller books such as Giovanni Paloschi's 'Piccolo dizionario delle opere teatrali' (4th ed., Milan, 1898), and Giuseppe Albinati's 'Piccolo dizionario di opere teatrali, oratori, cantate' (Milan, 1913) are of particular interest for Italy, as is also Carlo Dassori's 'Opere e operisti. Dizionario lirico, 1541–1902' (Genoa, 1903). For France in particular no less than for operatic history in general, the famous work by Félix Clément and Pierre Larousse, 'Dictionnaire lyrique ou histoire des opéras' (1869–81, incl. 4th supp.) set up a new standard of comprehensiveness. A fourth edition (1897, 1905) revised by A. Pougin included a supplement up to 1904. This notable work was matched, at least in range, by John Towers's 'Dictionary Catalogue of Operas and Operettas which have been performed on the Public Stage' (Morganston, 1910).

As complementary to these dictionaries there must be mentioned Oscar G. Sonneck's 'Catalogue of Opera Librettos printed before 1800' contained in the Library of Congress (2 vols., Washington, 1914). When a generation later there appeared Alfred Loewenberg's 'Annals of Opera, 1597–1940' (Cambridge, 1943), it was recognized as a masterly piece of compilation and research. Though not attempting to equal Riemann, Towers or Clément and Larousse in the total of operas included, it far exceeded them or any previous work of operatic reference in wealth of historical and theatrical detail. It stands unrivalled in its chosen field of some 4000 operas. When Loewenberg wrote the preface to his 'Annals' he was barely forty. It was tragic that his sudden death in 1949 prevented the completion of plans for even more comprehensive studies in the sources and bibliography of opera.

(c) Church Music.—The pioneer work of reference was Joseph d'Ortigue's 'Dictionnaire liturgique, historique et théorique de plainchant et musique de l'église' (1854, 2nd ed. 1860), which originally formed Vol. XIX of J. P. Migne's 'Nouvelle Encyclopédie théologique'. Next comes Otto Kornmüller's 'Lexikon der kirchlichen Tonkunst' (Brixen, 1870; 2nd ed., 2 vols., 1891–95). The standard work for the Protestant Church re-

mains S Kummerle's 'Encyclopaedie der evangelischen Kirchenmusik' (4 vols, Gutersloh, 1886-95). For the Roman Church the best and most recent book is Andreas Weissenback's 'Musica sacra' Lexikon der katholischen Kirchenmusik' (Klosterneuburg, 1937), which packs a wealth of facts and names into a small compass. As a companion to all these may be mentioned Bernhard Kothe's 'Musikalisches liturgisches Wörterbuch' (Breslau, 1890).

The merits of John Julian's famous and exhaustive 'Dictionary of Hymnology' (1892, 2nd ed. 1907) are too well known to need exposition here. An unusual work, planned on a considerable scale but never completed, is Kunakos Philoxenes' 'Λεξικὸν τῆς Ἀθηνῆς ἐκκλησιαστικῆς μουσικῆς' (Constantinople, 1868, 1869). Only A-M was actually published. A general theological reference book, which contains some valuable musical information, is the 'Kirchenlexikon' (13 vols., Freiburg i/B., 1847-60, 2nd ed., 12 vols., 1886-1901) of Heinrich J. Wetzer and Benedict Welte. It was translated into French by J. Groscher (1858-65).

(d) Miscellaneous.—On other special aspects of music books which describe themselves, with varying degrees of propriety, as dictionaries or encyclopedias, are far too numerous to be mentioned in detail here. Thus dictionaries of instrument makers and of instruments and catalogues referring to particular types of music (such as Altmann's 'Handbucher') will be found in the bibliographies appended to the relevant articles. One must, however, specify here Curt Sachs's 'Reallexikon der Musikinstrumente' (Berlin, 1913), still unsurpassed in its kind. W. W. Cobbett's 'Cyclopedic Survey of Chamber Music' (2 vols., Oxford, 1929-30) remains valuable if unequal in quality—the lists of works and publishers are sadly out of date and its editor's discursive comments add perhaps more of character than information.

A new and rapidly expanding field is "discography"—the critical, historical and analytical listing of gramophone records. Of a large number of such dictionaries Robert D. Darrell's 'Gramophone Shop Encyclopedia of Recorded Music' (1936) was the first of any importance. On an even higher plane, however, are 'The World's Encyclopedia of Recorded Music' by Francis Clough and Geoffrey Cuming (London, 1951; Supp. 1953) and the 'Record Guide' by Edward Sackville-West and Desmond Shawe-Taylor (London, 1951, in progress).

A curious book in a highly specialized field, Baron Friedrich von Driberg's 'Wörterbuch der griechischen Musik' (Berlin, 1835), deserves mention here as being frequently omitted from bibliographies. Though out of

date and bearing the stamp of a dilettante, it is unique of its kind.

A. H. K.

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**DIDEROT, Denis** (b. Langres, 5 Oct. 1713, d. Paris, 30 July 1784)

French philosopher, author and encyclopaedist. Educated at the Jesuits' College, Langres, and pledged to the church, he entered Paris in his teens and took to letters. Voltaire called him "Pantophile", which was true enough, since almost every subject was touched by his great intellect. His establishment of the famous 'Encyclopédie' (1751-72) is his everlasting monument, but in his many interests he could even take music in his stride. This showed itself in his early 'Mémoires sur différents sujets de mathématiques' (The Hague, 1748) with vignettes by an English artist, Nicholas Blakey. Three of the five memoirs concern music (1) 'Principes généraux d'acoustique', (3) 'Examen d'un principe de mécanique sur la tension des cordes' and (4) 'Projet d'un nouvel orgue'. Fétis, in his ever positive attitude, says that the 'Principes' are discussed with "much simplicity". If that opinion is intended to convey the idea of simpleness it is quite erroneous. Diderot's remarks upon the theories of two great pioneers in acoustics, Euler and Sauveur, are by no means negligible, while his criticism of the hypotheses of the English acoustician Brook Taylor is quite sound, although d'Alembert's excursus on vibrating strings probably gave him the clue. His project for a new organ was one to be adapted to the so-called German organ, or barrel-organ. He conceived the one barrel or cylinder being used for any music, not, as it then was, for only one piece of music. Fétis thought the idea "inexécutable", but it was not. The censor, to whose officious eyes the 'Mémoires' had to be submitted, reported with impudent toleration that they were "treated with much sagacity". Grimm, in his famous 'Correspondance' (1877, I, 202) thought them "extremely curious".

Diderot is next seen in the 'Encyclopédie', where he himself deals with the construction of instruments of music. They contain nothing that is outstanding, although the plates constitute a useful addition to the iconography of the subject. His influence on general aesthetics and on music criticism was more positive. With his friends d'Alembert, d'Holbach and Grimm he took part in the celebrated though trivial *Guerre des Bouffons*, which made some stir from 1753. Adolphe Julien thought that beyond Rousseau and d'Alembert, the opinions of the others in respect of music criticism were often pretty mediocre and generally unsteady. In the sense that they were variable there may be some reason for the complaint. One sees a difference in his

attitude towards the visual (*see* his article on Beauty in the 'Encyclopédie') and the aural art, and Goethe (discussing Diderot's comedy 'Le Neveu de Rameau') saw this inconsistency. Yet mediocrity cannot be justly attributed to Diderot, and proofs can be tabled with his three brochures, 'Arrêt rendu à l'ampithéâtre de l'opéra' (1753), 'Au Petit Prophète de Boehmischbroda, au Grand Prophète Monet' (1753) and 'Les Trois Chapitres, ou La Vision de la nuit du Mardi-Gras au Mercredi des cendres' (1753). These were published anonymously, but we know from Rousseau's own copies that they issued from the hand of Diderot. That he had a hand in others launched by Grimm and Holbach is not unlikely, and Assézat traces the 'Déclaration du public au sujet des contestations qui se sont élevées sur la musique' to him. Diderot was prodigal with his ideas, and all his circle profited abundantly. Grétry avowed it ('Essai sur la musique', I, 225). Others, like Rousseau, were not so frank (Assézat, *op. cit.* XII, 141-42).

Diderot, who was, as we have seen, a capable acoustician, did not claim to be more than an amateur in music *per se* ("point musicien, mais aimant la musique": Clément, 'Cinq Années littéraires'; Letter XXIX). Indeed in his early 'Mémoires' (1748) he distinctly confesses his ignorance of the art, but as the years slipped by he seems to have acquired a fair store, as we seen in Bemetzrieder's 'Leçons de clavecin et principes d'harmonie' (1771). For this work he wrote the preface ("L'Éditeur") and did the verbal editing. The book was, in fact, compiled for his daughter, whom Bemetzrieder taught. The interlocutors in that work are the "Master", the "Pupil" and the "Philosopher" (Diderot), and it can be read in a poor bowdlerized English translation by Giffard Bernard entitled 'Music Made Easy . . .' (1778). Here we see him confessing (*see also* Grimm's 'Correspondance' XI, 367) that he had studied composition under Rameau, Philidor and Blainville, but learned nothing. Likewise had he been through almost all the works on the theory and practice of music, and had still learned nothing. It was not until Bemetzrieder showed him the science of harmony under a fixed system that he was satisfied! It is amazing that this intellectual giant could have been so easily impressed by a voluble fourth-rate German music teacher's 'Leçons'. However, the real joy of this work is not in the lessons, but in the delightful philosophical interludes, all of which bear the deep impress of Diderot himself, in spite of his insistence to the contrary in the preface. Perhaps Diderot's greatest literary work was 'Le Neveu de Rameau', which had its nativity in the 1750s

and was re-written later. Morley produced a version of it that is next to worthless, while the best portions, on music, have been omitted, on the almost unbelievable grounds that no "object seemed to be served by reproducing the technical points of the musical discussion". Yet it is just these passages, some of them redolent of the 'Leçons', that have contributed to give this work a place among his *chefs-d'œuvre*. Comte was probably right when he named Diderot the greatest genius of the 18th century. H. G. F.

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ROSENCRANZ, K., 'Diderot's Leben und Werke' (1866).

WERNER, LEO, 'Diderot als Kunstphilosoph' (Königsberg, 1918).

*See also* Alambert. Bemetzrieder. Bouffons (Guerres des). Boyer (letter on clefs). Euler. Sauveur.

**DIDO AND AENEAS.** Opera in 3 acts, with a prologue, by Purcell. Libretto by Nahum Tate, based on Virgil's 'Aeneid'. Produced London, Josias Priest's Boarding School for Young Gentlewomen, Chelsea, ? Dec. 1689. 1st public perf., London, c. Feb. 1700. 1st modern stage revival, London, Lyceum Theatre (by R.C.M.), 20 Nov 1895 (bicentenary of Purcell's death). 1st stage perf. abroad, New York, Juilliard School of Music, 18 Feb. 1932.

**DIDO AND AENEAS** (Opera). *See* ARNE (1).

**DIDO, KÖNIGIN VON CARTHAGO** (Opera). *See* GRAUPNER.

**DIDON** (Opera). *See* PIGNONI.

**DIDONE** (Opera). *See* CAVALLI.

**DIDONE ABBANDONATA** (Opera). *See* METASTASIO.

**DIDUR, Adam** (b. Wola Sękowa nr. Sanok, 24 Dec. 1874; d. Katowice, 7 Jan. 1946).

Polish bass singer. He received his general as well as musical education at Lwów. In 1892 he began lessons in singing under Walery Wysocki, a distinguished teacher. A wealthy music-lover, greatly interested in Didur's talent and musicality, provided him with money for the continuation of his studies in Italy. For eighteen months Didur was a pupil of Emeric at Milan. It was there that he sang the solo bass part in Beethoven's ninth Symphony under Lamoureux.

Didur's operatic career began in Brazil (Rio de Janeiro) in 1894. Afterwards he sang at the Opera of Cairo and later still for four years at the Teatro alla Scala at Milan. He returned for a few years to his native country, being engaged for opera performances in Warsaw (1899-1903). He then toured again: St. Petersburg, Moscow, London, Madrid and both Americas, remaining



abroad for nearly fifteen years. He sang with Adelina Patti, Melba, Caruso and Battistini at the New York Metropolitan Opera under the direction of Toscanini. His principal parts were Boris Godunov (Mussorgsky), Mephistopheles (Gounod), Wotan (Wagner), Don Basilio (Rossini), Figaro (Mozart), Mefistofele (Boito). He sang in Polish, Italian, French, English, German and Russian.

After his second return to Poland, Didur settled in Warsaw, acting as opera producer and giving lessons in singing. Two months before the second world war he became director of the Opera at Lwów. The outbreak of war cancelled his more ambitious plans and he again moved to Warsaw, teaching and educating the young generation of Polish singers. After the war he moved to Katowice. During a lesson given at the Conservatory he suddenly excused himself, left the class and died in an adjoining room. G. R. H.

**DIÉMER, Louis** (b. Paris, 14 Feb. 1843; d. Paris, 21 Dec. 1919).

French pianist and composer. He studied at the Paris Conservatoire under Marmontel, Bazin and Ambroise Thomas, gaining the first pianoforte prize at the age of thirteen and that for fugue three years afterwards. In 1888 he succeeded Marmontel as professor of one of the higher pianoforte classes at the same institution. At the Paris Exhibition of 1889 he won especial fame in the compositions of the harpsichord masters of the past. A consequence of this was the creation of the Société des Instruments Anciens which, with his help, appeared often in London with great success. He established also a triennial competition for those among the male pianoforte students of the Conservatoire who had obtained the first prize during the previous ten years.

Diémer published a number of compositions, of which the following are the most important: a 'Concertstück', Op. 31, and a Concerto in C minor, Op. 32, for pianoforte and orchestra, a 'Concertstück', Op. 33, for violin and orchestra; besides some interesting chamber works, songs and very numerous pianoforte solos, as well as a collected edition of 'Clavecinistes français'. G. F.

**DIEPENBROCK, Alphons** (b. Amsterdam, 2 Sept. 1862; d. Amsterdam, 5 Apr. 1921).

Dutch composer. His first studies were in classical languages, and after taking the degree of Doctor of Letters at Amsterdam University he obtained a post as teacher of philology at the High School of 's Hertogenbosch. Later he settled in Amsterdam as a private teacher of this subject, but devoted most of his time to musical pursuits. Self-taught in music, he deliberately placed himself under the influence of Wagner and subsequently of his own contemporary, Debussy. At the same time he

studied very deeply the works of Beethoven and Berlioz, and of the Netherlands and Italian composers of the 16th century. His aim in studying these latter was to get a good church style in the works which he intended writing for the Roman Catholic churches of Holland. Later in life he became a great personal friend of Mahler, whose methods of composition also had some influence upon his work. Yet he developed a style entirely his own in which supple polyphony alternates with rich harmony, some of his works being entirely homophonic. In whichever form he wrote, or in the two combined, his great choral numbers are marked by an absolute expression of the words.

This easily placed him at the head of the Dutch school of composition then rising, in which he was associated with Zweers and Wagenaar. His 'Missa in die festo' (polyphonic) for male-voice chorus and organ, his 'Stabat Mater dolorosa' (homophonic) and his 'Te Deum', both the latter for large chorus and orchestra, have served as models for the younger generation of his countrymen and still remain among the greatest monuments of modern Dutch music.

Diepenbrock's most important contribution to European music in general, however, was a series of six songs or arias for solo voice and orchestra. These were entirely new and original both in concept and execution, making what has been described as "symphonic *Lieder*". He was also one of the first in modern times to write vocal solos with chamber combinations.

Most of his orchestral works were written as incidental music to stage plays, of which the outstanding example was that to Sophocles' 'Electra'. In this he not only produced some fine studies in orchestral illustration of the moods of the plays, but also solved in an unusually successful manner the problem of combining the spoken word with orchestral accompaniment.

Diepenbrock has been blamed for an excessive chromaticism, but as this was entirely spontaneous and natural to him, and he had a complete mastery over chromatic tonality, it may be said that it was a strength rather than a weakness.

He wrote a large number of essays on musical subjects, most of which were contributed to the literary periodical 'De Nieuwe Gids', to which he also contributed on other subjects. These were eventually collected in book form shortly after his death under the title 'Ommegangen' ('Conversations').

The following is a list of Diepenbrock's most important compositions:

#### INCIDENTAL MUSIC

Choruses in Vondel's 'Gysbrecht van Amstel', Verhagen's 'Marsyas, of De betooverde Bron'.



Aristophanes' 'The Birds'.  
Goethe's 'Faust'.  
Sophocles' 'Electra'.

## CHORAL WORKS

'Stabat Mater dolorosa' for chorus & orch (1897)  
'Stabat Mater speciosa' for chorus & orch (1897)  
'Missa in die festo' for tenor, men's chorus & organ (1899).  
'Te Deum' for solo 4tet, chorus & orch. (1902).  
Choruses from Horace's 'Carmen saeculare'.

## VOICE AND ORCHESTRA

'Vondels Vaart naar Agrippina' (Thym) for baritone.  
'In grossen Schweigen' (Nietzsche) for baritone.  
'Hymnen an die Nacht' (Novalis), 1 for contralto, 2 for soprano.  
'Lydische Nacht' (Verhagen) for baritone (partly spoken).

## VIOLIN AND PIANOFORTE

'Hymn.'  
Also numerous songs and part songs.

H. A.

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DRESDEN, SEM, 'Het Muziekleven in Nederland sinds 1880' (Amsterdam, 1923).  
REESER, E., 'Alphons Diepenbrock' (Amsterdam, 1936).  
'De muzikale handschriften van Alphons Diepenbrock' (Amsterdam, 1934).  
'Alphons Diepenbrock' (Amsterdam, 1936).  
SANDERS, PAUL, 'Moderne Nederlandsche Componisten' (The Hague, 1930)

**DIEREN, Bernard van** (b. Rotterdam, 27 Dec. 1884; d. London, 24 Apr. 1936).

Dutch composer, critic and author. He was educated with a view to a scientific career, and became assistant in a research laboratory. His youthful artistic interests were chiefly literary, though he was skilled in drawing, musical studies being confined to the violin, which he learnt to play in early youth. Having had little opportunity of hearing good music, he did not begin to compose until he was nearly twenty years of age, when he wrote a series of immature works which have not been preserved. They were followed by a period of serious study in composition as well as in musical history and literature. In 1909 van Dieren settled in London, for some years acting as correspondent to continental newspapers and periodicals, and finding it a hard struggle to make a living and at the same time to find enough leisure to write music. His earliest preserved works date mainly from 1912, which year was spent in study in various German musical centres.

Van Dieren married the Dutch pianist Frieda Kindler, a sister of the cellist Hans Kindler. She loyally shared his difficulties, which were, however, to a certain extent relieved by a small but devoted group of friends in London, who, if they could not help materially, did much to encourage his work, which they admired in defiance of general indifference or adverse criticism; and they continued more than once to organize concerts

of his music. Foremost among them were the critics and composers Philip Heseltine (Peter Warlock) and Cecil Gray, and the singer John Goss.

Among van Dieren's writings were a number of brilliant articles and two books, one on the sculptor Jacob Epstein (1920) and a volume of musical essays, 'Down among the Dead Men' (1935); also an unfinished treatise on Fugue and a sketch for a book on harmony on a polyphonic basis.

The style of van Dieren's earlier works is nearly always distinguished by great polyphonic complexity gained by the independent development of melody. Contrapuntal devices are largely employed in conjunction with a scheme of harmony that is both modern and individual, and, while allowing the composer a wide scope, demands a strictly logical treatment. In the later works the harmonic basis becomes gradually simpler, while the workmanship is concentrated in a still higher degree upon organic unity and balance of form. Emotional values, though by no means absent, are severely restrained and subordinated to technical subtleties that make great demands on the hearer's musicianship. It was therefore not unnatural, though a great vexation to him and a grief to his friends, that his work never became known outside a small circle. It still demands attention, for it represents a unique personality, with defects and difficulties not easy to accept, but worth making the effort to face.

Van Dieren set several languages to music and had a fine taste for the literature of each, but his treatment of words in any of them was somewhat tortuous and unvocal. It is in his instrumental works, particularly the chamber music, that he is most convincing, though even there never easily approachable.

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SORABJI, K. S., 'Bernard van Dieren', in 'Mi contra Fa' (London, n.d.).

## CATALOGUE OF WORKS

## OPERA

- Op.  
14. 'The Tailor', opera buffa in 3 acts with chamber orch. (libretto by Robert Nichols).

## CHORAL WORKS

2. 'Balsazar' (Heine) for chorus & orch.  
10. 3 Unaccompanied Choruses  
1. Ave Maria (4 parts).  
2. Ave Maria (3 parts).  
3. Deus meus (4 parts).  
11. Symphony for orch. with 5 solo voices & chorus (words by Chinese poets).  
15. 'Les Propos des buveurs' for chorus & orch. (on Rabelais's 'Gargantua', chap. v).

## ORCHESTRAL WORKS

1. 'Elegy' with cello obbligato.  
3. 'Beatrice Cenci', epilogue to Shelley's 'The Cenci'.  
9. Overture for chamber orch. (16 insts.).  
13. Serenade for small orch.

Op

19. Symphony in 3 movements (unfinished)

1. Ciacona.
  2. Sarabande
  3. Gaillarde
- Overture 'Anjou'

## VOICE AND ORCHESTRA

12. 'Diaphonia' on 3 Shakespeare sonnets for baritone & chamber orch
21. 'Fayre eies' (Edmund Spenser) for baritone & chamber orch

## CHAMBER MUSIC

- 6 String Quartet No. 1
- 18 String Quartet No. 2.
20. String Quartet No. 3.
22. String Quartet No. 4, for 2 vns., viola & double bass.
24. String Quartet No. 5.
- String Quartet No. 6

## VOCAL CHAMBER MUSIC

16. 2 Songs for baritone & stg. 4tet
1. Song from Shelley's 'The Cenci'.
  2. Our Three Ladies of Sorrow (De Quincey).
17. 2 Poems for recitation with stg. 4tet
1. Recueillement (Baudelaire).
  2. Ballade pour prier Notre Dame (Villon)
- 'Marginalia to "Murder as One of the Fine Arts"' (De Quincey) for baritone, male-voice 4tet & pf
- Extract from Metastasio's 'Zenobia' for voice & 8 insts.

## SOLO VIOLIN

- 5 Sonata
- 3 Studies

## VIOLIN AND PIANOFORTE

- Sonata.

## PIANOFORTE MUSIC

44. 5 Sketches.
46. Toccata.
70. 3 Studies.
76. 'Praeludium'
- 12 Variations on an Original Theme.
- 20 Netherlandish Melodies

## SONGS

80. 15 Songs (Heine & Goethe).
86. 6 Songs (Verlaine, Charles d'Orléans, Ronsard & Boileau).
23. 6 Songs (Victor Hugo).
- 12 English Songs (Shakespeare, Nashe, Beddoes, Keats, etc.).
- 8 Songs (Walter Savage Landor)
- 3 Songs (James Joyce).
- 7 Songs (Heine).
- 'La Maison du bonheur' (Villiers de l'Isle-Adam).
- 'Mädchenlied' (Otto Julius Bierbaum)
- 'Schon Rohtraut' (Eduard Morike).
- 'A Prayer' (James Joyce) (contributed to 'The Joyce Book').

E. B.

See also ApIvor (ded). Heseltine (P., friendship). Kindler (H., brother-in-law).

**DIES, Albert (Christoph)** (b. Hanover, 1755; d. Vienna, 28 Dec. 1822).

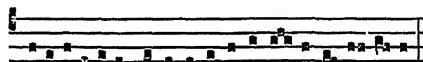
German author. He wrote biographical notes on Haydn from the composer's own communications, entitled 'Biographische Nachrichten von Joseph Haydn', published in 1810, with portrait and musical examples.

E. v. d. s.

**DIES IRAE.** The sequence sung in masses for the dead in the Roman Catholic church. The truth of the tradition which ascribes the poetry to Thomas de Celano, the friend, disciple and biographer of St. Francis of Assisi, seems to be established beyond all controversy. It is not properly a liturgical

sequence in form, but a poem to which a tune has been adapted. It is not known when it first became so used, and many years seem to have elapsed before its use became general. It is very rarely found in early manuscript missals, either in England, France or Germany, and is wanting in many dating as late as the close of the 15th century or the beginning of the 16th. It is doubtful, indeed, whether its use was recognized in all countries, until its insertion in the Tridentine 'Missale Romanum' rendered it a matter of obligation.

The old ecclesiastical melody is a remarkably fine one, in modes I and II (mixed Dorian), ranging throughout the entire extent of the octave to the final. No record of its origin, or authorship, has been preserved; but we can scarcely doubt that, if not composed by Thomas de Celano himself, it was adapted to his verses at the time of their completion. The melody is not proper sequence melody; its structure is essentially different, since it extends only over part of the prose and is then repeated with a certain difference for the closing lines.<sup>2</sup> The idea of it is evidently taken from the verse of the respond 'Libera me Domine' used in the office of the dead, which runs thus:



Dies illa, dies irae, ca-la-mi-ta-tis et mi-ser-i-ae.

The polyphonic masters have generally in their Requiem masses left the "Dies irae" to be sung simply to its plainsong melody. It is employed, however, as the basis of the composition in not a few masses by composers of somewhat lower rank, as, for instance, in a 'Missa pro defunctis', for 4 voices, by Giovanni Matteo Asola (Venice, 1586), in one for 8 voices by Orazio Vecchi (Antwerp, 1612), in one for 4 voices by Francesco Anerio and in one for 4 voices by Pitoni.

With modern composers the "Dies irae" has always been a popular subject, and more than one great master has adapted its verses to music of a broadly imaginative, if not a distinctly dramatic character. Among the most important settings of this class we may enumerate those by Colonna and Bassani, copies of which are to be found in the library of the R.C.M.; that in Mozart's Requiem; the two great settings by Cherubini, the first in his Requiem in C minor and the second in that in D minor; the extraordinarily realistic settings in the Requiems of Berlioz, Verdi and Bruneau; a not very interesting setting in Gounod's 'Mors et vita'.

W. S. R. &amp; W. H. F.

<sup>1</sup> For further information as to the poem and its translations see Julian's 'Dictionary of Hymnology'.

<sup>2</sup> See SEQUENCE.

The opening notes of the plainsong theme have been frequently quoted in various musical works, in some way associated with the idea of death, by a number of 19th- and 20th-century composers, as for instance by Berlioz ('Fantastic Symphony'), Liszt ('Totentanz' for pianoforte and orchestra, 'Dante' Symphony), Tchaikovsky (theme and variations in Suite No. 3 for orchestra), Mussorgsky ('Trepak' in 'Songs and Dances of Death'), Saint-Saëns ('Danse macabre' for orchestra), Rakhmaninov (symphonic poem 'The Island of the Dead' and 'Rhapsody on a Theme by Paganini' for pianoforte and orchestra), Miaskovsky (symphony), Schelling ('Victory Ball' for orchestra), Bantock (witches' dance in incidental music for 'Macbeth'), Vaughan Williams ('Five Tudor Portraits' for chorus & orch. [funeral march of Philip the Sparrow]), Sorabji (pianoforte Sonata), etc.

E. B.

Bibl.—GREGORY, ROBIN, 'Dies Irae' (M. & L., XXXIV, 1953, p. 133).

**DIESIS.** See GREEK MUSIC (ANCIENT).

## INTERVALS.

**DIETER, Christian Ludwig** (b. Ludwigsburg, 13 June 1757; d. Stuttgart, 1822).

German composer. He studied at the Karlschule (the military academy founded by Charles Eugene, Duke of Württemberg) until 1781 and subsequently entered the duke's service as court musician, playing the violin in the Stuttgart orchestra. He remained there all his life. For the Stuttgart theatre he wrote about a dozen *Singspiele*, among them a setting of Bretzner's 'Belmont und Constanze', first produced at Stuttgart on 27 Aug. 1784 and so successful there as to bar the way to Mozart's 'Entführung' for more than ten years.<sup>1</sup> The autograph score of Dieter's opera is preserved at Schwerin, and some others of his *Singspiele* are extant at Stuttgart, Darmstadt and elsewhere.

With Poli, Gauss and Zumsteeg, Dieter collaborated in an Italian allegorical opera, 'Le feste della Tessaglia' (Stuttgart, 1782), and he also wrote a ballet, 'Inez de Castro'. Besides his works for the stage, the last of which was a setting of Kotzebue's 'Des Teufels Lustschloss' (Stuttgart, 1804), Dieter wrote a number of concertos for various wind instruments, also sonatas for solo violin, for 2 bassoons, for flute and violin, and other combinations, most of which remained in manuscript; some, however (Opp. 21-26), mostly flute pieces, were published by Breitkopf & Hartel early in the 19th century (reviewed in A.M.Z.; an incomplete copy of Op. 26 in B.M.).

A. I.

<sup>1</sup> First given at Stuttgart on 19 Sept. 1795, long after it had been performed on all other German stages.

<sup>2</sup> Composed by Schubert in 1813-14.

**DIETGER.** See THEOGERUS OF METZ.

**DIETRICH, Albert (Hermann)** (b. Golln. Meissen, 28 Aug. 1829; d. Berlin, 20 Nov. 1908).

German conductor and composer. He was educated at the "Gymnasium" at Dresden from 1842 onwards and in 1847 he went to the University of Leipzig, having previously studied music with Julius Otto. At Leipzig his musical tuition in 1847-51 was in the hands of Rietz, Hauptmann and Moscheles.

From 1851 he had the advantage of studying under Schumann at Düsseldorf until 1854. In the autumn of 1853 an incident occurred which brought Dietrich into collaboration with his master and Johannes Brahms. Joachim was coming to Düsseldorf to play at a concert on 27 Oct. and Schumann formed the plan of writing a joint violin Sonata with the other two, by way of greeting. Dietrich's share was the opening *allegro* in A minor. In 1854 his first Symphony was given at Leipzig, and a year later he was appointed conductor of the subscription concerts at Bonn, becoming town *Musikdirector* in 1859. In 1861 he became *Hofkapellmeister* at Oldenburg. On his frequent visits to Leipzig, Cologne and elsewhere he proved himself an excellent conductor and a serious musician. He retired in 1890 and settled in Berlin. He became a member of the Royal Academy of Arts there and in 1899 was given the title of Royal Professor. Among his works may be mentioned

- 'Robin Hood', opera in 3 acts, produced Frankfurt 9/M., 1879.
- 'Morgenhymnen' for chorus & orch.
- 'Rheingymnen' for chorus & orch.
- 'Altchristlicher Bittgesang' for chorus & orch.
- Symphony, D m., Op. 20.
- Concert overture, 'Normannenfahrt'.
- 'Concertstück' for horn, Op. 27.
- Horn Concerto, Op. 29.
- Violin Concerto, Op. 30.
- Cello Concerto, Op. 32.
- Trio for vn., cello & pf., Op. 9.
- Pf. Pieces, Op. 2.
- Sonata for pf. duet.
- Songs, Op. 10.

Dietrich wrote incidental music for Shakespeare's 'Cymbeline', some of which was played in London in Henry Irving's Lyceum revival in 1896. In 1899 he published an interesting series of 'Erinnerungen an J. Brahms'.

J. A. F.-M., adds.

**DIETRICH, Sixt(us)** (b. Augsburg, c. 1491; d. St. Gall, 21 Oct. 1548).

German composer. He was at Freiburg University and went in 1517 to Strasbourg, becoming a schoolmaster at Constance in 1518. About 1535 he seems to have inherited some money and to have renewed his own studies in music and other things, entering the University of Wittenberg in 1540. He returned to Constance, leaving it at the time of the attack of the Emperor Charles V, and

dying two months afterwards. He published 'Epicédion Thomae Sporeri' in 5 parts (1534); a first book of Magnificats (1535); 36 Antiphons (Wittenberg, 1541), and 'Novum opus musicum' (Wittenberg, 1545). Five of his compositions are in the 'Dodecachordon' of Glareanus E. v. d. s.

Bibl.—ZENCK, HERMANN, 'Sixtus Dietrich: ein Beitrag zur Musik und Musikanschauung im Zeitalter der Reformation' (Leipzig, 1928)

**Dietrichson, L.** See Soderman ('Karl Folkunge' incid m.).

**DIETSCH, Pierre (Louis Philippe)** (b. Dijon, 17 Mar. 1808, d. Paris, 20 Feb. 1865)

French organist, conductor and composer. He was educated by Choron and at the Paris Conservatoire, was *maître de chapelle* at the church of Saint-Eustache and in 1860 became chief conductor of the Opéra. He was dismissed by Perrin, the director, in 1863. He became organist of the Madeleine, wrote much church music and organ works (the popular 'Ave Maria', falsely attributed to Arcadelt, is said to have been by him), and acquired an unenviable notoriety in connection with the purchase of Wagner's 'Flying Dutchman' scenario, at a time when Wagner was in straitened circumstances in Paris. Dietsch's composition of the French libretto based on this, by Paul Foucher and Bénédicte Henri Révol, 'Le Vaisseau-fantôme', was produced at the Opéra on 9 Nov. 1842. Dietsch was again connected with Wagner in 1861, when it fell to his lot to conduct the disastrous production of 'Tannhäuser' at the Opéra.

J. A. F.-M., adds.

**DIETZ, Christian** (b. Emmerich o/Rh., c. 1801; d. ?).

German instrument maker. He learned his craft from his father, Johann Christian Dietz and, like him, became an inventor and maker of musical instruments. In 1819 he executed and exhibited one of his father's Clavichords at the Louvre in Paris, as described in the pamphlet 'Description du clavichord, inventé par M. Dietz et exécuté par M. Dietz fils' (Paris, 1821). The younger Dietz was himself responsible for the Polyplecton and the Phys-harmonica, and had a considerable reputation in France as a maker of upright pianofortes.

J. M. (ii).

**DIETZ, Johann Christian** (b. Darmstadt, P., d. Holland, c. 1845).

German maker and inventor of musical instruments, father of the preceding. He first established himself at Emmerich on the Rhine, but having in 1805 invented an instrument which he called Melodeon, he journeyed in the next year through Westphalia and Holland to exhibit it. This was not the instrument which bears this name to-day, but a kind of small pianoforte about 4 ft. long and 2 ft. high. He then founded an instrument factory in Holland, but later settled in Paris where

he invented the Clavichord (a harp with a mechanical action for plucking the strings)<sup>1</sup> and later (1812) the Trochleon. About 1820 Dietz went to Brussels and set up a factory to make hydraulic machines and steam engines.

J. M. (ii).

**DIEU ET LA BAYADÈRE, LE** (Opera).

See AUBER.

**Dieulafoy, Jane.** See Saint-Saëns ('Parysatis', incid m.).

**Dieulafoy, Michel.** See Boieldieu ('Baiser et la quittance', lib.). Dalayrac ('Héros en voyage', lib.). Isouard ('Baiser et la quittance', lib.). Méhul (do.). Spontini (4 libs.).

**DIEUPART, Charles** (b. ?; d. ? London, c. 1740).

French violinist, harpsichordist and composer. He settled in England about 1700 and made his mark in London as a fine performer. He is first mentioned as the composer of the instrumental music for Motteux's interlude 'Britain's Happiness', performed at Drury Lane Theatre on 22 Feb. 1704.<sup>2</sup> There is no foundation for the oft-repeated statement that he was part-composer of Clayton's 'Arsinoë' (1705)<sup>3</sup>; but once more he collaborated with Motteux in one of the first operas produced at the Queen's Theatre, Haymarket, 'Love's Triumph' (26 Feb. 1708), translated from Cardinal Ottoboni's 'La pastorella'. The original music was by Scarlatti and others, and Dieupart adapted it to the English words; "it will owe not a little to Mr. Dieupart, for his share in the contrivance of the entertainments and his supplying what recitative and other music was necessary" (Motteux's preface). In 'The Spectator' of 26 Dec. 1711 and 18 Jan. 1712 (Nos. 258 and 278) there appeared letters signed by Clayton, Haym and Dieupart advertising their joint entertainments of music at York Buildings; they consisted of Clayton's 'Passion of Sappho' and 'Feast of Alexander'<sup>4</sup> and proved a failure, and Dieupart subsequently seems to have devoted himself chiefly to teaching the harpsichord and violin. He was noted as a fine performer of Corelli's violin solos. Towards the end of his life he wrote some songs for revivals of Southerne's 'Oroonoko' (1735) and Etheredges' 'The Man of Mode'.

A. L.

Dieupart's only extant major instrumental work was published by Roger of Amsterdam (n.d.).<sup>5</sup>

<sup>1</sup> See HARP.

<sup>2</sup> The vocal music was by Weldon, a rival setting by Leveridge was given at the Lincoln's Inn Fields Theatre a fortnight later.

<sup>3</sup> In the first 'Spectator' letter it is merely said that Haym and Dieupart, "according to their several opportunities promoted the introduction of 'Arsinoë'".

<sup>4</sup> See CLAYTON. The titles of the entertainments are not mentioned in 'The Spectator'.

<sup>5</sup> A copy is in the library at Wolfenbüttel. In Roger's Catalogue a second work by Dieupart is mentioned, 'Six Suites à un dessus & basse', of which no copy seems to be known.

Six Suites de clavessin, divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux, et gigue, composées et mises en concert pour un violon et flûte, avec une basse de viole et un archilut.

A reprint of a portion of the suites was published by Walsh in London as 'Select Lessons for the Harpsichord or Spinnet'. In Dannreuther's 'Musical Ornamentation', Part i, it is clearly proved that Dieupart's suites were well known to Bach, who based the prelude of his first English Suite, in A major, on the gigue from Dieupart's first Suite in the same key. In a lecture at the Royal Institution, 30 Apr. 1892, Husk suggested that the name 'Suites anglaises' may have been a term in use in Bach's family for the suites which Bach had based upon the works of a composer whose vogue was greatest in England.

W. H. H.

BBL.—PIRRO, ANDRÉ, 'Les Clavecinistes' ('Musiciens célèbres' series) (Paris, 1925).

**DIÈZE** (Fr., from Gr. *diēōs*). The French name for the sharp, the sign ♯. The derivation is inaccurate, the original *diēsis* having been a quarter-tone.

**DIFERENCIA** (Spa. = division, variation). See ORNAMENTS, D.

**DIFERENCIAS** (Spa., lit. differences). An old Spanish term for variations or, more strictly, divisions.

**DIFFERENCE TONES.** See ACOUSTICS.

Digby, John. See ORR (C. W., song).

**DIGITORIUM.** An apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Marks, to be of great service to all who require flexible and well-trained fingers.

It consisted of a small box about six inches square, provided with five keys<sup>1</sup>, fitted with strongly resisting springs, upon which keys five-finger exercises are to be practised. In addition, there are attached to the sides of the box certain appliances for stretching the fingers and a support for the wrist.

The question of finger gymnastics received very full consideration from E. Ward Jackson in a work entitled 'Gymnastics for the Fingers and Wrist' (London, 1874), in which he quoted opinions in favour of his system of exercises not only from musicians but from very eminent surgeons.

F. T.

**DIGNUM, Charles** (b. London [Rotherhithe], c. 1765; d. London, 29 Mar. 1827).

English tenor singer and composer of Irish descent. He was the son of a master-tailor, an Irish Roman Catholic, who placed him when a boy in the choir of the Sardinian ambassador's chapel in Duke Street, Lincoln's

Inn Fields, where his fine voice attracted the attention of Samuel Webbe, then organist there, who undertook to instruct him. He wished to be sent to Douai to be educated for the priesthood, but eventually decided on adopting the profession of music and articulated himself to Thomas Linley for seven years.

In 1784 Dignum made his first appearance at Drury Lane Theatre as Young Meadows in 'Love in a Village', and, although his figure was somewhat unsuited to the part, the beauty of his voice and his judicious singing secured him a favourable reception. He next appeared as the hero in Michael Arne's 'Clymon' and fully established himself in public favour. In 1787, on the removal of Charles Bannister to the Royalty Theatre, Dignum succeeded to a cast of characters better suited to his person and voice. In 1790 he gained much credit by his performance of Crop the miller, in Storace's 'No Song No Supper', of which he was the original representative. After singing at the theatres, at Vauxhall Gardens and at concerts for several years, he retired in easy circumstances. Dignum composed several ballads. He published in 1810 a volume of songs, duets and glees, composed and adapted by himself, to which an engraved portrait of him is prefixed.

W. H. H.

**DIKENMANN-BALMER, Lucie** (b. Berne, 21 Oct. 1902).

Swiss musicologist. Having been trained as a pianist at Chur and Hamburg, she studied musicology at Berne University under Ernst Kurth, as well as history and German literature. In 1933 she took the Ph.D. degree and in 1936 she was appointed lecturer in music by the same University, advancing in 1947 to the post of Professor Extraordinary. Apart from her activities at the University she is much in demand as a teacher of music, and she may be regarded as the chief representative of the musical conceptions of Ernst Kurth since his death in 1946. She published (under her maiden name of Lucie Balmer) 'Tonsystem und Kirchentone bei Joh. Tinctoris' (Berne, 1935) and 'Orlando di Lassos Motetten' (Berne, 1938), and (under her married name) 'Beethovens Missa Solemnis' (Zurich, 1952).

K. V. F.

**Dilke.** See ECCLES (2, m. for 2 plays). Finger ('City Lady', act-tunes).

**DIMA, Gheorge** (b. Braşov, 10 Oct. 1847; d. Cluj, 4 June 1925).

Rumanian conductor and composer. He studied at Carlsruhe, Vienna, Graz and Leipzig, Reinecke and Jadassohn being among his masters at the last place. On returning home to Rumania he became choral conductor at Braşov and Sibiu, where he did much to use choral singing for national and cultural purposes and at the same time gained great experience in vocal composition. He was also

<sup>1</sup> Digitoriums were occasionally made of greater compass, with black and white keys, the ordinary digitorium having only white keys.

choirmaster of the Church of St. Nicholas in his birthplace and of Sibiu Cathedral. Moreover he taught music in both towns and made a considerable reputation. Many of his works were left unfinished at his death, but a collected edition was undertaken by the Rumanian Ministry of Education.

Dima's works include an oratorio, 'The Mother of Stephen the Great'; a 'Salvum fac regem' for chorus and orchestra, liturgies and other church music; cantatas for chorus and orchestra, numerous songs, etc.

E. B.


#### DIMINISHED INTERVALS. See INTERVALS.

**DIMINISHED SEVENTH.** The chord of the diminished seventh is a chord of three superimposed minor thirds which, in the 18th century, acquired a reputation as a discord with a strongly pathetic or dramatic effect, according to context. It still retains that effect for us in some 19th-century music if it is sparingly used and sounds striking in the harmonic idiom of the period; but it became stale in the course of that century, not only because later composers abused its sensational nature, but also because as a harmonic device it represents a line of least resistance, for it is the easiest of all chords from which to modulate on account of its indefinite tonality and the fact that it contains four notes belonging to widely separated keys. Samuel Butler said it was a kind of musical Clapham Junction, from which it was possible to get to any destination in the shortest possible time; but while short cuts have their advantage in travel, they soon cease to be interesting in composition, and composers learnt to avoid modulating from diminished sevenths. Verdi, for example, said that they were a pitfall for any dramatic composer because they made things too easy for him.

At the time of Weber's 'Freischütz' (1821) chords of the diminished seventh, used for their own sake rather than as modulatory pivots, were still legitimately telling, and he used them abundantly in the wolves' glen scene for a variety of ghostly and horrific effects. But they can be seen to begin wearing out in the hands of weaker followers of his such as Marschner ('The Vampire'), and Dvořák in the second act of 'The Devil and Kate' (in hell) grossly overdoes their use. Even Weber seems to have felt that he ought to do something to disguise them to the score-reader's eye (they cannot be disguised to the ear and are in fact the most easily recognized of all discords). The visual disguise is easy because the constituent notes can all be written enharmonically in different ways: the minor thirds C, E $\flat$ , G $\flat$ , B $\flat\flat$ , for instance, can be written as C, D $\sharp$ , F $\sharp$ , A, or C E $\flat$ , F $\sharp$ , A, or C, D $\sharp$ , G $\flat$ , A, with some of the intervals becoming

augmented seconds or diminished fourths in appearance, though the more they change the more they remain the same thing.

E. B.

**DIMINUENDO** (Ital. = diminishing, decreasing). A direction to lessen the intensity of tone in a musical passage, phrase or note. The sense of the word is precisely the same as that of *decrescendo*, but, being positive instead of negative, it is preferable. Abbreviations used for it are *dim.* or *dimn.*, and it can also be expressed by the "hairpin" sign .

E. B.

See also Expression (5).

**DIMINUTION.** (1) In counterpoint diminution is the repetition of a subject or figure in notes of smaller value than those of its original statement, e.g.:



It is a device almost confined to music of a contrapuntal character, such as fugues and canons, and is not of as frequent occurrence as augmentation, which is its converse. There is an example in Handel's chorus "Let all the angels of God" in 'Messiah'; in Bach's well-known Fugue in E major, No. 33 in the 'Well-tempered Clavier'; in the overture to Wagner's 'Meistersinger'; and (used in a very similar way) in Elgar's 'Cockaigne' overture.

In the final scene of Saint-Saëns's 'Samson et Dalila', where Delilah mocks the blinded Samson, the device of diminution seems to convey a suggestion of derision. C. H. H. P.

(2) For the use of the term in connection with the time signatures  $\textcircled{1}$ ,  $\textcircled{2}$ , etc., see NOTATION.

(3) The French term, which is the equivalent of the English "division", for an embellishment left to the discretion of the executant, who is expected to replace the written notes by others of less value. Thus:



Quantz gives examples of divisions in the Italian style, but none in the French style, and remarks that "the pieces in the French manner are for the most part characterized and composed with appoggiaturas and ornaments in such a way that hardly anything else can be added to the text".

E. B. (ii), adds. R. D.

See also Cornett (mus. ex.). Division. Ornamentation. Ornaments, D.

**DIMINUTIONS** (Fr.). See GOÛT DU CHANT.

**DIMITRIJ** (Opera). See DVOŘÁK.

**DIMMLER, Franz Anton** (b. Mannheim, 14 Oct. 1753, d. Munich, c. 1819).

German composer. He was a pupil of Vogler and of the horn player Joseph Ziwni, and in 1767 he joined his teacher (and two other brothers Ziwni) as horn player in the famous Mannheim orchestra. After 1778, at Munich, he changed to double bass. Dimmler wrote some operettas for the Munich theatre, 'Der Guckkasten' (1797), 'Der Schatzgraber' (1798; score extant at the Paris Conservatoire) and according to Lipovsky also 'Die Zobeljäger', incidental music for a play 'Ritterliebe' (1796) and a great many ballets. Of his instrumental music six string trios were published at Munich; a thematic catalogue of these and of two string quartets will be found in D.T.B., XVI, 2 (1915).

A. L.

**Dimond, W.** See Abu Hassan (Weber). Cooke (T. S., 'Hunter of the Alps', overture).

**D'INDY, Vincent.** See INDY, VINCENT D'.

**DING SHILIN.** See CHINESE MUSIC (MODERN).

**DINORAH** (Opera, Meyerbeer). See PAR-DON DE PLOERMEL.

**Diodati, Giuseppe Maria.** See Cimarosa (6 lbs.).

**DIOMEDES(,) CATO** (b. Venice, c. 1570; d. ?).

Italian lutenist and composer. It is still uncertain whether Diomedes or Cato was his surname. He went to Poland about 1589 or 1590, engaged as lutenist to the court of Stanislaw Kostka, grand treasurer of northern Poland, who fully recognized and appreciated his unusual skill and talent, and in his will, drawn up in 1601, bequeathed his lutenist a sum of 1000 zlotys (10,000 according to some authorities). This was an enormous amount of money when compared with the annual income of 300 zlotys granted to Diomedes, after Kostka's death, by the lutenist's new master King Sigismond III.

As far as Polish music is concerned the most important of Diomedes's compositions are the 8 Polish dances of a martial character. ('8 Choreae Polonicae'). All of them begin with an anacrusis and in that respect resemble the gavotte. They have no saltarello division and are written in common time, not changing to triple time in the second part. Besides he wrote religious songs set to words by Father S. Grochowski which were published at Cracow in 1606. He died some time after 1615.

Compositions by Diomedes appeared in the following publications:

- J. Rudenius, 'Flores musicae' (1600), one galliard.
- I. B. Besard, 'Thesaurus harmonicus' (1603), 4 preludes, 6 fantasies, 2 madrigals (transcribed), 3 galliards, 8 choreae polonicae.
- R. Dowland, 'Varieties of Lute-lessons' (1610), 1 fantasy.
- J. van den Hove, 'Delitiae musicae' (1612), 3 galliards.
- G. L. Fuhrmann, 'Testudo Gallo-Germanica' (1615), 1 prelude and 2 passamezzi.

Besides the published works, manuscripts of Diomedes are to be found at the B.M., London; Ch. Ch., Oxford; State Lib., Dresden; Munic. Lib., Leipzig, and at the Academy of Music, Stockholm. Some of his compositions were reprinted by Chilesotti (1886), Opieński (1911) and Jachimecki (1911); the religious songs by Surzyński and Reiss.

C. R. H.

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OPIEŃSKI, H., 'The Ancient Polish Dances' (Pol. M.Q., 1911).

REISS, J. W., 'Asprillo Pacelli — Diomedes Cato' (Cracow, 1909)

SIMON, A., 'Polnische Elemente in der deutschen Musik' (Zurich, 1916).

SURZYŃSKI, J., 'Sacred Music' (Warsaw, 1910).

**DIONIGI, Luigi** (b. Poli, ?; d. ?).

Italian 17th-century theorist. He lived at Parma and wrote a treatise on the *cantus firmus*, 'Li primi tuoni ovvero introduzione nel canto fermo', published in 1648; another, enlarged edition appeared in 1667.

E. v. d. s.

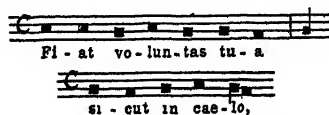
**DIPLOMAS IN MUSIC.** See DEGREES.

**DIPPEL, Johann Andreas** (b. Cassel, 30 Nov. 1866; d. Hollywood, California, 12 May 1932).

German singer. He made his début at the Bremen Municipal Theatre in 1887. In 1890 he sang at the Metropolitan Opera House in New York, and for five years he was a member of the company of the Imperial Opera in Vienna. In 1908 he became joint manager of the Metropolitan Opera House with Giulio Gatti-Casazza, a post he held for two years. He was manager of the Chicago Opera from 1910 to 1913.

R. A.

**DIRECT** (Lat. *tractulus*; Fr. *guidon*; Ital. *guida*). A mark or sign, also called guide, to be found in plainsong at the end of a stave to indicate the note with which the next stave begins:



It was also in use in staff notation up to the 19th century, at the end of a page, or even of a line, to warn the performer of the note or notes at the beginning of the next page or line, like the catchword at the foot of a page. Here it indicates that the first note of the next line will be G:



G., adds.

**DIRECT MOTION.** See SIMILAR MOTION.



**DIRGE.** A vocal piece sung at a burial or, more rarely, on some memorial occasion. The word derives from the Latin *Dirige Domine*, the opening words of an antiphon from the Office for the Dead.

**DIRUTA, Agostino** (b. Perugia, ?; d. ?).

Italian 16th-17th-century composer. He belonged to the Order of St. Augustine. From the title-page of his first work, published 1617, we gather that he was a nephew of Girolamo Diruta and a pupil of his. The reference to "D. Stephani Venetiarum organistae" might mean either that he, or that Girolamo, was the organist in question. If Girolamo, it would be before 1593, when he left Venice. In the dedication of his 'Messe concertate' (1622) Agostino says that he has been *maestro di cappella* and organist at Asolo for two years (1620-22). He was organist and *maestro di cappella* of Sant' Agostino in Rome from 1630 to 1647.

List of works (taken from Parisini's 'Catalogo della Biblioteca del Liceo musicale di Bologna', 11.66, etc.):

1. 'Sacrae Cantiones 1, 2, 3 & 4 vocibus concinendae, una cum suo Basso continuo pro organo Fratr Augustini Diruta Perusini Ordinis Eremitarum Divi Augustini, Sacrae Theologiae Cursoris, nepotis ac olim discipuli R.P.F. Hieronymi Diruta, in Ecclesia D. Stephani Venetiarum organistae, Venetis Jacobum Vincentum. 1617.' 4to. Five partbooks containing 29 concertos.
2. 'Davidis exultantis cantica.' 1 and 3 v. Op. 2. Venice, Vincenti. 1618. 4to. Four partbooks containing 25 numbers.
3. 'Messe concertate a 5 voci del P. Agost. Diruta Peruginus, maestro di capella & organista della magnifica comunità di Asolo. Con il Basso per sonar nell' organo. Novamente composte & date in luce. Venetia. Aless. Vincenti. 1622.' 4to. Six partbooks in the Bibl. Comunale of Cesena, containing 'Missa primi toni' & 'Missa secundi toni, a 5 voci, concertata'.
4. 'Sacri motetti a gloria di Gesù et ad honore di Maria a 1 & 2 voci. In musica riportati dal P. Baccelliere Frat' Agost Diruta Peruginus, Agostiniano nella Chiesa di Sancto Agostino di Roma, organista e maestro di capella. Lib. 1, opera VI. Prima parte. Venetia. Aless. Vincenti. 1630.' 4to.
5. 'Sacrae modulationes Eremitici ordinis divorum, a R. P. Fr. August Diruta Perusino, ejusdem ordinis Alumno, in Aede August. Urbis Alumnorum Musicesque Praefecto, 2, 3, 4, 5, 6, 7, 8 vocibus decantatae. Opus X. Romae. P. Masottum. 1630.' 4to. In the Bibl. Comunale of Cesena.
6. 'Messe concertate a 5 voci con il Basso continuo per l' organo in musica riportate da Rev. P. Bacc. Agost. Diruta Peruginus, maestro di capella & organista. Lib. ii. Opera XIII. Roma, J. B. Robletti. 1631.' 4to. Six partbooks.
7. 'Viridarum Marianum in quo Desparae Virginis Letaniae, et Hymni 4, 5, 6 vocibus: una cum Basso ad organum decantur. A.R.P. Bacc. F. August. Diruta Perusini in aede August. Urbis Musices et organorum praefecto dispositum Opus XV. Romae, J. B. Robletti. 1631.' 4to. (In the Santini Catalogue.)
8. 'Psalmi vespertini 3 vocibus qui in omnibus Ecclesiae Solennitatibus decantantur solent, Auctore F. Agost. Diruta Perusino, Sac. Theol. Bacc. Eremita August. & in Eccl. ejusdem ordinis in Urbe Musices praefecto. Lib. 2. Opus XVI. Romae, P. Masottum. 1633.' 4to. *Cantus secundus* in the B.M.

9. 'Poesie heroiche morali e sacre poste in musica a 1, 2, 3, 4 & 5 voci dal R.P. Agostino Diruta Peruginus, Agostiniano Bacc. in Sac. Teol. maestro di Capella in Sant' Agostino di Roma. Opera XX' (dedication dated Romae, 15 Nov. 1646), fol. pp. 111.
10. 'Il secondo libro de' Psalmi che si cantano ne' Vespri di tutto l' anno concertati a 4 voci da P. Agost. Diruta Peruginus Agost. Bacc. in Sac. Teol. e maestro di Capella nella chiesa di S. Agost di Roma, Opus XXI. Roma, Lud. Grignani, 1647.' 4to. Five partbooks containing 23 numbers.
11. 'Dionysiae modulationes et Litaniae B. Mariae Virginis 3 vocibus concinendae, una cum Basso ad organum Auctore P. August. Diruta Perusino August. Sac. Teol. Bacc. in Eccl. Div. August de Urbe Musices Praefecto. Opus XVIII. Roma, Giac. Fel. 1668.' 4to. Four partbooks. This edition was probably issued after Diruta's death, it first appeared in 1641, Venice, Vincenti 4to.

G. S.

**DIRUTA, Girolamo** (b. Deruta nr. Perugia, c. 1550, d. ?).

Italian monk, organist, theorist and composer, uncle of the preceding. His family name was Mancini. He became a member of the Frati Minori Conventuali and entered the Franciscan monastery at Correggio on 19 Jan. 1574, at the same time as Battista Capuani, who is said to have given him his first instruction in music.<sup>1</sup> That the pupil's opinion of his master's teaching was not very favourable is shown by Diruta's references<sup>2</sup> to the deficiencies in his early musical education, which led to his going to Venice for further study. He remained there from about 1582 to 1593 and was a pupil of Zarlino, then the great authority on counterpoint and theory, of Costanza Porta, then at Ravenna, and of Claudio Merulo, who was in Venice from 1557-84.<sup>3</sup> Franchini<sup>4</sup> says that among the pupils of Merulo "fu principale il Diruta". In 1597 he was organist of Chioggia Cathedral, and in 1609 and 1612 is known to have been organist of Agobbio (Gubbio) Cathedral, for it is recorded in 'Il Transilvano' (1609 and 1612), and is corroborated by Andrea Banchieri<sup>5</sup>, who refers to Agobbio Cathedral with its "organo stupendissimo suonato da Girolamo Diruta". Banchieri<sup>6</sup> leads one to suppose that although organist at Gubbio, Diruta was still living at Chioggia, for he addresses one letter to "Sig. Girolamo Diruta, organista nel Duomo d' Agobbio"<sup>7</sup> and another to "P. Girolamo Diruta, Francescano, Chioggia".<sup>8</sup> Diruta is again styled organist of Chioggia on the title-page of the 1625 edition of 'Il Transilvano', I, but it is probably merely a reproduction of the title-page in the earlier edition (1597); for Chioggia Cathedral was burnt

<sup>1</sup> Colleoni, 'Notizia degli scrittori di Correggio' (1775).

<sup>2</sup> 'Il Transilvano', I, 62.

<sup>3</sup> *Ibid.*, II, 11, and Parisini, who quotes a note in a Codex in the Bologna Liceo Musicale.

<sup>4</sup> 'Bibliografia', Modena (1699), p. 346.

<sup>5</sup> 'Conclusioni del suono dell' organo', Bologna (1609), p. 12.

<sup>6</sup> In his 'Lettere armoniche', Bologna (1628).

<sup>7</sup> 'Lettere armoniche', p. 33.

<sup>8</sup> Parisini, I, iv, 86.

down in Dec. 1623, and the rebuilt Cathedral was not opened till 15 Aug. 1647.<sup>1</sup> Diruta is known not only as a celebrated organ-player at a time when famous organists flourished (in 'Il Transilvano', I, 62, is related how he heard Claudio Merulo and Andrea Gabrieli play in St. Mark's "un duello di due organi" soon after he went to Venice), but as the author of a remarkable treatise on organ playing which was far in advance of any contemporary publication. It was the first attempt to treat of the organ separately as an instrument that required a method of treatment and of finger technique distinct from that used for the clavier. It was written in two parts, which were published at an interval of twelve years. The first was entitled:

Il Transilvano. Dialogo sopra il vero modo di sonar organi, & istromenti da penna. Del R.P. Girolamo Diruta, Perugino, del l'ordine de' Frati Minori Conv. di S. Francesco. Organista del Duomo di Chioggia. Nel quale facilmente, & presto s' impara di conoscere sopra la tastatura il luogo di ciascuna parte, & come nel diminuire si devono portar le mani, & il modo d' intendere la intavolatura, provando la ventà & necessità delle sue regole, con le toccate di diversi eccellenti organisti, poste nel fine del libro. Opera nuovamente ritrovata, utilissima & necessaria a professori d' organo. Al serenissimo Principe di Transilvania Con privilegio In Venetia appresso Giacomo Vincenti, 1597, folio, pp 64

This is the earliest extant edition and is very rare; two copies are known, one in the B.M., the other in the Bologna Liceo Musicale. Fétis mentions a 1593 edition; Carl Krebs, who went very thoroughly into the whole question, thought its existence, though problematical, was slightly favoured by the following facts. In his introductory letter to 'Il Transilvano' (1597) Claudio Merulo mentions his 'Canzoni alla francese' as having just been published:

Però essendomi venuta occasione di mandare alla stampa il primo libro delle mie *Canzoni alla francese* da me poste di nuovo in intavolatura.

And the Prince of Transilvania, on his travels in Italy, wishing to obtain the newest musical works, acquires

quella novella compositione delle canzoni alla francese intavolate dall' eccellentissimo Signor Claudio Merulo da Correggio

(p. 5). The only known copy of this book is in the Basel University Library and is dated 1592.<sup>2</sup> Again, in the second edition of 'Il Transilvano' (1612), the dedication, "Al Serenissimo Principe di Transilvania, il Sig. Sigismondo Bathori", is dated "Di Venetia, Apr. 10, 1593". This would seem to point to the dedication as having been simply reprinted from a 1593 edition.

Other editions besides those of 1597 and 1612, just mentioned, both printed by Gia-

como Vincenti, were published in 1615, 1625 and possibly again in 1626, all by Alessandro Vincenti of Venice. The Bologna Liceo Musicale has copies of the 1612 and 1625 editions; the contents are identical with those of the 1597 edition.

In 1609 appeared:

Seconda parte del Transilvano Dialogo diviso in quattro libri del R.P. Girolamo Diruta, Perugino, Minore Conventuale di S. Francesco Organista del Duomo d' Agobbio. Nel quale si contiene il vero modo & la vera regola d' intavolare ciascun canto, semplice & diminuito con ogni sorti di diminutioni. & nel fin dell' ultimo libro v' è la regola, la qual scopre con brevità e facilità il modo d' imparare presto a cantare. Opera nuovamente dall' istesso composto, utilissima & necessaria a professori d' organi. Con privilegio. In Venetia appresso Giacomo Vincenti, 1609, folio.

The dedication, "All' Illustrissima Signora la Signora Duchessa Leonora Ursina Sforza", is dated "Da Gubbio il dì 25 Marzo, 1610". The second edition, published at Venice by Alessandro Vincenti in 1622, reprints the same dedication, signed in the same way. Copies of both the 1609 and 1622 editions are in the Bologna Liceo Musicale and elsewhere. A 1639 edition mentioned by one authority does not appear to be known.

The contents of the two parts of 'Il Transilvano' may be briefly sketched: in 'Il Transilvano', I, the preface is written almost entirely in praise of the organ; the fine instruments in the cathedrals of Trento, Agobbio and Cagli are mentioned; and as no one has written on their characteristic qualities and the proper way to play them, rules are proposed for the right use of the fingers, necessary to be observed in organ playing. The introductory letter written by Claudio Merulo follows in which he highly commends Diruta's talent:

Ed io infinitamente mi glorio, ch' egli sia stato mia creatura, perchè in questa dottrina ha fatto a lui ed a me insieme, qual singular honore, che da persona di molto ingegno si deve aspettare

Then the instruction begins in the form of a dialogue between Transilvano and Diruta. The musical scale and the characters used in *cantus mensurabilis* are explained; the rendering of music is considered from an artistic as well as from a technical point of view. The position of the hand and fingers while playing and the distinction to be drawn between organ and clavier playing is discussed. Musical examples are given in the form of toccatas or "lessons" on the ecclesiastical tones. Those composed by Diruta are: Toccate di grado del primo tuono; di salto buono del secondo tuono; di salto cattivo del sesto tuono; del undecimo e duodecimo tuono. The other examples were contributed by Claudio Merulo, Andrea and Giovanni Gabrieli, Luzzasco Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bell' Haver and Gioseffo Guami, all well-known names in Italy at that time. The music follows the usual custom in being written on a

<sup>1</sup> C. Krebs, 'Vierteljahrsschrift', Year VIII (Leipzig, 1892).

<sup>2</sup> Canzoni d' intavolatura d' organo di Claudio Merulo da Correggio a 4 voci fatte alla francese. Nuovamente da lui date in luce e con ogni diligentia corrette. Lib. 1 Venetia. Ant. Gardano, 1592.

five-line stave for the right hand and an eight-line stave for the left hand.

'II Transilvano', II, contains four books. Bk. i explains how to write down music in two, three or four parts for the organ, with musical examples by Giovanni Gabrieli and Antonio Mortaro. How to add the five different kinds of *diminutioni* (*minuta, groppa, tremoli, accenti* and *clamazioni*) to a melody without unduly interfering with it; two musical examples by G. Gabrieli and Mortaro follow. Bk. ii teaches the rules of counterpoint and the way to compose *ricercari*; with examples by Luzzaschi, Gabriele Fatorini, Banchieri and Diruta himself (those on the 7th, 8th, 11th and 12th tones). Bk. iii gives the twelve ecclesiastical tones and the way to transpose them into different keys, with other matters which every organist ought to know. Bk. iv gives the intonations, in different keys, of hymns, masses, etc., with a discourse on using combinations of the organ registers (*i.e.* stops); and a short introduction to the learning of singing. The musical examples by Diruta are genuine organ compositions; two of them, 'Ut queant laxis (imo tuono)' and 'Magnificat (5to tuono) nelli tasti naturali', were reprinted by Ritter.<sup>2</sup>

In Zacconi's 'Prattica di musica', Part II, bk. iii, Venice, 1622, p. 240 (B.M.) are also to be found musical examples taken from 'II Transilvano', II, ii and iii. Krebs reprints three toccatas and one *ricercare*<sup>3</sup>, and mentions the two toccatas, "di salto buono" and "di salto cattivo", as being in Bernhard Schmid's 'Tabulaturnbuch'.

The following references to Diruta may also be found of interest: Bononcini of Modena mentions "li già dimostrati dodici tuoni il che si conferma ancora con l'autorità del . . . Diruta nel Transilvano"; Costanzo Antegnati of Brescia says<sup>4</sup>: "Lodo l'opera del Reverendo P. Diruta, nomata il Transilvano, che insegna a portar bene la mano nel suonare", etc.; Andrea Banchieri<sup>5</sup> says his object is not to teach organists to play brilliantly, for that is already done in 'II Transilvano' "del sufficientissimo Diruta".<sup>6</sup> Diruta's system of ornamentation is carefully analysed in Dannreuther's and Dolmetsch's treatises on ornamentation; a *ricercare* and two toccatas for the organ are in Vol. III of Torchi's 'Arte musicale in Italia'. G. S.

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HARASZTI, E., 'Les Rapports italo-transylvains de "II Transilvano" de Girolamo Diruta' ('Laurencia-Festschrift', 1933).

<sup>1</sup> Divisions, see DIMINUITION.

<sup>2</sup> 'Zur Geschichte des Orgelspiels' (1884), II, Nos. 11 & 12.

<sup>3</sup> 'Vierteljahrsschrift', Year VIII, p. 383.

<sup>4</sup> 'Musico prattico' (Bologna, 1679), p. 153.

<sup>5</sup> Parisini, 'L'arte organica' (Brescia, 1608), pp. 328-29.

<sup>6</sup> 'L'organo suonarino' (Venice, 1605).

<sup>7</sup> Ambros, IV, 436.

**DIS.** The German term for D#, D $\flat$  being Des. According to a curious former Viennese custom, Dis could also stand for E $\flat$ . Beethoven's "Eroica" Symphony was announced at Clement's concert in Vienna on 7 Apr. 1805 (its first performance), and at Meier's concert, in 1808, as "in Dis". G.

**DISCANT.** See DESCANT.

**DISCANT BASSOON.** See FAGOTTINO.

**DISCANTUS SUPRA LIBRUM** (Lat., descant on the book). The substantive for "descanting from the book", *i.e.* extemporizing polyphonic vocal music, a 14th-century practice. One part alone, the tenor, was written down and therefore "sung from the book", the book being a collection of plain-song tunes. The process of descanting on this plainsong amounted to little, if anything, more than singing in intervals parallel to the tune, usually at distance of fourths or fifths, after the manner of the organum. E. B.

**DISCORD.** See COUNTERPOINT.

**DISFATTA DI DARIO, LA** (Opera). See CAFARO. GIORDANI.

**DISJOINT** } MOTION. See MOTION.

**DISJUNCT** }

Disney, Walt. See Stokowski ('Fantasia', film).

**DISSOLUTO PUNITO, IL, OSSIA IL D. GIOVANNI** ('The Rake Punished, or Don Juan'). Mozart's work originally had this title, but it is never so called now. See DON GIOVANNI.

**DISSONANCE, HELMHOLTZ'S THEORY OF.** See ACOUSTICS.

**DISTIN & SONS.** English 19th-century firm of music and musical-instrument sellers, and publishers. They were established at 31 Cranbourn Street, Leicester Square, London, about 1845. In 1849 they were succeeded by Henry Distin, presumably one of the sons in the original firm, who turned his attention largely to the manufacture of brass instruments. About 1857 he opened additional premises at 9 Great Newport Street, Long Acre, which became the principal place of business after 1859, when 31 Cranbourn Street was given up. Adjacent premises at No. 10 Great Newport Street were acquired in 1861, and at No. 11 in 1866. The firm became Henry Distin & Co. in 1862, and in 1868 Boosey & Co. purchased the business, which they continued as Distin & Co. at Nos. 9-11 Great Newport Street until 1874.

W. C. S.

**DISTIN, John Henry.** See BALLAD HORN. KEY BUGLE.

**DISTLER, Hugo** (b. Nuremberg, 24 June 1908; d. Berlin, 1 Nov. 1942).

German organist and composer. He studied under Ramin and Grabner at the Leipzig Conservatory and at the age of twenty-three was appointed organist and cantor at the church of St. Jakobi at Lübeck. In 1933 he

became a professor at the School for Church Music in Berlin-Spandau, and in 1937 he joined the staff of the Musikhochschule at Stuttgart as a professor of church music. In 1940 he was appointed to the same post at the Musikhochschule in Berlin and in 1942 he took over the directorship of the Berlin Cathedral choir. In the same year he committed suicide, being unable to endure the terror and conflicts imposed by the Nazi régime.

The services of the church form the basis of many of Distler's work. His 'Jahrkreis', 52 two- and three-part motets for church, school or amateur choirs, shows the new music adapted to church usage. But he also wrote works of a purely artistic nature; such are his choral Passion and his 'Nativity', both for unaccompanied chorus with solo leaders, and some of his motets. Distler's affinities are with the Reformation period. In his work archaistic leanings are united with a predilection for the pentatonic scale and for free melismatic writing. His choral music has at times an impressionistic sensibility and beauty of harmony that recalls the modern French school. His choral writing, which frequently makes play with the contrast between the chanting of the soloists and the skilful polyphonic imitation of the chorus, is at once subtle and austere. Distler stands out by his complete freedom from academic tendencies as the most strongly individual personality among the younger German church composers.

He also wrote some organ works in a virtuosic style. His Concerto for harpsichord is startling in its wild, bounding vitality.

The following are Distler's chief published works:

#### SACRED CHORAL WORKS

- 'Choralmotette', Op. 2 (1930).
- 'Eine deutsche Choralmesse', Op. 3 (1931).
- 'Der Jahrkreis', 52 motets, Op. 5 (1933).
- 'Choralpassion', Op. 7 (1933).
- Christmas Legend, Op. 10 (1933).
- 'Wo Gott zu Haus', cantata for solo voices, chorus & insts., Op. 11 (1935).
- 'Geistliche Chormusik', 10 motets, Op. 12 (1934).
- 'Nun danket all', cantata for 2 solo voices, chorus, stgs. & organ.
- Sacred Concertos for high voice & organ.

#### SECULAR CHORAL WORKS

- 'An die Natur', cantata for soprano, chorus & insts., Op. 9 (1933).
- 'Das Lied von der Glocke' (Schiller), oratorio for baritone, 2 choirs, 2 ps & orch., Op. 13 (1935).
- 'Morike Chordiederbuch', 48 settings for mixed, men's & women's choirs, Op. 17 (1939).
- 'Die Weltalter', fragments of an oratorio (1942).

#### SOLO AND ORCHESTRA

- Concerto for harpsichord & stgs., Op. 14 (1935).

#### CHAMBER MUSIC

- Music for String Quartet (1942).

#### TWO PIANOFORTES

- 'Sonata concertante', Op. 1 (1930).

#### ORGAN MUSIC

- 2 Partitas, Op. 8 (1933-35).
- 30 'Spielstücke', Op. 18 No. 1.
- Sonata, Op. 18 No. 2.

#### BOOKS

- 'Funktionelle Harmonielehre' (1942)
- 'Vom Geiste der neuen evangelischen Kirchenmusik' (1935).

H. S. & K. W. B.

- BIBL.—LAUX, KARL, 'Hugo Distler' in 'Musik und Musiker der Gegenwart', I, 65-72 (Essen, 1949)

**DISTLER, Johann Georg** (b. Vienna, 1760; d. Vienna, 1798).

Austrian violinist and composer. With Pleyel and Neukomm he was one of Haydn's pupils and, according to Wasielewski ('Die Violine'), his favourite. In 1781 he entered, as violinist, the court chapel at Stuttgart, of which he became the leader in 1790. Soon afterwards he developed melancholia, which caused him to return, in 1796, to his parental home, where he died. His compositions consisted of 18 string quartets, 6 string quintets, a violin Concerto, a flute Concerto and several other works which have disappeared.

E. v. d. s.

**DISTRATTO, IL** (Symphony). See HAYDN (p. 173, Symphony No. 60).

**DITAL HARP.** See HARP-LUTE.

**DITONIC COMMA** (Comma of Pythagoras). See INTERVALS.

**DITSON, OLIVER, & CO.** The oldest music-publishing firm in the U.S.A. Its headquarters are at Boston, Mass., where its founder, Oliver Ditson, was born on 20 Oct. 1811. He died on 21 Dec. 1888.

The firm of Parker & Ditson was formed in 1832. In 1857, when John C. Haynes joined it, its style was changed to Oliver Ditson & Co. In 1867 a New York branch was established and put in charge of Ditson's eldest son, Charles. In 1875 another son, James Edward, was made the head of a Philadelphia branch, then established. Another branch has existed at Chicago since 1864, under the name of Lyon & Healy.

R. A.

Charles Ditson left by his will the sum of \$800,000 to form endowments of equal value in four leading American universities and four conservatories of music: Harvard, Yale, Columbia and Princeton Universities; the New England Conservatory (Boston), the Chicago Musical College, the College of Music (Cincinnati) and the School of Music (Ann Arbor, Michigan). These endowments, he directed, should be associated with the names of his father, Oliver Ditson, his brother, James Edward, and himself. He declared that the Ditson endowments were to be used

in establishing and maintaining a chair or chairs of music or musical history or musical aesthetics, or in establishing or maintaining scholarships or fellowships in music, or in giving public performances of the musical compositions of talented students of the said college, and if preferred of other musical composers.

H. C. C.

**DITTALEOCLANGE** } See PIANOFORTE.  
**DITTANAKLASIS**

**DITTERSDORF, Karl Ditters von** (orig **Karl Ditters**) (b. Vienna, 2 Nov. 1739; d. Neuhof, Pilgram, Bohemia, 24 Oct. 1799)

Austrian violinist and composer. He studied in Vienna and soon outstripped his early teachers on the violin, König and Ziegler (not Zugler, as he calls him in his autobiography). Ziegler worked his pupil in the orchestra at St. Stephen's Cathedral and also in that of the Schottenkirche. There Ditters was noticed by his chiefs, and on their recommendation he was received into the private band of the Prince von Hildburghausen, who, being a man of high cultivation, looked after the general education of his young page (a lad of eleven) and had him instructed in composition by Bonno, the court composer, in the violin by Trani, and in foreign languages, fencing, dancing and riding. When the prince dismissed his band in 1759 he procured a place for Ditters in the empress's Opera, but wishing to see the world the young musician started in 1761 with Gluck on a professional tour in Italy, where his playing was much admired. Meantime the famous Lohr had been performing in Vienna with great success, but Ditters on his return vanquished him; the general verdict was: "Each has marvellous execution, but Ditters also speaks to the heart". His intimacy with Haydn was of service to them both. "Whenever we heard", says he, "a new piece, we went through it carefully together, doing justice to all that was good, and criticizing what was bad in it."

In the early part of 1764 Ditters went with Gluck and Guadagni to Frankfurt o/M. for the election and coronation (3 Apr.) of the Archduke Joseph as King of the Romans. He played twice at court with brilliant success. On his return to Vienna the rudeness of Count Wenzel Spork, then manager of the theatre, made him gladly accept the post of *Kapellmeister* to the Bishop of Grosswardein at Pressburg, in place of Michael Haydn, who had departed to Salzburg. For his new master he composed symphonies, violin concertos, string quartets and his first oratorio, a Latin adaptation of Metastasio's 'Isacco figura del Redentore' by the bishop himself. He also started a small theatre in the castle, for which he wrote several pieces, including his first comic opera, 'Amore in musica'. But in 1769 the bishop received a rebuke from the empress on the laxity of his life and dismissed his whole band.

At Troppau Dittersdorf made the acquaintance of Count Schafgotsch, Prince Bishop of Breslau, who invited him to his estate at Johannisberg, where he was living in retirement and disgrace. The versatile musician found means to cheer his master's solitude.

He got together an orchestra, engaged singers, set up a theatre, wrote operas and oratorios and went out hunting, all with equal zest. In return for his services he was made, through the bishop's influence (in 1770), Knight of the Golden Spur (a distinction enjoyed by Gluck and Mozart), and *Amtshauptmann* of Freiwaldau (1773), and it was then that he received a title of nobility — "Ditters von Dittersdorf". The oratorio 'Davidde' and the comic opera 'Il viaggiatore americano' belong to this period, and it was while rehearsing them that he fell in love with a singer named Nicolini, whom he had engaged from Vienna, and married her.

During a visit to Vienna Dittersdorf composed 'Ester', words by the Abbé Pintos, for the concerts (19 and 21 Dec. 1773) in aid of the widows' fund of the Tonkünstler Societat. Between the parts he played a concerto of his own and so pleased the emperor that, on Gassmann's death (22 Jan. 1774) he wished to appoint him court *Kapellmeister*; but Dittersdorf was too proud to apply for the post, and the emperor was not inclined to offer it unsolicited. 'Ester' was repeated before the court in 1785, 'Isacco' was performed in Vienna (1776) and 'Giobbe', also written for the Tonkünstler Societat, on 8 and 9 Apr. 1786, one part each night, Dittersdorf himself conducting. In 1789 it was produced in Berlin with marked success. On another visit to Vienna, in 1786, he produced a symphony on Ovid's 'Metamorphoses' at the morning concerts in the Augarten, and it was on this occasion that the often-quoted conversation with the Emperor Joseph II took place.

It was as a composer not of instrumental music and of Italian oratorio so much as of German *Singspiele* that Dittersdorf chiefly made his mark. 'Doktor und Apotheker' (11 July 1786), a lively, sound, though somewhat rough operetta, which has kept the stage to the present day, 'Betrug durch Aberglauben' (3 Oct. 1786), 'Democrito corretto' (24 Jan. 1787), 'Die Liebe im Narrenhause' (12 Apr. 1787) and 'Hieronymus Knicker' (7 July 1789), all in Vienna, were brilliant successes, with the exception of 'Democrito'.

In the meantime things had changed at Johannisberg. The bishop's band, dismissed during the war, had reassembled after the Peace of Teschen in 1779. About 1790 Dittersdorf was obliged to attend to his duties at Freiwaldau, and during his absence his enemies slandered him to the bishop. Dittersdorf nursed him devotedly during his long illness, but on his death (1795) was dismissed with 500 florins, a sum soon exhausted in visiting the baths with a view to restore his health, shattered by his irregularities. His next asylum was at the house of Count von Stillfried at Rothhotta, near Neuhof in

Bohemia, and there, in spite of constant suffering, he composed operas, symphonies and innumerable pianoforte pieces, for which he in vain sought a purchaser. On his death-bed he dictated his autobiography to his son, and he died two days after it was completed.

Dittersdorf was a thoroughly popular composer. He possessed a real vein of comedy, vivacity and quick invention, bright spontaneous melody, original instrumentation and breadth in the concerted numbers and finales, qualities which, exercised on pleasing librettos, made him the darling of his contemporaries. He held the same position in Austria that Grétry did in France, though he is inferior to Grétry in delicacy, spirituality and depth of sentiment. His oratorios, much valued in their time, his symphonies, in the style of Haydn, though inferior to Haydn's, his violin concertos, string quartets, duos, divertimenti, many concertos, one with 11 instruments *obbligato*, masses, motets and songs — all contributed to his fame.

Of his symphonies, 'Six Symphonies à 8 parties', 'Trois Symphonies à 4 parties obl. . .', and 'Symphonie dans le genre de cinq nations . . .', were published in Paris in 1770. On the title-page of the first set he is called "first violin and *maître de musique* to Prince Esterházy". Three symphonies on subjects from Ovid's 'Metamorphoses' were published in 1785 by Artaria of Vienna. Six "Ovid" symphonies and other works (10 vols.) were published to commemorate the centenary of Dittersdorf's death (Leipzig, 1899). C. F. P.

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#### OPERAS

- 'Amore in musica', 1767.
- 'Il viaggiatore americano', 1770.
- 'L'amore disprezzato', 1771.
- 'Il tutore e la pupilla', 1773.
- 'Il tribunale di Giove', 1774.
- 'Il finto pazzo per amore', c. 1775.
- 'Il maniscalco' ('Der gelehrte Hufschmied'), 1775.
- 'Lo sposo burlato', 1775.
- 'La contadina felice', 1776.
- 'La moda', 1776.
- 'Il barone di Rocco Antica', c. 1776.
- 'L'Arcifanfano, re de' matti', 1777.
- 'Doctor und Apotheker' (libretto by Gottlieb Stephanie, based on a French play 'L'Apothicaire de Murcia'), prod. Vienna, Kärntner Theater, 11 July 1786.
- 'Betrug durch Aberglauben' (lib. by Ferdinand Eberl), prod. Vienna, Kärntner Theater, 3 Oct. 1786.
- 'Democrito corretto', 24 Jan. 1787.
- 'Die Liebe in Narrenhaus' (lib. by Stephanie), prod. Vienna, Kärntner Theater, 12 Apr. 1787.
- 'Hieronimus Knicker' (lib. ? by composer), prod. Vienna, Leopoldstadt Theatre, 7 July 1789.

'Das rote Kappchen' (lib. by composer, based on Filippo Livigni's 'Giannini e Bernardone'), prod. Breslau, 26 May 1790.

'Der Gutsherr, oder Hanneken und Gurge' (also known as 'Der Schiffpatron') (lib. by Johann Friedrich Junger), prod. Vienna, Theater auf der Wieden, 2 Mar. 1791.

'Hokus Pokus', 1791.

'Das Gespenst mit der Trommel', 1794.

'Don Quixotte der Zweite', 1795.

'Gott Mars, oder Der Hauptmann von Barenzahn', 1795.

'Schach vom Schiras', 1795.

'Ugolino', 1796.

'Die lustigen Weiber von Windsor' (after Shakespeare), 1796.

'Der Durchmarsch', 1796.

'Der Terno secco', 1797.

'Der Mädchenmarkt', 1797.

'Die Opera buffa', 1798.

'Don Corbaldi, o L'usurpato prepotenza', 1798.

'Die Hochzeit des Figaro' (after Beaumarchais), of uncertain date, but probably before Mozart's 'Nozze di Figaro' of 1786.

Also 2 operas without title.

See also Beethoven (vars. for pf.). Mazzoni (meeting with & criticism of). Storace (S., adapt of 'Doktor und Apotheker') Symphony, p. 212.

**DIVERTIMENTO** (Fr. *divertissement*). A term employed for pieces of music of various kinds.

(1) In Mozart and his contemporaries — also, by adoption, in modern music — it designates a piece closely akin to a serenade or cassation. With Mozart a divertimento is usually in six or seven movements — though sometimes only four, and once as many as ten; the scoring is indifferently for trio or quartet of strings, wind alone, or wind and strings mixed. Köchel's Mozart Catalogue contains no less than twenty-two of such Divertimenti.

(2) A pot-pourri or arrangement of the airs of an opera or other work for orchestra or pianoforte. G., adds.

**DIVERTISSEMENT** (Fr. = diversion, entertainment). A kind of short ballet, such as Taglioni's 'Divertissement sülésien', sometimes mixed with songs. Also a pot-pourri or piece on given themes, such as Schubert's 'Divertissement à la Hongroise'. Also a French term for an *entr'acte* or act-tune. G.

**DIVIDED STOPS.** Organ stops arranged to draw in two portions, such as Stopped Diapason Treble and Stopped Diapason Bass, the latter having a compass of about an octave from the lowest note, which octave frequently has to do duty as the bass of another stop of short compass, as for a Dulciana down to tenor C only. T. E.

**DIVISI** (Ital., divided). An expression often met with in the string parts of orchestral scores, meaning that the body of players hitherto playing in unison is to be divided into two or more parts, the number of parts being specified if more than two, or else the parts are written on separate staves, it being obvious that the use of the term is a space-saving device. The abbreviation "unis." (for *unisono*) is often used to show where the division ceases. N. C. G.

<sup>1</sup> Composed by Cimarosa in 1781.



**DIVISION VIOL.** See SIMPSON, CHRISTOPHER. VIOL (2).

**DIVISIONS.** See CORNETT (mus. ex.).  
**ORNAMENTATION. ORNAMENTS, D. VARIATIONS.**

**DIVITIS, Antoine (Antoon):** (b. Louvain, c. 1475; d. ?).

Netherlands composer. He is first heard of as a singer at the cathedral of Bruges on 13 June 1501, when he was already in holy orders as a "clerk of the diocese of Liège". On 12 July 1501 he became choirmaster, but for some unknown reason he left Bruges in 1504 intending to go to Holland and to settle at Middelburg, but by Apr. he was attached as choirmaster to the church of Saint-Rombaut at Mechlin. This post too he soon left, for in Oct. 1505 he is found in the service of Philippe le Bel at Brussels. This took him to Spain in 1506, but when Philippe died on 25 Sept. he joined the court of Louis XII in Paris, where he was a colleague of Mouton and remained until the king's death in 1515. After that he reappears only once — if indeed it is he — at St. Peter's in Rome as Richardus Antonius.

The following is a list of Divitis's works at present known:

1. A 4-part mass, 'Gaude Barbara' (MS), in the library at Cambrai.
2. A 6-part 'Credo' (MS) and a 'Salve Regina' a 5 in the State Library at Munich.
3. A mass, 'Quem dicunt homines' (of which Ambros gives a description in his 'History of Music'), in MS in the Sistine Chapel, and in the 15th book of the collection by Pierre Attaignant of Paris.
4. A motet, 'Gloria laus', in the 10th book of the collection of ancient motets by Pierre Attaignant (Paris, 1530), who also, in his collection of Magnificats (Paris, 1534), included one by Divitis.
5. A motet, 'Desolatorum consolator', in 4 parts, in the 1st book of the 'Motetti della corona' (Petrucchi, Venice, 1514).
6. Many motets for 3 voices in the collection 'Trium vocum cantiones centum D' published by Petreus (Nuremberg, 1540).
7. A setting of the words 'Ista est speciosa', in the collection 'Bicina Gallica, Latina, Germanica, etc.', published by Rhaw (Wittenberg).
8. Two chansons, under the name Le Riche, in the collection 'des plus excellentes chansons' published by Nicolas Duchemin in 1551.
9. A motet and a chanson are at Bologna in a MS dated 1518.
10. A vocal work in the B.M., Add MSS 19,583.

J. R. S. B., rev.

**D'IVRY, Richard.** See IVRY.

**DIXON, (Charles) Dean** (b. New York, 10 Jan. 1915).

American Negro conductor. He entered the Institute of Musical Art of the Juilliard School of Music in 1932 as a violinist, but turned to the study of music-teaching. After his graduation in 1936 he studied conducting for three years at the Juilliard Graduate School with Albert Stoessel. In 1939 he received the M.A. degree from the Teachers' College of Columbia University. Meanwhile he had organized his first orchestra, the Dean

<sup>1</sup> Also known as Davtz (Davitz), Antoine Le Riche and Antoine de Rycke.

Dixon Symphony; one of its concerts led to his engagement to conduct at the National Broadcasting Company's summer symphony series in June 1941 and at its regular symphony series the following Jan. He also conducted the New York Philharmonic-Symphony Orchestra at its summer series in the Lewisohn Stadium in 1941 and 1942, and he is believed to be the first musician of his race to conduct a major American orchestra. His own American Youth Orchestra was active from 1944 to 1949, giving concerts throughout New York with varied and unusual programmes. In May 1948 he received Columbia University's \$1000 Alice M. Ditson annual award for distinguished service to American music and conducted at the University's American Music Festival.

Since 1949 Dixon has been conducting in Europe, with engagements in countries ranging from Finland to Italy; he also directed the Israel Philharmonic in 1950 and 1951. He has introduced many American works to European audiences and, throughout his career, has distinguished himself by his interest in and promotion of modern music as well as by his talent and authority as a conductor and orchestral organizer.

F. D. P.

**DIXON, William** (b. ? London, c. 1760; d. London, 1825).

English composer, writer, teacher and music engraver. He lived partly in London, partly at Liverpool, where he was apparently connected with All Saints' Church. He composed 'Psalmody Christiana', a collection of sacred music (1790); 'Euphonia', 62 psalm and hymn tunes in 4 parts for All Saints' Church, Liverpool; 'Moralities, or verses on music, friendship, avarice, . . .'; services, anthems, glees; also some numbers in Arnold's collection of hymn tunes. He also wrote an 'Introduction to Singing' (1795).

E. v. d. s.

**DIZI, François Joseph** (b. Namur, 14 Jan. 1780; d. Paris, c. 1840).

Belgian harpist and composer. He was the son of a music teacher, from whom he received lessons on the violin. On the harp, however, with which he gained fame, he was entirely self-taught. Desiring further tuition on this instrument he journeyed to England in 1796, but jumping overboard to save a drowning man, missed his ship, which sailed without him. His entire belongings were on board, including his harp, and he never recovered them. Arriving penniless in London, he was befriended by Sébastien Erard, who aided him to procure pupils, and before long he won so firm a reputation that for thirty years he was considered "the most renowned harpist" in London. With Bochsá he contributed to the enormous popularity of the harp in England during the first quarter of the 19th century.



At the Covent Garden oratorios under Bishop in 1821 no less than twelve harps were employed, with Dizi at their head, while at Drury Lane, under Smart, there were thirteen harps led by Bochsa.

Of an inventive turn of mind, Dizi patented some improvements for the instrument in 1813 and 1817, and wrote much music for his "Patent Harp". His most substantial contribution was his perpendicular system which always maintained the strings in a vertical line irrespective of pedalling. In 1830 (Eitner says 1835) he removed to Paris, where, in association with Pleyel, he planned an establishment for the manufacture of harps, but without success. He became teacher of the harp to the daughters of Louis-Philippe. A harp belonging to one of these, the Queen of the Belgians, and made by Dizi (Pleyel et Cie, Paris), is preserved at the Brussels Conservatoire (No. 629). H. G. F.

See also Harp.

**DJAMILEH.** Opera in 1 act by Bizet. Libretto by Louis Gallet, based on Alfred de Musset's 'Namouna'. Produced Paris, Opéra-Comique, 22 May 1872. 1st perf. abroad, Stockholm (trans. by E. G. Lundquist), 25 Feb. 1889 1st in England, Manchester (trans. by Joseph Bennett), 22 Sept. 1892.

**DLABAČ, Bohumil Jan** (b. Cerhenice, 17 July 1758; d. Prague, 4 Jan. 1820).

Bohemian musicographer. He was librarian and choirmaster of the Premonstratensian monastery of Strahov, Prague, and produced an 'Allgemeines historisches Künstlerlexikon für Böhmen . . .', 3 vols. (Prague, 1815-18), and 'Versuch eines Verzeichnisses der vorzüglichen Tonkünstler . . .', two exact and valuable works. G.

**DLUGORAJ, Adalbert (Wojciech)** (b. ?, c. 1550; d. ?).

Polish lutenist and composer. He was quite possibly a pupil of Bakfark. On 15 Sept. 1583 he became attached to the court of King Stefan Batory of Poland and was granted an annual income of 195 zlotys and full board (a very high salary in those days). He escaped from Poland in fear of the retribution of the relatives of a magnate, Samuel Zborowski, Długoraj having delivered to Count Zamoyski, then the highest official of the Polish State, letters addressed to Zborowski's brother Christopher containing plans of high treason.

Thanks to his sojourn abroad Długoraj was able to acquaint himself with the latest achievements in music and published in 1603 a 'Thesaurus Harmonicus Divini Laurencini Romani nec non praestantissimorum Musicorum . . . divisum per Joannem Baptistam Besardum Vesontinum, Coloniae'. His other works, dated 1619 and written in

lute tablature, are to be found at the Municipal Library of Leipzig. They are Italian in form (*villanelle*, *volte*, *fantasie*), although purely national Polish in character. Some of his *villanelle* were published in Tappert's collection 'Sang und Klang aus alter Zeit' (1906), Dieckmann's 'Die in deutscher Lauten-tablatur überlieferten Tänze des 16. Jahrhunderts' (1931) and Schering's 'Geschichte der Musik in Beispielen' (1931).

G. R. H.

**DLUGOSZ, József.** See AEOLIDION.

**DLUSKI, Erazm** (b. Szczuczynice, Podolia, 1857; d. Otwock nr. Warsaw, 26 Feb. 1923).

Polish composer. In 1877, after being taught privately, he entered the Conservatory of St. Petersburg and became a pupil of Soloviev and Rimsky-Korsakov. Five years later (1882) he won the first prize. He remained there till 1920, teaching theory and composition as well as singing. In 1920 he returned to Poland to take up the post of professor of the opera class at the Warsaw Conservatory, where he remained until his death. He wrote 4 operas:

'Romano', 4 acts

'Urwasi', 2 acts

'Naręczona z Koryntu' ('The Bride of Corinth')

'Madame Sans-Gêne' (after Sardou)

'Urwasi' was produced at the Opera of Lwów on 7 Feb. 1902. It was a failure owing to too many orientalisms, due to the influence of Rimsky-Korsakov; but the work was brought out in Russian in St. Petersburg in Mar. 1902 and favourably received. The other three operas were never performed. It would be wrong to assume that his music lacked originality. His two Sonatas for pianoforte were very popular and were often included in the programmes of Anton Rubinstein.

Dłuski also wrote a string Quartet, a Slavonic Rhapsody for orchestra and many songs. G. R. H.

**DO.** The syllable used in Italy (and in England for sol-fa-ing) instead of Ut. It is said by Fétis to have been the invention of G. B. Doni. It is mentioned in the 'Musico pratico' of Bononcini (1673), where it is said to be employed "per essere più resonante". G.

See also Hexachord Solmization Tonic Sol-fa.

**DOBBS, Mattiwilda** (b. Atlanta, Georgia, 11 July 1925).

American soprano singer. At seventeen after ten years of pianoforte training, she began her vocal studies with Naomi Maise and Willis James at Spelman College, Atlanta; Lotte Leonard was her teacher in New York for four years (1946 to 1950). She received the M.A. degree for Spanish studies at the Teachers' College, Columbia University. In 1947, when she was a soloist in the University of Mexico's festival of music and drama, she won a Marian Anderson scholar-

ship; opera scholarships followed in 1948 at the Mannes Music School (now College of Music) in New York and the Berkshire Music Center, Lenox, Mass. In 1950, on a \$3000 John Hay Whitney Opportunity Fellowship, she went to Paris for two years' study with Pierre Bernac. After winning a first prize in the International Music Competition at Geneva in Oct. 1951 she began her professional career with orchestral appearances and recitals during the 1951-52 season in France, Holland, Sweden and Luxemburg. She sang a leading part in Stravinsky's 'Nightingale' at the Holland Festival in 1952 and was the first Negro singer to appear at the Scala, Milan, as Elvira in Rossini's 'L' Italiana in Algeri' (4 Mar. 1953). In June 1953 she sang in England for the first time as Zerbinetta in Strauss's 'Ariadne auf Naxos' at the Glyndebourne Festival, and was engaged for three parts at Covent Garden in London in the season of 1953-54, preceding her first American concert tour. Her performance as the Queen of Shemakhan in Rimsky-Korsakov's 'Golden Weathercock' (Covent Garden, 7 Jan. 1954) was a brilliant feat.

F. D. P.

**Dobell, Sydney.** See Walker (E, 4 songs).

**DOBIÁŠ, Václav** (b. Radčice nr. Semily, 22 Sept. 1909).

Czech composer. He studied under Foerster, quarter-tone music under Alois Hába and at the Master School under Novák from 1937 to 1939. Since 1945 he has been at the head of the Music Department in the Ministry of Information. His work is founded on Czech folksong and artistic tradition; but he also makes use of the results of modern developments, particularly in Russian music. His refinement, sure technique and intelligible but slightly pompous themes are dedicated to the service of social and political reconstruction. His works include:

**Cantatas**

- 'Stalingrad' (1945).
- 'Rozkaz č. 386' ('Order No. 386') (1946).
- 'Československá Polka' (1947).
- 'Já se tam vrátím' ('I shall go back there') (1948)
- 'Symphonia' (1943).
- 'Sinfonietta' (1946).

Chamber works, marches, songs and choruses.

G. Č.

**DOBLHOF-DIER, Karl von** (b. Vienna, 13 July 1762; d. Vienna, 1836).

Austrian amateur composer. He was a pupil of Salieri. Kiesewetter inherited his library, containing his own compositions, a great part of which is now in the library of the Gesellschaft der Musikfreunde, Vienna. His compositions were printed at his own expense and never came into the market. They consisted of masses and other church music, sacred and secular songs in parts and for solo voices, etc.

C. F. P.

**DOBNEK, Johannes.** See COCHLAUS.

**DOBROVEN, Issay Alexandrovich** (b. Nizhny-Novgorod, 27 Feb. 1894; d. Oslo, 9 Dec. 1953).

Russian conductor and composer. He made his début at the age of five as pianoforte virtuoso; at nine he entered the Moscow Conservatory and studied with Taneyev, Igumnov and Yaroslavsky. There he won the gold medal for pianoforte and composition. He completed his musical studies at the Vienna Akademie der Tonkunst, in the master-class of Leopold Godowsky. At the age of twenty-three he started his brilliant career in Moscow as professor at the Music Academy and chief conductor at the Imperial Opera. In 1922 the Dresden State Opera appointed him to direct and stage the first German performance of Mussorgsky's 'Boris Godunov'. He became a pioneer of Russian music both in Europe and America.

In 1924 Dobroven became first conductor at the Grosse Volksoper, Berlin, and director of the Dresden Philharmonic Concerts, and from 1927 to 1928 he was musical director of the Bulgarian State Opera in Sofia. In 1930 he was appointed principal conductor of the Museumskonzerte at Frankfurt o/M., and in the same year he went to the U.S.A., where he was director of the San Francisco Symphony Orchestra and guest conductor of the New York Philharmonic Symphony and the Philadelphia Symphony Orchestra. He later conducted many concerts in Italy and took part in the International Music Festival at Venice. In 1936-39 he appeared regularly at the Budapest Royal Opera and with the Philharmonic Orchestra of Budapest, and as guest conductor he made annual visits to European countries and the U.S.A.

During the second world war Dobroven escaped to Sweden and was engaged by the Royal Opera in Stockholm and the Philharmonic Society of Göteborg. After the war he conducted in all the principal European cities, and in 1948 he was made a conductor of the Milan Teatro alla Scala. In all his opera engagements Dobroven was his own producer and stage director.

Among Dobroven's compositions are a Concerto for pianoforte and orchestra, in which he himself played the solo part in many countries; 3 pianoforte sonatas; 2 violin sonatas; Ballades for violin and pianoforte.

A. H. (ii), adds.

**DOBROSKI, Julian** (b. Nowe, Podlasia, 31 Dec. 1812; d. Warsaw, 2 May 1886).

Polish tenor singer. At the age of thirteen he entered the Warsaw Conservatory, where he studied until 1832. His début as Almaviva in Rossini's 'Barbiere di Siviglia' on 20 Sept. 1832 was acclaimed a great success. He possessed a lyrical voice of great range and softness, full of warmth and penetrating quality.

Being also a good actor, he created characters which afterwards became the standard for a younger generation of singers. Together with the prima donna of the Warsaw Opera, Paulina Rivoli, he sang in the first performance of Moniuszko's 'Halka' in 1858 and thus helped to establish the composer's position.

On 25 Feb. 1858 Dobrski celebrated his twenty-fifth anniversary on the operatic stage, taking part in a performance of Verdi's 'Ernani'. After the second act he received from his admirers and music-lovers of Warsaw a garland of gold, set with jewels; on its leaves were engraved the titles of operas in which he had appeared. C. R. H.

**DOBRZYŃSKI, Ignacy Feliks** (b. Romanow, Wollhynia, 25 Feb. 1807; d. Warsaw, 9 Oct. 1867).

Polish composer. He studied under Józef Elsner at the Warsaw Conservatory. His compositions include one opera, 'Monbar, or The Filibuster' (libretto by Seweryna Pruszek and Ludwik Paprocki); 'Ave Maria' and other incidental music for 'Konrad Wallenrod' (a poem by Adam Mickiewicz) and music for 'Les Burgresses' (after Victor Hugo); a Mass (Op. 5); a religious fantasy, 'The Dream of a Christian' (Op. 57); 2 Funeral Marches in homage to Chopin and Beethoven; a string Sextet, 2 string Quintets and 2 string Quartets, etc. Less than half of his output numbering 71 works was published; the rest remains in manuscript at the Library of the Musical Society in Warsaw.

In 1893 his son Bronisław published a large monograph entitled 'Ignacy Dobrzyński and his Activities for the Development of Contemporary Music'. C. R. H.

**Dobosz, Lajos.** See Erkel ('Istvan Király', opera).  
**Dobson, Austin.** See Halski (song).  
**Howells** (song).  
**Lutyens** ('Dying of Tanneguy du Bois', chamber work).  
**Parry** (H., 5 part-song).

**DOCHE, Joseph Denis** (b. Paris, 22 Aug 1766; d. Soissons, 20 July 1825)

French composer. He received his musical education as a choir-boy at Meaux Cathedral and became in 1785 chapel master at the Cathedral of Coutances, Normandy. Later he went to Paris, in 1794 he entered the orchestra of the Théâtre du Vaudeville, playing viola, cello and double bass, and in 1810 became conductor, a post he held until 1823, when he retired to Soissons.

From 1799 onwards Doche wrote new airs for a great number of vaudevilles produced at his theatre, starting with 'Le Maréchal ferrant de la ville d'Anvers' (12 May 1799), in the libretto of which two airs of his were printed. His collected vaudeville airs appeared in 1822 as 'La Musette du vaudeville' (with a supplement in 1823). Doche also wrote some comic operas ('Point de bruit, ou Le Contrat simulé', Théâtre de la Porte Saint-Martin, 25 Oct. 1802, score preserved in Brussels;

'Les Deux Sentinelles', Théâtre de la Gaîté, 27 Sept. 1803, etc.), masses, pianoforte pieces and romances of which several collections were published.

His son, Alexandre Pierre Joseph (1799–1849), was conductor at the Vaudeville theatre from 1828 to 1848 and wrote two comic operas, 'Le Veuf du Malabar' (Opéra-Comique, 27 May 1846) and 'Alux' (*ibid.*, 13 Mar. 1847). He died in Russia. A. L.

**DOCTEUR MIRACLE, LE** (Opera). See BIZET.

**DOCTOR FAUST** (Busoni). See DOKTOR FAUST.

**DOCTOR OF MUSIC.** See DEGREES IN MUSIC.

**DOCTOR UND APOTHEKER** ('Doctor and Apothecary'). Opera in 2 acts by Dittersdorf. Libretto by Gottlieb Stephanie, jun. Produced Vienna, Kärntner Theater, 11 July 1786. 1st perf. abroad, Cassel, 13 Apr. 1787. 1st in England, London, Drury Lane Theatre (trans by J. Cobb, with additional music by Stephen Storace), 25 Oct. 1788. 1st in U.S.A., Charleston, S.C., 26 Apr. 1796.

**DODD.** English family of bow makers.

(1) **Edward Dodd** (b. Sheffield, c. 1705; d. London, 1810) is said to have lived to the great age of one hundred and five. He was the first bow maker of this name working in London, and did much towards improving its design. He worked in Salisbury Court, Fleet Street, and was buried in St. Bride's Church.

(2) **John Dodd** (b. London, 1752; d. Richmond, Surrey, 1839), son of the preceding. He was the greatest of the English bow makers. He has been known as "The English Tourte". He was slightly younger than François Tourte and must have seen examples of bows made by him and by the elder Tourte, and he was the first of the English makers to adopt the fundamental modifications introduced by them. These modifications include the ferrule and the slide, and the principle upon which the stick of the bow curved inwardly towards the hair; before Tourte's time the stick was straight for a short transitional period, before which it was outcurved: the outcurved form gives, when screwed up, a peculiarly taut stick favourable to the incisive style which is most commonly required in baroque music; the incurred form gives a more elastic response, equally suited to most music of the classical and romantic periods.

Dodd used beautiful wood, and his finest bows are admirably finished. Unfortunately a large number of his violin bows are thought too short for practical use, but some of his cello bows are very highly valued. The legend that he refused £1000 for the revelation of his "secret" in bow making has no foundation

in fact. Dodd died a pauper in Richmond workhouse and was buried at Kew.

(3) **Thomas Dodd** (b. ?; d. ?), brother of the preceding. He made bows, also instruments, some of his cellos being very serviceable. He worked first in Blue Bell Alley, Southwark, then in New Street, Covent Garden, and afterwards in St. Martin's Lane. He was also a dealer in musical instruments. The instruments that bore his label were not made by him, but by some of the best workers of the period; among these were Fendt, John Lott and Tobin. He claimed to be "the only possessor of the recipe for preparing the original Cremona oil varnish". In later life he made harps and introduced some new features in their construction.

(4) **Edward Dodd** (b. ?; d. ?) and

(5) **Thomas Dodd** (b. ?; d. ?), sons of the preceding. They carried on the business in St. Martin's Lane, but Edward devoted his attention to making harps rather than violins and bows.

(6) **James Dodd** (b. ?; d. ?), uncle of the preceding, brother of (2), and

(7) **James Dodd** (b. ?; d. ?), son of the preceding, were bow makers in London.

E. H. F.

**DODECACHORDON** (original Greek title ΔΩΔΕΚΑΧΟΡΔΟΝ, from δώδεκα, twelve, and χορδή, a string). A work, published at Basel in Sept. 1547 by the famous medieval theorist now best known by his assumed name, Glareanus, though his true patronymic was Heinrich Loriz, Latinized Henricus Loritus.<sup>1</sup>

The 'Dodecachordon' owes its existence to a dispute which, at the time of its publication, involved considerations of great importance to composers of the polyphonic school; and the clearness and logical consistency of the line of argument it brings to bear upon the subject render it the most valuable treatise on the later developments of the ecclesiastical modes that has ever been given to the world.

According to the earlier medieval theory four modes only were formally acknowledged; at a later date the custom began of counting the plagal modes as distinct from the authentic, and so reckoning eight modes. At a much later date, in the polyphonic period, and when musicians were accustomed to think more continually in terms of the octave, it was natural to think theoretically of fourteen modes, and even to wish to reckon so. Some, regarding the modes which have B for their final as unsatisfactory, for want of a perfect fifth in their scale, rejected these two and maintained twelve modes; while the most conservative party, pointing out that the higher four of the twelve were, so far as melody is concerned, mere transpositions of the lower ones, still maintained the old numbering of eight modes.<sup>2</sup>

The ardent upholders of the twelve claimed Charlemagne as their authority, while the maintainers of the eight could base their contention on far more solid history. Unfortunately, however, they combated the position of the 9th to 12th modes by untenable arguments. The complete arrangement is shown in the following scheme:

- I. Dorian.
- II. Hypodorian.
- III. Phrygian.
- IV. Hypophrygian.
- V. Lydian (or Hyperphrygian).
- VI. Hypolydian.
- VII. Mixolydian (or Hyperlydian).
- VIII. Hypomixolydian.
- IX. Aolian.
- X. Hypoaolian.
- XI. Locrian (or Hyperaolian).
- XII. Hypolocrian (or Hyperphrygian).
- XIII. Ionian (or Iastian).
- XIV. Hypoionian (or Hypoastian).

Now in all essential points Glareanus follows the system of twelve modes. He describes the Ionian and Hypoionian forms as modes XI and XII, and simply mentions the rejected Locrian and Hypolocrian scales by name, without assigning them any definite numbers; but all editors of polyphonic music have not followed his example.

Proské, in his 'Musica divina', follows the first-mentioned system, describing the Ionian and Hypoionian modes as Nos. XIII and XIV; and the same plan has been uniformly adopted in the present Dictionary in dealing with the later modal systems. The want of an unvarying method of nomenclature is much to be regretted; but it in no way affects the essence of the question, for, since the publication of the 'Dodecachordon' no one has ever seriously attempted to dispute the dictum of Glareanus that for polyphonic music twelve modes are available, and twelve only, for practical purposes. These twelve have found pretty nearly equal favour among the great masters of the polyphonic school.<sup>3</sup>

The 'Dodecachordon' enters minutely into the peculiar characteristics of each of these twelve modes and gives examples of the treatment of each, selected from the works of the best masters of the early polyphonic school. The amount of information it contains is so valuable and exhaustive that it is doubtful whether a student of the present day could ever succeed in thoroughly mastering the subject without its assistance.

The text, comprised in 470 closely printed folio pages, is illustrated by 89 compositions for 2, 3 and 4 voices, with and without words, printed in separate parts and accompanied by directions for deciphering the enigmatical canons, etc., by the following composers: Antonio Brumel (4 compositions); Nicolaus Craen (1); Sixt Dietrich (5); Antoine Fevin

<sup>1</sup> See GLAREANUS.

<sup>2</sup> See MODES.

<sup>3</sup> Consult, on this point, Banti's 'Life of Palestrina' ('Memorie . . .'), II, 81.

(1); Adam de Fulda (1); Damianus à Goes, Lusitanus (1); Heinrich Isaac (5); Josquinus Pratensis (Josquin des Prés) (25); Lutenius (1); Adam Luyr Aquigranensis (1); Gregor Meyer (10); Joannes Mouton (4); Jacob Obrecht (3); Johannes Okeghem (3); Marbriano de Orto (1); Petrus Platenius (Pierre de La Rue) (3); Richafort (1); Gerardus à Salice Flandri (1); Lutvichus Senflus (Ludwig Senfl) (3); Andr. Sylvanus (1); Thomas Tzamen (1); Joannes Vannus (Wannemacher) (1); Vaqueras (1); Antonius à Vinea (1); Paulus Wuest (1); Anonymous (9).

The first edition of the 'ΔΩΔΕΚΑΧΟΡΑΟΝ' was printed at Basel in 1547. A second edition, entitled 'De musices divisione ac definitione', but with the same headings to the chapters, is believed to have been printed at the same place in 1549. A small volume, entitled 'Musicae epitome, sive compendium, ex Glareani Dodecachordo', by J. Wonnegger, was published at Basel in 1557 and reprinted in 1559. The original work is now very scarce and costly, though happily less so than the 'Syntagma' of Praetorius or the 'Musica getutscht und auszgezogen' of Sebastian Virdung. Copies of the edition of 1547 will be found at the B.M. and the R.C.M.; the B.M. also possesses the first edition of Wonnegger's 'Epitome'. W. H. F.

**DODECAPHONY.** Another term, for those who prefer Greek to English, for twelve-note music, artificially made up from δώδεκα (twelve) and φωνή (sound).

**DODECUPLE SCALE.** Another name for the twelve-note (chromatic) scale, introduced into English in the 1920s, but never thoroughly acclimatized.

**DODEMERE.** See WEEERBECKE.

**Dodsley, Robert.** See ARNE (1, 'King and Miller'). Oswald (J., 'Cleone', song for).

**DOEHAERD, Émile.** See DEFAUW.

**DOES, Charles van der** (b. Amsterdam, 6 Mar. 1817; d. The Hague, 30 Jan. 1878).

Dutch pianist and composer. He was a teacher at the Royal Music School at The Hague and a protégé of King William III, who showed a great interest in his operas, 'L'Esclave de Camoens', 'Lambert Simmel', 'La Vendetta' and 'Le Vieux Château'. In the middle of the 19th century these were in the repertory of the French theatre at The Hague. H. E. E.

**DOFLEIN, Elma.** See below.

**DOFLEIN, Erich** (b. Munich, 7 Aug. 1900).

German musical author and educationist. He studied at the Conservatories of Breslau and Munich, Kaminski being one of his masters, and at the Universities of Breslau, Munich and Freiburg i/B., taking his Ph.D. degree at Breslau in 1924. In 1930-37 he was

director of the Musical Seminary at Freiburg, in 1941-44 of the Landesmusikschule at Breslau, and after having been a prisoner of war in Russia in 1945-46 he became professor at the High School for Music at Freiburg. As an educationist he is interested mainly in aural training, musical theory and history, and the training of music teachers; as a musicologist he makes a study of early pedagogic treatises with a view to using them for the teaching of the performance of old music. With his wife, Elma (born Axenfeld), he has edited a 'Geigenschulwerk' in 5 volumes, containing examples of violin music of the 17th-20th centuries suited to the training of pupils in various styles, a work to which Hindemith and other living composers contributed. He has also edited separately much old keyboard, violin and recorder music. As an author he has contributed to various musical journals and as a critic to a number of newspapers during the years 1926-31. In 1933-43 he wrote regularly for the 'Frankfurter Zeitung' and in 1940-41 for the 'Freiburger Zeitung'. E. B.

**Doggett, Thomas.** See ECCLES (2, 'Country Wake', incad. m.).

**DOGNAZZI, Francesco** (b. ?; d. ?).

Italian 16th-17th-century composer. Introducing his publication of 1643, he claims to have spent forty years in the service of the Gonzaga, Dukes of Mantua, seven dukes reigning during this period. In 1614 he was only a serving musician, but in 1643 he is *maestro di cappella*. Bertolotti<sup>1</sup> is probably correct in stating that Dognazzi assumed this office in July 1619 on the death of Orlando Sante. Monteverdi seems to have had a high opinion of Dognazzi, who had worked with him at Mantua (see his letters to the younger Striggio of 8 Mar. and 21 Oct. 1620<sup>2</sup>, which also show that Dognazzi was in the habit of visiting Venice). He is an interesting composer of recitative with continuo, but in songs such as *canzonette* he shows himself to be a poor melodist. Known works by him are:

'Secondo libro di fioretti musicali' for 3 voices (1607).

'Primo libro di varii concerti' for 1 & 2 voices & continuo (1614).

'Musiche varie da camera' for 5 voices (1643).

A little sacred music in various collections.

He also issued on behalf of the young Amante Franzoni the latter's 'Fioretti musicali', bk. II (1607) and 5-part madrigals (1608).

N. F. (ii).

**DOHL.** See TONIC SOL-FA.

**DÖHLER, Theodor** (b. Naples, 20 Apr. 1814; d. Florence, 21 Feb. 1856).

Austro-Jewish pianist and composer. He was an infant phenomenon and as such the pupil of Benedict, then resident at Naples. In

<sup>1</sup> 'Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII' (Milan, 1890).

<sup>2</sup> In H. Prunty's, 'The Life and Work of Claudio Monteverdi' (Eng. ed., London, 1926, pp. 253 & 261).

1829 he was sent to Vienna and became Czerny's pupil. From Vienna, where he remained till 1834, he went to Naples, Paris and London; later on he travelled in Holland, Denmark, Poland and Russia as a successful fashionable virtuoso. He was raised to noble rank by the influence of his patron, the Duke of Lucca, and enabled to marry a Russian princess in 1846; he gave up public playing about that time and lived successively in Moscow, Paris and (from 1848) Florence. An opera by him, 'Tancredi', was performed at Florence in 1880. His works, which included numerous drawing-room pianoforte pieces, reach as far as Op. 75.

E. D.

**Dohm, E.** See *Belle Hélène* (Offenbach).

**DOHNÁNYI, Ernő (Ernst von)**<sup>1</sup> (b. Poszony [Pressburg], 27 July 1877).

Hungarian pianist, conductor, teacher and composer. He was first taught music by his father, the professor of mathematics in the "Gymnasium" at Poszony, where he received his general education. In 1885 he began pianoforte lessons with Carl Forstner, organist of the cathedral there, and later on he studied harmony with him, remaining under his musical supervision until 1893, when he entered the Royal Hungarian Academy of Music in Budapest as a pupil of Stephan Thomán for pianoforte and of Hans Koessler for composition.

While he was still at Poszony he made several experiments in the larger forms of composition, writing a string Sextet and three string quartets, besides pianoforte sonatas, songs, etc. In Budapest a Symphony in F major was awarded the king's prize and performed in 1897. In July and Aug. of that year he had some lessons from Eugen d'Albert, being already a pianist of high attainment; on his first appearances, in Berlin on 1 Oct. 1897 and in Vienna a little later, he was recognized as an artist of the highest rank. Not only is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-gradation and the exquisite beauty of his tone are such as to satisfy the most exacting hearer.

Dohnányi played in the principal cities of Germany, Austria and Hungary before his first appearance in England, which took place in London, at a Richter concert in Queen's Hall in Beethoven's G major Concerto, on 24 Oct. 1898. He made a rapid and permanent success within a very short time and first visited the U.S.A. in 1899. His tours there were frequent and successful. He was professor of the pianoforte at the Berlin High School for Music from 1908 until 1915, when he went to live in Budapest. In 1919 he was appointed director of the Conservatory there,

<sup>1</sup> He seems himself to have preferred the German form of his Christian name, at any rate in his earlier years, and it appears so on most of his published works

and he also became conductor of the Budapest Philharmonic Orchestra. In 1925 he visited the U.S.A. and conducted the New York State Symphony Orchestra. In 1931 he became director of the Hungarian Radio and in 1934 of the Budapest High School for Music. In 1948 he left Hungary for political reasons and went to Argentina, where he settled at Tucumán and devoted himself mainly to teaching. The following year, however, he left for the U.S.A., where he was appointed composer-in-residence at Florida State University, Miami.

As a composer Dohnányi first founded his high reputation on works for the pianoforte and concerted chamber music. His Quintet in C minor (Op. 1), given in Budapest in 1895, showed at once his feeling for classical forms, and the influence of Brahms on his manner of dealing with sonata form is evident through his early works, including the Sonata for violin and pianoforte (Op. 21). J. A. F.-M., adds.

The portion of the article substantially reprinted above added the observation that "from the first . . . there was originality, and a vivacious wit was always ready to relieve the severer forms, sonata, variations or passacaglia, in which he worked". But Dohnányi's wit can be very ponderous, as in the 'Variations on a Nursery Song' ("Ah, vous dirai-je, Maman") for pianoforte and orchestra, where the comic effect of the deliberately portentous introduction, followed by the thin, school-girlish delivery of the theme by the soloist, has no more subtlety than the mountain delivering the ridiculous mouse and wears out after one or two hearings. But he does show humour, if not wit, in some of his lighter works, and what may perhaps pass as a good enough substitute for the latter quality is his resourceful and elegant craftsmanship. His craft, however, borders upon slickness and academicism, his music is voluble rather than eloquent and there is little individuality.

Almost all Dohnányi's early works were instrumental and included no programme music or even any work that was descriptive beyond the one picturesque title of 'Winterreigen'. But soon after reaching the age of thirty he began to turn towards stage music, producing first a ballet and then three operas, the first of the latter a one-act work on a small scale. In the second, 'The Tower of the Voivod', he showed a distinct effort to assert his nationality, not by drawing extensively on national folk music, but by giving a romantic subject the kind of local atmosphere that passes easily for national art in an opera-house, where audiences are inexpert in such matters. Dohnányi never studied the genuine Hungarian folk music (as distinct from gypsy music) in the scholarly and at the same time imaginative way of Bartók and Kodály, with

whose work, indeed, he showed no sympathy. Such Hungarian flavour as is found in his work is synthetic. This is not to say that it is disagreeable, and it is in fact present in what is one of his most delightful works, the set of pianoforte pieces entitled 'Ruralia hungarica', some of which were afterwards orchestrated.

CATALOGUE OF WORKS<sup>1</sup>

## OPERAS

- 'Tante Simona' (libretto by Viktor Heindl), 1 act, prod. Dresden, 22 Jan. 1913  
 'A Vajda tornya' ('The Tower of the Voivod'), based on a Szekler folk ballad, (lib. by Viktor Lányi), 3 acts, prod. Budapest, 19 Mar. 1922  
 'A Tenor' (lib. [in German] by Ernő Goth, based on Carl Sternheim's comedy 'Burger Schappel', Hungarian trans. by Zsolt Harsányi), prod. Budapest, 9 Feb. 1929.

## BALLET

- 'Der Schleier der Pierrette', prod. Dresden, 1910.

## CHORAL WORKS

- 'Magyar Híselegy' (Hungarian Anthem) for tenor, chorus & orch (1920)  
 'Missa in Dedicatione Ecclesiae' for solo voices, chorus & orch (1930)  
 'Cantus vitae' (Imre Madách), cantata for solo voices, chorus & orch (1941)

## ORCHESTRAL WORKS

- Op.*  
 — Symphony No. 1, F ma. (1897).  
 9. Symphony No. 2, D mi.  
 19. Suite, F# ma.  
 31. 'Ünnepi Nyitány' (1923)<sup>2</sup>  
 33a. Suite 'Ruralia Hungarica' (see also Pianoforte Music).  
 36. 'Symphonic Minutes' (1933).  
 — Symphony No. 3, E ma

## SOLO INSTRUMENT AND ORCHESTRA

5. Pf. Concerto, E mi.  
 12. 'Concertstück' for cello  
 — Vn. Concerto  
 25. 'Variations on a Nursery Song' for pf

## VOICE AND ORCHESTRA

22. 3 Songs for baritone (1912)

## CHAMBER MUSIC

1. Quintet, C mi, for 2 vns, viola, cello & pf.  
 7. String Quartet No. 1, A mi.  
 10. Serenade, G ma, for vn, viola & cello.  
 15. String Quartet No. 2, D# ma.  
 26. Quintet, E# mi, for 2 vns, viola, cello & pf (1914).  
 33. String Quartet No. 3, A mi.  
 37. Sextet, G ma, for clar, horn, vn, viola, cello & pf. (1933)

## VIOLIN AND PIANOFORTE

21. Sonata, C# mi.  
 33c. 'Ruralia Hungarica', 3 pieces (1926).

## VIOLONCELLO AND PIANOFORTE

8. Sonata, B# mi

## PIANOFORTE MUSIC

2. 'Clavierstücke', 4 pieces.  
 3. Waltzes for 4 hands.  
 4. Variations, G ma.  
 6. Passacaglia.  
 11. 4 Rhapsodies.  
 13. 'Winterreigen', 10 Bagatelles.

<sup>1</sup> This list is complete only for the earlier works — no information was to be obtained concerning later ones.

<sup>2</sup> Written for the national occasion on which Bartók's 'Dance Suite' and Kodály's 'Psalmus Hungaricus' were also performed.

- Op.*  
 17. 'Humoresken' in form of a suite.  
 23. 'Clavierstücke', 3 pieces  
 24. 'Suite im alten Stil' (1913)  
 28. '6 Études de concert' (1916)  
 29. Variations on a Hungarian Theme (1916).  
 — 'Pastorale' (1921)  
 — Gavotte and Musette  
 33a. Suite 'Ruralia Hungarica' (see also Orchestral Works)

## SONGS

14. 6 Poems (Viktor Heindl).  
 16. Cycle 'Im Lebenslenz' (Wilhelm Conrad Gomoll) (1906-7)  
 — Hungarian Folksongs (1922).

## E B

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 STEINHART, ERICH, "'Der Tenor"', Oper von Ernst v. Dohnányi ('Aufakt', Vol. VII, Nos. 7-8, Prague, 1930)  
 'Zenei Szemle', Dohnányi number (Budapest, Oct.—Nov. 1927)

**DOINA** (Rum, a lament). See **FOLK MUSIC: RUMANIAN**.

**DOISI DE VELASCO, Nicolas** (b. ?, c. 1600; d. ?).

Portuguese guitar player. He was brought up in Spain and attached for a time to the suite of Philip IV. In 1640 he published at Naples a book of tablature, entitled 'Nuevo modo de cifra para tañer guitarra con variedad y perfección' (Bibl. Nac., Madrid). His real name is said to have been Diaz de Velasco.

J. B. T.

**DOKTOR FAUST**. Opera in 2 prologues, an interlude and 3 scenes by Busoni (unfinished, completed by Philipp Jarnach). Libretto by the composer, based on the Faust legend and in part on Marlowe's 'Doctor Faustus' and Goethe's 'Faust'. Produced (posthumously), Dresden, State Opera, 21 May 1925.

**DOLBY, Charlotte**. See **SANTON-DOLBY**.

**DOLCAN**. See **ORGAN STOPS**.

**DOLCE** (1) (Ital = sweet). A direction usually accompanied by *piano* = softly (abbr. *p dolce*) and implying that a sweet melodious feeling is to be put into a phrase. Exceptions are occasionally found to the connection with *piano*: Beethoven (string Quartet Op. 59 No. 1) has *mf e dolce*; Schumann begins the finale of his third Symphony, in E# major, with *f dolce*. G.

**DOLCE** (2). See **ORGAN STOPS**.

**DOLCIAN** (Ger. *Dulzian*; Ital. *dolcino*; [the Fr. *doucaine* denotes an entirely different instrument of oboe type]). The primitive bassoon as depicted and described by Praetorius (1620).

The dolcian consisted of a single piece of wood, bored with twin parallel channels connected at the foot to form a continuous conical bore. It had ten holes, of which two were covered by open-standing keys (D and F), and a small brass crook to which the double-reed was fixed.



In 18th-century Germany the bell was sometimes covered by a perforated cap or mute, when the dolcian, normally *offen*, was termed *gedackt*. A *gedackt* specimen by J. C. Denner of Nuremberg, c. 1690, is among half a dozen dolcians of various sizes preserved in the Heyer Collection, Leipzig, and Denner's instrument (No. 1360) is depicted in *PLATE 15*, Vol. II, p. 447. The dolcian had no connection with the "Alto Fagotto"<sup>1</sup> and was not necessarily an octave above the bassoon, as stated in the 4th edition of this Dictionary. On the Continent the dolcian is frequently mentioned in the late 16th and early 17th centuries, despite the indication in this quaint verse engraved around the bell of a dolcian (No. 117) in the Museum of the Gesellschaft der Musikfreunde in Vienna:

Der Dulcin bin ich genant  
Ni(ch)t einem jedem wo(h)l peka(n)t  
Der mich wil recht pfeifen  
Der mus mich wo(h)l lerne(n) greifen.

Unfortunately this dolcian bears neither maker's name nor place nor date.

L. G. L.

See also Bassoon.

**DOLCISSIMO** (Ital.). The superlative of *dolce*.

**DOLES, Johann Friedrich** (b. Steinbach, Saxe-Meiningen, 23 Apr 1715; d. Leipzig, 8 Feb. 1797).

German organist, conductor and composer. He was educated at the Schleusingen "Gymnasium", where he availed himself of instruction in singing and playing on the violin, clavier and organ. In 1739 he went to Leipzig for a course of theology at the University, and while there pursued his musical studies under J. S. Bach. His compositions, however, bear little trace of Bach's influence. Döles would seem to have been more affected by the Italian opera, with which he became familiar by constant attendance at performances given for the Saxon court at Hubertsburg. His light, pleasing and melodious compositions, together with the charm of his manners, rapidly brought him popularity at Leipzig. In 1743 the Gewandhaus Concerts were founded<sup>2</sup>; and on 9 Mar. 1744 he conducted the first performance of his festival cantata in celebration of the anniversary of their foundation. In that same year he was appointed cantor at Freiberg, where he wrote, in 1748, on the occasion of the hundredth anniversary of the Peace of Westphalia, the *Singspiel* out of which arose the famous dispute between Biedermann, Mattheson and Bach.<sup>3</sup>

In Jan. 1756 Döles succeeded Gottlob Harrer as cantor of St. Thomas's School and also as

director of the two principal churches, which posts he held until 1789, when old age and failing health compelled him to resign them. In the spring of 1789 Mozart visited Leipzig, and on 22 Apr. he played on the organ at St. Thomas's Church and made his well-known remark to Döles about Bach's music. It was probably on the same occasion that J. C. Barthel played before Mozart at Döles's house. And in the following year Döles published his cantata to Gellert's words (performed in 1789), 'Ich komme vor dein Angesicht' (Leipzig, 1790), dedicated to his friends Mozart and Naumann. Special interest attaches to this work because its preface records Döles's opinions as to the way in which sacred music should be treated, and those opinions have little in common with the traditions of J. S. Bach. It is plain, indeed, that although Döles was proud of having been Bach's pupil, he took no pains whatever, during his directorship at Leipzig, to encourage and extend the taste for his great master's works. Bach's church music was almost entirely neglected both by him and his successor, J. A. Hiller.

Döles's compositions consist principally of cantatas, motets, psalms, sacred odes and songs, and chorales, many of which have been printed, including some harpsichord sonatas. His 'Elementary Instruction in Singing' had, in its day, considerable reputation as a useful practical method. Among his many works may be mentioned three settings of the Passion, according to St. Matthew, St. Mark and St. John, two Te Deums, two Masses, a Kyrie, a Gloria, a 'Salve Regina' and a German Magnificat.

A. H. W.

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**DOLEŽÁLEK, Jan Emanuel** (b. Chotěboř, 22 May 1780; d. Vienna, 6 July 1858).

Czech musician. He began to read law in Vienna, but later changed over to music and studied under Albrechtsberger. From 1808 he was in close contact with Beethoven, and his memoirs (publ. in 1852) served as a fruitful source for A. W. Thayer's work on that master. The most important of his compositions is 'České písně v hudbu uvedené' ('Czech Poems Introduced with Music'), dating from 1812, which is one of the first examples of the new Czech art-song at the time of the Czech national awakening.

G. Č.

**DOLEŽIL, Hubert** (b. Kunčice pod Ondřejníkem, Moravia, 25 Oct. 1876; d. Prague, 10 June 1945).

Czech critic and writer. He was professor at the secondary schools of Hradec Králové, Olomouc, Brno, Plzeň, and in Prague from 1919. He had always eagerly contributed to

<sup>1</sup> For which see TENORON.

<sup>2</sup> They were then called "das grosse Concert" and were held in a private house; they were interrupted by the outbreak of the Seven Years' War.

<sup>3</sup> See Bitter's 'J. S. Bach', III, 229, and Spitta's 'J. S. Bach', III, 255 f. (Eng. trans.).

the raising of musical standards by his critical articles in the local and daily papers, particularly in Prague (from 1920) as the critic of the daily 'České slovo'. He also wrote a number of extensive studies for musical periodicals, particularly for the 'Hudební revue' and for 'Smetana' (the periodical of the group of Nejedlý), whose editor he was from 1921 to 1927. G. Č.

**DOLEŽIL, Method** (b. Kunčice pod Ondřejníkem, Moravia, 15 Oct. 1885).

Czech choir conductor and musical educationist, brother of the preceding. He studied at the Teachers' Training-College at Kroměříž, where Ferdinand Vach was one of his teachers (1900-4), and after his military service and a short public musical career he was educated professionally at the Prague Conservatory in 1909-11. In the years 1912-1922 he conducted the Pěvecké sdružení pražských učitelek (Prague Women Teachers' Choir) and in 1922 he succeeded František Špilka as conductor of the famous Pěvecké sdružení pražských učitelů (Prague Teachers' Choir), which position he still holds. From 1919 he was also professor of the Prague Conservatory and in 1946 he was appointed professor at the Akademie musicckých umění (Academy of Musical Arts). He compiled an excellent Czech manual of intonation and elementary rhythm and also did well as a composer. In 1945, on the occasion of his sixtieth birthday, the Prague Teachers' Choir published an extensive commemorative album G. Č.

**Dolin, Anton.** See Ballet. Sadler's Wells (Ballet).

**DOLL, THE** (Audran). See POUPÉE, L.A.

**DOLLARPRINZESSIN, DIE** (Operetta).

See FALL.

**Dollfus, C.** See Koechlin ('Docteur Fabricius', symph. poem).

**DOLLY** (Suite). See FAURÉ (list, pf duets)

**Dolmatovsky, Evgeny.** See Kabalevsky ('People's Avengers', choral work).

**DOLMETSCH.** English musical family of French-Swiss origin, inheriting also Bohemian, French and German strains.

(1) **Arnold Dolmetsch** (b. Le Mans, 24 Feb. 1858; d. Haslemere, 28 Feb. 1940), pioneer in the recovery of early music, especially instrumental music performed on its contemporary instruments and in its contemporary style. The product of a long line of professional musicians, he learnt pianoforte making from his father and organ building from his maternal grandfather; studied music in Brussels (including the violin under Vieuxtemps) and the R.C.M. in London (where Sir George Grove encouraged his growing devotion to the cause of early music). Being appointed violin master at Dulwich College in 1885, he evolved a system of teaching characteristic of his later methods, abandoning scales and exercises in favour of simple tunes

in parts, learnt by ear. Later he used to fret the violins to help the intonation of his young beginners (as Playford recommended in the 17th century), and taught the violin in the downwards position and with the bowing of viols, until the rudiments were learnt, when the frets were cut off one by one and the normal position acquired. From the Dulwich period date a number of compositions and editions of violin music by Corelli, Handel and Purcell, the realization of whose figured basses and the phrasing of whose string parts Dolmetsch afterwards himself called in question, as still in some degree anachronistic in the light of his subsequent discoveries.

In 1889 Dolmetsch lighted on the English chamber music for viols in the manuscripts of the B.M. This so excited him that he attacked the problems of recovering and restoring the necessary instruments, gradually solving them by the combined resources of his musicianship, his craftsmanship and his scholarship. He first played early instruments publicly in 1890. He made his first clavichord in 1894 and his first harpsichord in 1895. From 1905 to 1909 Dolmetsch worked for the firm of Chickering at Boston, U.S.A., whence many of his best harpsichords and other keyboard instruments issued, as well as lutes and viols; from 1911 to 1914, for the firm of Gaveau in Paris, where he began his most important publication: 'The Interpretation of the Music of the XVII and XVIII Centuries' (London, 1915; new ed. 1944), a work indispensable to students of early music. He resettled in England early in 1914, making his permanent home at Haslemere two years later. In teaching the children of Dunhurst school he further developed his methods of direct training, with marked success.<sup>1</sup> With his own children maturing rapidly, and pupils and apprentices gathering, when peace returned he built up a centre for the study of early music where traditions of living and authentic performance could be absorbed in a degree and purity to which there has been no parallel in modern times.

The post-war period saw the solution of an old problem, the making of completely successful modern recorders. Not for the first time Dolmetsch's work was supported by the generosity of his friends, particularly in the provision and equipment of a new workshop. In 1925 the annual Haslemere Festival was begun, a fortnight of early music from many schools, during which the signs of inevitable under-rehearsal were sometimes apparent, but the standard of interest and performance remained high in general. In 1928 the support and goodwill of Dolmetsch's many well-wishers was organized in the incorporation of the Dolmetsch Foundation, a body devoted to

<sup>1</sup> See 'Old Ways for New in Violin Training' by Gerald Hayes, Mus.T., Mar. 1926.

the spread of his influence and that of his ruling principles. It financed scholars and apprentices, and backed heavily a costly series of experiments as the result of which Dolmetsch evolved a new harpsichord action, free from the slight extraneous noise of the returning jack, but seen in retrospect to have lost a little of the traditional ringing tone of the normal instrument, besides being too delicate to keep easily in fine adjustment (a problem also attacked by a late workman of his <sup>1</sup>).

Pressing chronologically backwards, Dolmetsch scored, more convincingly than other scholars, Pérotin's four-part organa from the 13th-century school of Notre-Dame in Paris, which he performed on rebecs of his own manufacture, in the erroneous opinion that they are purely instrumental, and the Bardic harp music preserved in B.M. Add. MS 14905, a fascinating glimpse of very early harmony.<sup>2</sup> Towards the end of his life Dolmetsch, having been met so long by prejudice, increasingly lost touch with the work of other scholars and musicians who were by then becoming willing to accept his unique contribution more nearly at its true value, if he could only have learnt to lower his guard. His own scholarship fell behind the times in consequence. In his prime his critical faculty fully matched his uncanny intuition; in his last years his intuition remained more fruitful than untutored learning can ever be, but grew less sure from lack of scholarly contact. Towards the end he became a very sick man indeed, and those who heard only his last concerts can form little conception of his genius. His work was recognized in 1937 by the British Government in granting him a Civil List Pension and by the French Government in making him a Chevalier of the Legion of Honour; Durham University made him an honorary Doctor of Music in 1939. His significance lay in founding a modern tradition for the interpretation of early music from which, when every imperfection has been allowed for, there is more to be learnt than from any other comparable source. It is, in fact, the nearest equivalent to an authentic source now available and enshrines elementary principles which are not only indispensable, but have not hitherto been rediscovered elsewhere. His flair for early style and for inspired tone-production on early instruments (treble viol, violin in its early aspect, lute, harpsichord and clavichord) amounted to a unique phenomenon. His genius died with him, but his principles remain in memory; and as he once characteristically remarked: "Students should learn principles rather than pieces: then they can do their own thinking".

<sup>1</sup> See GOBLE.

<sup>2</sup> Its authenticity is disputed, but unconvincingly. See 'The Consort', 1930.

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(2) **Mabel Dolmetsch** (b. London, 6 Aug. 1874), musician and dancer, third wife of the preceding. She is noted for her beauty of tone and expression on the viola da gamba, which she studied under Hélène Dolmetsch (3). Her important researches into the practice and theory of the court dances of the Renaissance and Baroque periods are published. The first volume, 'Dances of England and France', appeared in 1950.

(3) **Hélène Dolmetsch** (b. Nancy, 14 Apr. 1880, d. 1924), viola da gamba player and cellist, eldest daughter of (1). Her career began in her father's concerts, but continued independently. Her talent was of a brilliant order.

(4) **Rudolph Dolmetsch** (b. Cambridge, Mass., 8 Nov. 1906; d. ?, 6-7 Dec. 1942), harpsichordist, viola da gamba-player and conductor, eldest son of (1). He was endowed with great natural virtuosity and talent, and made his reputation mainly by his brilliant harpsichord playing, but he was, in addition, one of the finest modern gamba performers. For some years before his tragic death (he was presumed lost in a convoy during the second world war) his interests were, however, turning towards modern music, in which field he had made some progress both as a composer and as a conductor.

(5) **Carl Dolmetsch** (b. Fontenay-sous-Bois, 23 Aug. 1911), recorder virtuoso and maker, brother of the preceding. He is now the musical director of the Haslemere Festival and other activities of the surviving members of the family. He plays several instruments including the viol and the violin, but his reputation is particularly associated with the recorder, of which he is the most brilliant modern virtuoso, as well as an expert maker, supervising and finishing the instruments hand-made in the Dolmetsch workshops. He was created C.B.E. in 1954. R. D.

**DOLORES, Antonia.** See TREBELL, ZELIA.

**DOLOROSO** (Ital. = dolorous, painful). A direction demanding that kind of expression in a phrase or passage.

**DOLZAINA.** See SHAWM (3).

**DOLZIAN.** See BASSOON. DOLCIAN.

**DOLŻYCKI, Adam** (b. Lwów, 1886).

Polish conductor and composer. He studied at the Lwów Conservatory and continued his studies in Berlin. In 1912 he returned to Poland and became one of the conductors of the Warsaw Opera. During the first world war he lived in Russia, but when the Russian Revolution broke out in

1917 he returned to his native country. From 1919 till 1922 he acted as conductor of the Opera at Poznań. He then moved to Warsaw. He wrote an opera, 'Krzyzacy' ('The Knights of the Teutonic Order').

G. R. H.

**DOMANIEWSKI, Bolesław** (b. Gronów, 16 July 1857, d. Warsaw, 11 Sept. 1925).

Polish pianist and teacher. He studied at the Warsaw Conservatory under Lórer and Józef Wieniawski, later at the Conservatory of St. Petersburg under Soloviev, Liadov and Sacchetti. After his return to Poland he taught the pianoforte at Cracow. Later he moved to Warsaw where he became director of the Conservatory.

Domaniowski wrote many pieces for pianoforte. A book of his exercises for pianists, entitled 'Vade mecum', is still generally used in the Polish music schools.

G. R. H.

**DOMINANT.** The note in a mode or scale which, in traditional harmonic procedures, most urgently demands resolution upon the tonic. In the modal system it is not always on the same degree of the scale.<sup>1</sup> In the major and minor scales it is invariably the fifth of the scale, and thus the fifth note above the tonic or the fourth below it, the latter being the more important position, since cadences usually proceed upwards from the dominant to the tonic in the bass. In the harmonic system of tonality the dominant and the chords built on it play the principal part in defining the key: hence the name.

Tovey makes an important distinction: a passage may modulate to the key of the dominant, in which case it is *in* the dominant; but another may proceed on the dominant bass or in dominant harmony without leaving the tonic key, and should thus be described as being *on* the dominant.

E. B.

See also Cadence

**DOMINICETTI, Cesare** (b. Desenzano, Lake Garda, 12 July 1821; d. Sesto, Monza, 20 June 1888).

Italian composer. He studied music at Milan, where he first challenged the verdict of the public as composer with the opera 'I belli usi di città' (1841). This first experiment was followed by 'Due mogli in una' (1853) and 'La maschera', given the following year. He then left Italy for Bolivia, where he amassed considerable wealth. On his return to his native country he produced other operas, the most notable of which are 'Morovico' (1873), 'Il lago delle fate' (1878) and 'L' ereditiera' (1881). Appointed professor of composition at the Milan Conservatoire in 1881, he retained this place until his death.

F. B.

**Dominique, Jean.** See Poldowski (song).

**DOMINO NOIR, LE.** Opera in 3 acts by Auber. Libretto by Eugène Scribe. Pro-

duced Paris, Opéra-Comique, 2 Dec. 1837. 1st perf. abroad, London, Covent Garden Theatre (trans. by J. Kenney and J. M. Morton), 16 Feb. 1838. 1st in U.S.A., New Orleans (in French), Nov. 1839.

**Dommange, René.** See Roussel (song).

**DOMMER, Arrey von** (b. Danzig, 9 Feb. 1828; d. Treysa nr. Cassel, 18 Feb. 1905).

German writer on music. He went to live at Leipzig in 1851 and at Hamburg in 1863. In 1873 was made secretary to the Hamburg city library, a post which he held until 1889, when he retired and went to live at Marburg. In 1862 his 'Elemente der Musik' appeared; in 1865 he published an enlarged edition of H. C. Koch's 'Musikalisches Lexicon' of 1802, a sterling work. His 'Handbuch der Musikgeschichte' (1868, 2nd ed. 1878) was re-edited (3rd ed. by Arnold Schering) in 1914.

J. A. F.-M.

**DOMNICH, Heinrich** (b. Würzburg, 13 Mar. 1767, d. ?).

German horn player. The son of a horn player in the service of the Elector of Bavaria, he went to Paris in the 1780s and studied the horn under Punto. In 1785, when he was eighteen, he appeared at a Concert Spirituel, playing second to Lebrun in a *symphonie concertante* for two horns and orchestra, composed by the latter, and earned the praise of the music critic of the 'Mercure de France' for his rapid execution. He subsequently made sundry other appearances as a soloist at these concerts.

Domnich was second horn at the Paris Opéra from 1787 to 1791, a member of the band of the Garde Nationale in 1793 and second horn at the Théâtre-Lyrique de Feydeau in 1799. He was also a member of Napoléon's chapel, continuing with this band after the restoration of the monarchy until 1816.

One of the four original horn professors appointed at the Conservatoire in 1795 — the other three being Duvernoy, Buch and Kenn — he and Duvernoy remained on when the classes of Buch and Kenn were suppressed in 1802. Domnich retired in 1817, when his class was absorbed into that of Dauprat, who had succeeded Duvernoy the previous year. Two distinguished pupils of Domnich were E. C. Lewy — a private pupil — and J. P. Mengal.

Domnich's outstanding achievement was his very remarkable 'Méthode de premier et de second cor', published about 1808 and adopted as the official Conservatoire horn tutor. This showed a really amazing advance on all the horn tutors already in existence, such as the anonymous 'Compleat Tutor for the French Horn' and 'New Instructions for the French Horn', both completely valueless,

<sup>1</sup> For its history and position see *MODES*.

or those of Hampel (revised by Punto), Othon Vandenbroeck and Frédéric Duvernoy, which were mere skeletons to be filled out by professorial example and explanation. Domnich, on the contrary, explains in great detail every aspect of horn technique, and even to-day, a century and a half after its publication, only one tutor, that of Dauprat (1822), has surpassed it, no other has even equalled it. Domnich's other published works included a 'Symphonie concertante' for two horns, three horn concertos with orchestral accompaniment and two sets of songs with pianoforte.

What became of Domnich after he retired from the Conservatoire is uncertain. Mendel ('Musikalisches Conversations-Lexikon') says he retired after the 1830 Revolution and died in Paris on 19 July 1844. Official records show, however, that he was succeeded by Dauprat in the Chapelle-Musique in 1816 and at the Conservatoire in 1817, and French sources provide no record of his death. It is not improbable that, after giving up his various Paris appointments, he returned to his native land and passed the remainder of his days in retirement.

R. M. P.

**DOMPE.** See DUMP.

**DOMRA** (Rus.). A Russian lute with a long neck, used in the 16th and 17th centuries.

**DOMVILL, Silas.** See TAYLOR, SILAS.

**DON CARLOS.** Opera in 5 acts by Verdi. Libretto by François Joseph Méry and Camille Du Locle, based on Schiller's drama. Produced Paris, Opéra, 11 Mar. 1867. 1st perf. in England, London, Covent Garden Theatre (in Italian, trans. by A. de Lauzières), 4 June 1867. 1st in Italy, Bologna, Teatro Comunale, 27 Oct. 1867. 1st in U.S.A., New York (in Italian), 12 Apr. 1877. New Italian version, 'Don Carlo', reduced to 4 acts, with the music revised, produced Milan, Teatro alla Scala, 10 Jan. 1884.

**DON CÉSAR DE BAZAN** (Opera). See MASSENET.

**DON CHISCIOTTE IN SIERRA MORENA** (Opera). See CONTI (F. B.).

**DON GIOVANNI** (Operas). See DON JUAN.

**DON GIOVANNI** (originally 'Il dissoluto punito, ossia Il D. Giovanni' = 'The Rake Punished, or Don Juan'). Opera in 2 acts by Mozart. Libretto by Lorenzo da Ponte, based on the Spanish Don Juan legend. Produced Prague, 29 Oct. 1787. 1st perf. in Austria, Vienna, Burg Theatre (in Italian, with 3 additional numbers<sup>1</sup>), 7 May 1788. 1st in England, London, Haymarket Theatre (in Italian), 12 Apr. 1817. 1st in U.S.A., New York, Park Theatre (in Italian), 23 May 1826.

<sup>1</sup> These are Ottavio's "Dalla sua pace", Elvira's "Mi tradi" and the duet "Per queste tue manine" for Zerlina and Leporello.

**DON GIOVANNI TENORIO** (Opera).

See CARNICER.

**DON GIOVANNI TENORIO, OSSIA IL CONVITATO DI PIETRA** ('Don Juan Tenorio, or The Stone Guest'). Opera in 1 act by Gazzaniga. Libretto by Giovanni Bertati, based on the Don Juan legend. Produced Venice, Teatro San Moisè, 5 Feb. 1787. 1st perf. abroad, Paris, Théâtre Feydeau (in Italian), 10 Oct. 1791 (with some music from Mozart's 'Don Giovanni'). 1st in England, London (in Italian), 1 Mar. 1794. The work has a certain historical importance as the immediate forerunner of Mozart's 'Don Giovanni', produced later in the same year.

**DON JUAN.** For works on this subject see Acciaiuoli. Albertini. Arundell (Flecker's play). Calegari (A [for G.]). Carnicer. Casavola ('Alba di Don Giovanni', pantomime). Dargomizhsky ('Stone Guest'). Don Giovanni (Mozart). Don Giovanni Tenorio (Gazzaniga). Egk ('Joan von Zarissa', ballet). Enna ('D. J. Mañara', opera). Fabrizi ('Convitato di pietra', opera). Fedencu (opera). Ferreira (m. for Zamora's play). Gardi ('Nuovo convitato', opera). Gazzaniga ('Don Giovanni Tenorio', opera). Gluck (ballet). Graener ('D. J.'s letztes Abenteuer', opera). Knecht (incid. m. for play). Koreschenko (cantata). Lattuada ('Don Giovanni', opera). Nápravník (m. for A. Tolstoy's play). Righini (opera).

**DON JUAN DE MAÑARA** (Opera). See GOOSSENS.

**DON JUANS LETZTES ABENTEUER** (Opera). See GRAENER.

**DON PASQUALE.** Opera in 3 acts by Donizetti. Libretto by ?, rewritten by the composer and "Michele Accursi" (G. Ruffini), based on Angelo Anelli's 'Ser Marc' Antonio'. Produced Paris, Théâtre-Italien, 3 Jan. 1843. 1st perf. in Italy, Milan, Teatro alla Scala, 17 Apr. 1843. 1st in England, London, Her Majesty's Theatre (in Italian), 29 June 1843. 1st in U.S.A., New York (in English), 9 Mar. 1846.

**DON PROCOPPIO** (Opera). See BIZET.

**DON QUICHOTTE** ('Don Quixote'). Opera in 5 acts by Massenet. Libretto by Henri Cain, based on Cervantes and on Jacques Le Lorrain's comedy 'Le Chevalier de la longue figure'. Produced Monte Carlo, 19 Feb. 1910. 1st perf. in France, Marseilles, 17 Dec. 1910. 1st in U.S.A., New Orleans (in French), 27 Jan. 1912. 1st in England, London, London Opera House, 18 May 1912.

**DON QUIXOTE.** For musical works on this subject see CERVANTES.

BBL.—Espinós, Víctor, 'El Quijote en la música' (Barcelona, 1947).

**DON RODRIGUE** (Opera). See BIZET.

**DON SÉBASTIEN** (Opera). See DONIZETTI.

**DONALDA** (actually **Lightstone**), **Pauline** (b. Montreal, 5 Mar. 1884).

Canadian soprano singer. She studied music at the Royal Victoria College, Montreal, and singing with E. Duvernoy in Paris, where she married the baritone Paul Seveilhac.

After his death she was married to another well-known singer, the Danish tenor Mischa Léon. Her stage name was adopted out of compliment to Sir Donald Smith (Lord Strathcona), who endowed the Victoria College.

Donalda made her début in opera at Nice in 1904 as Manon, her success there being emphatically endorsed in the following year at the Brussels Monnaie and in London at Covent Garden in 1905. The rich, sympathetic quality and resonant timbre of her voice and her vivacious, artistic style won general admiration. She appeared at Covent Garden for several seasons in familiar parts such as Marguerite, Zerlina, Micaela, Gilda, Mimi, Nedda, Violetta and Carmen, besides creating the part of Ah-joe in Leon's opera 'L' oracolo' (1905) and that of Concepción in Ravel's 'L'Heure espagnole' (1919). In all of these she showed exceptional talent as an actress. She sang in 1906 under Oscar Hammerstein at the Manhattan Opera House, New York, and in 1907 she appeared at the Opéra-Comique, Paris.

H. K.

**DONATI, Ignazio** (b. Casalmaggiore nr. Cremona, c. 1585; d. Milan, 1638).

Italian composer. In 1612 he was organist of Urbino Cathedral, in 1616 and 1619 *maestro di cappella* of the Arciconfraternità e Accademia dello Spirito Santo at Ferrara, in 1622 and 1626 *maestro di cappella* of the Terra di Casalmaggiore. In Lomazzo's 'Flores praestantissimorum virorum' (Milan, 1626) Donati is termed "*maestro di cappella* of Novara Cathedral".<sup>1</sup> In 1629 and 1630 he was organist of Lodi Cathedral and from 1631 till 1638 *maestro di cappella* of Milan Cathedral.

Donati was probably organist of Pesaro Cathedral before 1612; at any rate it was there, as well as at other places, that he tried his plan of making the different voices sing at a distance from each other.<sup>2</sup>

#### LIST OF WORKS

1. 'Ignati Donati Ecclesiae Metropolitanae Urbini Musicae Praefecti sacri concipuli 1, 2, 3, 4 & 5 vocibus, una cum parte organica. Venetia. Giacomini Vincenti. 1612.' 4to. Contains 54 compositions. Five partbooks in the Breslau Town Lib.
2. 'Motetti a 5 voci in concerto con due sorti di letanie della Beata Vergine & nel fine alcuni canoni. D' Ign. D. maestro di cappella dell' Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Venetia. Giac. Vincenti. 1618.' 4to "Opera completa." Six partbooks. *Tenors & quinto* in Berlin State Lib.
3. 'Concerti ecclesiastici a 2, 3, 4 & 5 voci. Con il basso per sonar nell' organo. D' Ign. D. maestro di cappella dello Spirito Santo di Ferrara. Opera IV. Venetia. Giac. Vincenti. 1618.' 4to. Contains 21 compositions. Five partbooks in Bologna Liceo Musicale
4. 'Concerti ecclesiastici a 1, 2, 3 & 4. Con il basso per l' organo. D' Ign. D. maestro di cappella dello Spirito Santo in Ferrara. Opera V. Venetia. Giac. Vincenti. 1618.' 4to. Four partbooks. Cantos I and II in Bologna Liceo Musicale.

5. 'Motetti concertati a 5 & 6 voci con dialoghi, salm e letanie della B.V. & con il basso continuo per l'organo. D' Ign. D. maestro di cappella della Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Opera VI. Venetia. Giac. Vincenti. 1618.' 4to. Contains 15 compositions. Seven partbooks in Königsberg Lib.
6. 'Concerti ecclesiastici . . . Opera IV. Novamente con ogni diligenza corretta e ristampata. Venetia. Aless. Vincenti. 1619.' 4to. Six partbooks in the Brussels Bibl. Royale.
7. 'Concerti ecclesiastici . . . D' Ign. D. maestro di cappella della Terra di Casal Maggiore. Opera V. Novamente con ogni diligenza corretta e ristampata. Venetia. Aless. Vincenti. 1622.' 4to. Canto II, terza e quarta parte in Bologna Liceo Musicale.
8. 'Motetti a 5 voci in concerto . . . Novamente ristampata & con diligenza corretta. Venetia. Aless. Vincenti. 1622.' 4to. *Tenors, basso, quinto, & basso per l' org.* in Bologna Liceo Musicale.
9. 'Messe a 4, 5 & 6 voci, parte da cappella e da concerto con il basso per l' organo. D' Ign. D. maestro di cappella della Terra di Casal Maggiore. Venetia. Aless. Vincenti. 1622.' 4to. Contains 4 Masses. Seven partbooks. *Tenors, quinto & sesto* in Bologna Liceo Musicale.
10. 'Salmi boscarecci concertati a sei voci, con aggiunta, se piace, di altre sei voci, che servono per concerto, e per ripieno doppio, per cantare a più chori; con una messa similmente concertata, & con il ripieno, d' un'altra simile a sei, già stampata. & con il basso principale per sonar nell' organo. D' Ign. D. maestro di cappella nella Terra di Casal maggiore, L' Aunga nella Accademia de Filomeni. Opera IX. Venetia. Aless. Vincenti. 1623.' 4to. Contains 16 compositions. Thirteen partbooks in Ferrara Lib.
11. 'Concerti ecclesiastici . . . Opera V. Novamente in questa terza impressione con ogni . . . Venetia. A. Vincenti. 1625.' 4to. It includes one motet by A. Serra, a pupil of Donati, to whom he dedicated No. 18. Four partbooks in Bologna Liceo Musicale.
12. 'Concerti ecclesiastici . . . D' Ign. D. maestro di cappella della Terra di Casal maggiore. Opera IV. Novamente in questa terza impressione corretti & ristampati. Venetia. A. Vincenti. 1626.' 4to. Five partbooks in the Breslau Town Lib.
13. 'Motetti a 5 voci in concerto. . . Novamente in questa terza impressione ristampati e corretti. Venetia. A. Vincenti. 1626.' 4to. Six partbooks in Bologna Liceo Musicale.
14. 'Messe a 4, 5 & 6 voci. . . Novamente in questa terza impressione ristampati. Venetia. A. Vincenti. 1626.' 4to. Seven partbooks in Bologna Liceo Musicale.
15. 'Motetti concertati a 5 & 6 voci. . . Opera VI. Novamente ristampata e corretta. Venetia. A. Vincenti. 1627.' 4to. Seven partbooks in the Breslau Town Lib.
16. 'Madre de quattordici figli. Nihil difficile volenti. Il secondo libro de motetti a 5 voci in concerto. D' Ign. D. maestro di cappella del Duomo di Lodi. Fatte sopra il Basso Generale di "Perfecta sunt in te". Venetia. Aless. Vincenti. 1629.' 4to. Contains 17 motets. Six partbooks in Bologna Liceo Musicale.  
In the Dedication Donati says that he has taken the *basso continuo* of 'Perfecta sunt in te', already published in his 'Concerti a 5 voci', and has written 14 more motets on it, these making, with 'Perfecta sunt', the number 15 "consonanza perfecta". Two more motets follow, not on the same bass.
17. 'Concerti ecclesiastici. . . Opera IV. Novamente ristampata. Venetia. A. Vincenti. 1630.' Five partbooks in the Brussels Bibl.
18. 'Concerti ecclesiastici. . . D' Ign. D. maestro di cappella del Duomo di Lodi. Opera V. Novamente impressa in questa quarta impressione con ogni diligenza corretta & ristampata. Venetia. A. Vincenti. 1630.' 4to. Four partbooks in the Bologna Liceo Musicale.
19. 'Le Fanfalughe a 2, 3, 4 & 5 voci del Signor Ign. D. maestro di cappella del Duomo di Lodi. Raccolte da me Alessandro Vincenti. Venetia. Aless.

<sup>1</sup> Parisini, II, 67.

<sup>2</sup> *Ibid.*, II, 144.



- Vincenti. 1630. 4to. Contains 28 compositions Six partbooks in Breslau Town Lib.
20. 'Il secondo libro delle messe da cappella a 4 et a 5. D' Ign. D. maestro di cappella del Duomo di Milano. Opera XII. Messe 1 & 2, a quarta, messe 3 & 4, breve a quattro a voce piena, & a voce para, messa 5, a quinta, messa 6, pro defunctis a quattro, a voce piena, & a voce para con la quinta parte, si placet. Venetia. A. Vincenti. 1633. 4to. Six partbooks in the Breslau Town Lib.
21. 'Il primo libro de' motetti a voce sola di Ign. D. maestro di cappella nel Duomo di Milano. Da quali quei che desiderano imparare a portar la voce con gratia, et asquistar dispositione potranno agevolmente da se prendere la maniera di cantar gratuitamente, far scherzi, passaggi, et altri leggiadri effetti. Opera VII. Novamente corretta & ristampata. Venetia. A. Vincenti. 1634. Fol. score, pp. 35. In Bologna Liceo Musicale.
- Féus mentions an edition of 1628. This may have been the second edition. The first edition must have been before 1623.
22. 'La vecchiarie e perregrini concerti a 2, 3 & 4 voci, con una messa a 3 & a 4 concertata d' Ign. D. maestro di cappella del Duomo di Milano. Raccolta da me Aless. Vincenti. Opera XIII. Venetia. A. Vincenti. 1636. 4to. Five partbooks in Breslau Town Lib.
23. 'Il secondo libro de' motetti a voce sola d' Ign. D. maestro di cappella del Duomo di Milano. Per educatione di figliuoli et figliole dedicati a Dio. Opera XIV. Venetia. A. Vincenti. 1636. Fol. Two partbooks, "parte per cantare" and "parte per sonare", in the Bologna Liceo Musicale.
24. 'Messe a 4, 5 & 6 voci. Parte da cappella e da concerto. D' Ign. D. Maestro di cappella della Terra di Casal maggiore. Novamente in questa quarta impressione ristampata. Venetia. A. Vincenti. 1645. 4to. Seven partbooks in Breslau Town Lib. In Königsberg Lib. MSS 48, some cantones, and 69, 'Perfecta sunt in te' a 5 (both incomplete); MS 71, 'Motettu a 5 voci in concerto'.
- In printed Collections:
1619. 'Quae est ista' (a 2), 'O Maria, dilecta mea' (a 3), 'Sacræ et divinæ cantiones, 2 & 3 voc, ad organum decantandæ.' Raccolta da Zac. Zanetti. (Parsini, II, 369.)
1621. 'Benedicat nos Deus' (a 3); 'Exultant cor meum' (a 2), 'Filiae Sion exultate' (a 2); 'Gaudebunt labia mea' (a 2); 'Hodie spiritus sanctus' (a 3); 'O dulcissime Domine' (a 3), 'Quando natus es' (a 2); 'Symbolæ diversorum musicorum 2, 3, 4 and 5 voc. cantandæ. Ab admodum Rev. D. Laurentio Calvo editæ.' (Israel, Mus. Schätze, p. 3.)
1626. 'Litanie a 5, 6, 7 e 8, se piace, di Sig. D. Ignatio Donati Rosarum Litanarum B.V. raccolta di D. Lorenzo Calvo.' (Parsini, II, 171.)
1641. 'Dulcis amor Jesu' (a 5). 'Erster Theil geistlicher Concerten, durch Ambrosium Profium.' (Leipzig.)
- 'Paratum cor meum' (a 5). 'Ander Theil geistlicher Concerten.'
1646. 'Languet anima mea' (a 5). 'Vierdter u letzter Theil' (Jos. Müller.)
1653. Coloraturæ taken from Ign. D.'s 'Concerten voce sola'. 'O admirabile commercium; O Fili Dei suavissime, per canto et tenore.' 'Musica moderna prattica' J. A. Herbst. Frankfurt. (In B.M.)

—The 'Messe brevi (a 4, a voce piena et a voce para) d' Ignatio Donati' (1633) was included in 'Composizioni per canto Pubblicata della Caleografia musica sacra.' (Milan, 1891.) 8vo. (For MSS see Q.-L.)

C. S.

**DONATO (Donati), Baldassare** (b ? , c. 1530; d. Venice, 1603).

Italian organist, singer and composer. In 1550 he was *musicò e cantor* at St. Mark's, Venice, and on 14 Oct. 1562 he was appointed

*maestro di cappella piccola* with a salary of 50 ducats. This *cappella piccola* had been formed with the idea of supplying with well-trained voices the *grande cappella*, of which Willaert was *maestro*. Donato retained this post, in reality that of deputy to the *maestro di cappella*, throughout the period when Rore was *maestro* (1562–65). Zarlino (appointed 5 July 1565), however, not requiring the assistance of the *cappella piccola*, demanded and obtained its suppression, but Donato retained his former post as singer. That he felt some resentment at this treatment is indicated by his taking part in a curious demonstration against Zarlino a few years later. In 1569, on a great festival day at St. Mark's, Zarlino wished the service to be sung with double choir. He was strongly opposed by the singers (among them Donato), who urged the traditional custom of the *vespro semplice*. The result was that, to the great scandal of the congregation, those who should have sung with the *voci d' angeli* sang instead with the *voci di demoni*, creating such an uproar that a formal inquiry was held by the *procuratori*, who dealt out varying penalties, Donato escaping with a fine of twelve ducats.

On 7 Aug. 1580 he was appointed *maestro di canto* to the newly founded Seminario Gregoriano of St. Mark's. On the death of Zarlino, in 1590, Donato was nominated for the post of *maestro di cappella* at St. Mark's. He was appointed for five years and was expected to continue teaching "canto figurato, contrapunto e canto fermo" at the Seminario, and was not allowed to sing except in St. Mark's itself. His appointment was renewed on 16 Mar. 1596, but he was then no longer required to teach at the Seminario, owing to the fact that this had been moved to Castelli, some distance away from St. Mark's. He was a member of the Nuova Accademia Veneziana. On his death in 1603 he was succeeded as *maestro* by Giovanni Croce.

As a composer Donato was first made famous by the publication of his *napoletane*, which went through several editions. These follow the style of Willaert in freeing the form from specifically Neapolitan traits and giving it more universally Italian connotations. These songs show a love of brisk, syncopated rhythms and of vivid realism. His earliest madrigals, contained in the same volume, are of the kind current in the earlier part of the century, using the *misura di breve* and the homophony of the non-literary Netherlandish style. His later volumes of madrigals, however, display a lighter and more modern style, the first volume being remarkable for its three dialogues for seven voices, which tend towards dramatic music in assigning definite functions to the two choruses, each developing its own mood. His 'Secondo libro a quattro' also reveals interest in



modern developments. In this book certain numbers make use of a quasi-monodic technique, with one principal and more highly ornamented line accompanied by three voices in homophony, although there is as yet no sign of either true coloratura in the "solo" voice or of a *basso continuo*.

In the sphere of church music the volume of motets published in 1599 seems to represent the collection of a number of works composed over a long period. Some motets are in a rather old-fashioned style with strict imitative counterpoint and long pedal notes in the final cadence. Others, notably those for six and eight voices, are more specifically Venetian in technique, using double choirs and other colour effects. 'Virgo decus nemorum' for eight voices is an example of "echo" music, and is remarkable also for the introduction of rhythms more often associated with light secular music than with motets. In much of his church music Donato displays an unusual love of complex rhythms, and he often uses sectional repetition as part of the formal pattern.

A portrait of Donato as a young man, probably painted before 1547 by Giovanni Cariani, is at present in the Collection of Edward Stern, New York.

### LIST OF WORKS

1. 'Baldissara Donato musico e cantor in Santo Marco, Le Napolitane et alcune madrigali a 4 voci. Da lui novamente composte, corrette e misse in luce. Venetis apud Hieronymum Scotum. 1550.' 4to. Four partbooks in Vienna Nat. Lib.
  2. 'Di B. D. Il primo libro di canzoni villanesche alla Napolitana a 4 voci, novamente da lui composte, .. aggiuntovi anchora alcune villotte di Perissone a 4, con la canzone della Gallina a 4 voci. Venetia. Ant. Gardano. 1550.' Obl. 4to. Tenor partbook in Turin Bibl. Naz.
  3. The same. 'Novamente ristampate. Con la giunta d' alcune villotte di Perissone. . . . Obl. 4to. No date, but about 1550. Four partbooks in Bologna Liceo Musicale.
  4. The same. 'Insieme con alcune madrigali novamente ristampate. Aggiuntovi anchora alcune villotte . . . Venetis apud Hieron. Scotum. 1551.' Obl. 4to. Four partbooks in the Munich Lib.
  5. The same. 'Novamente ristampate. Aggiuntovi anchora alcune villotte. . . Venetia. Ant. Gardano. 1552.' Obl. 4to. Four partbooks in Wolfenbützel Lib.
  6. 'Di B. D. Il primo libro di madrigali a 5 e a 6 voci. Con tre dialoghi a sette. Novamente dati in luce. Venetia. Ant. Gardano. 1553.' Obl. 4to. Two of the partbooks (*Quinto, Sesto*) are in the Verona Teatro filarmonico.
  7. A new edition of No. 3. 'Venetis. Hieron. Scotum 1556.' Obl. 4to. *Basso* in Berlin State Lib.
  8. 'Il primo libro di madrigali a 5 e a 6 voci. Con tre dialoghi a sette. Di nuovo riveduti, e con somma diligentia corretti. Venetia. Plinio Pietrasanta. 1557.' Obl. 4to. Six partbooks at Modena, Bibl. Estense.
  9. A new edition of No. 5. 1558. Four partbooks (B.M.).
  10. A new edition of No. 8. 1559. An alto partbook entered in the Catalogue of the Venice Lib. is no longer to be found.
  11. The same. 'Novamente per Antonio Gardano ristampate a 5 voci. Venetia. Ant. Gardano. 1560.' Obl. 4to. Six partbooks in the Munich Lib., etc.
  12. A new edition of No. 6. 1560
  13. 'Di Baldassare Donati. Madrigali a 6 e 7 voci. Venetia. 1567.' 4to
  14. 'Di B. D. Il secondo libro di madrigali a 4 voci. Novamente da lui composti. Venetia. Ant. Gardano 1568.' Obl. 4to. Four partbooks in Bologna Liceo Musicale, etc. The *Cantus* partbook of an edition published 'Venetia, Girolamo Scotto, 1568' is in the Stockholm Mus. Acad. Lib.
  15. 'Di B. D. Maestro di capella della serenissima signoria di Venetia in San Marco. Il primo libro de' motetti a 5, 6 e 8 voci. Novamente composti e dati in luce. Venetia. Angelo Gardano 1599.' 4to. Eight partbooks in the Augsburg Lib.
- MSS One 'Villanella alla napoletana Partitura e parti.' Folio. In Bologna Liceo Musicale. (Parisini.)
- 'Fiamma amorosa e bella' for 6 voices. (From the 'Madrigali', Lib. I, 1560) In the Munich Lib. (Maier.)
  - 'Tratto fuori del mar' for 6 voices, also 4 madrigals and 3 canzoni for 4 voices. In the Berlin State Lib.
  - Two Psalms for 12 voices (MS 16,708, incomplete) and 'L' amoroso giudizio' (MS 19,242. Drama musicum). In the Vienna Nat. Lib. (Mantuan). Some madrigals (in score) in the Brussels Bibl. Royale. MS 2289. (Féus)
  - Madrigal for 4 voices, 'O grief, if yet my grief' (Add. MSS 17,792-6), and two canzoni for 4 voices, 'Chi la gagliarda' and 'Te parlo, tu me ridi' (B.M. Add. MSS 11,584).
- In Collections (published at Venice)
1548. 'S' una fede amorosa: S' haver altrui più Lib. III di madrigali a 5 voci di C. de Rore'
  1549. 'O felice colui. Fantasie ed ricerchari a 3 voci da Giul. Tiburtino da Tievole.' Also in the 1551-55-59-61-69-97 editions of 'Madrigali a 3 voci da div. eccell. autori' In 'Musica libro primo a 3 voci di Adr. Wighar [Williaert]', 1566. In the 1570-78-86 editions of 'Lib. I delle Justiniane a 3 voci' (Scotto).
  - Motet 'Lib. I de' motetti a 5 voci da div. eccell. musici' (Scotto).
  1557. 'Amor io son sì lieto.' 'Lib. IV, Madrigali a 5 voci di C. de Rore', and in 1583 edition.
  1561. 'Pensier dicea.' 'Lib. III delle muse a 5 voci composto da div. eccell. musici' (Gardano.) And in 1569 edition
  1569. 'O dolce servitù.' 'Anchor ch' io possa dire'; 'S' io veggio in altra'. 'La Eletta di tutta la musica intitolata corona de' diversi, a 4 voci. Lib. I.'
  1570. 'Questo sì ch' è.' Antonelli's 'I dolci frutti.' 'Lib. I Madrigali di div. eccell. autori a 5 voci'
  - 'Quando madonna.' 'Lib. VI delle Villotte alla Napolitana a 3 voci.' (Gardano.)
  1572. 'E voio crier, tanto crier.' 'Lib. I delle Justiniane a 3 voci'
  1576. 'Che val peregrinar.' 'Musica di XIII autori illustri a 5 voci per Angelo Gardano raccolta.' And in 1589 edition
  - 'Seven motets from B. D's Lib. I: 'Adese nuptiales', 'O Jhesu Christe'; 'Quam dirus hydrops'; 'Quid haesitas rogare'; 'Rumpe somnium'; 'Turba de Christo'; 'Unde iudicibus datur'. In 'Cantiones suavissime quatuor vocum'. (Erfurt, Baumann.)
  1579. 'Tratto fuori del mar.' 'Trionfo di musica di diversi a 6 voci. Lib. I' Also in 'Melodia olympica di div. eccell. musici, raccolta da Pietro Philippi'. 1591, 1594 and 1611 editions. Antwerp.
  1582. One song in lute tablature. 'Novae tabulae musicae'. J. C. Barbetti (Strasbourg).
  1584. 'Da quei bei crini' (a 5); 'Deh! lascia' antro' (a 4); 'Dolor, se l' mio dolore' (a 5). 'Fronimo, in notazione di liuto.' Vinc. Galilei.
  - 'Cantiamo dunque' (a 8), 'Quando nascetti' (a 12). 'Musica di diversi autori illustri. Lib. I.' (Vincenti and Amadino.)
  1585. 'Wann uns die Henn' . . . 'Zu dir allein Herr steht', 'Schoner Lieder . . . mit 4 Stimmen gesetzt, durch Joh. Pühlerum Schvuan-dorffensem.' (Munich.)

1588. 'O grief, if yet my grief' ('Dolor se 'l mio dolor'), 'As in the night' ('Come la notte') Yonge's 'Musica transalpina, a 4 voci'. Nos 5 and 6, reprinted by Budd, 1859.
- 1589 'Che val essa nudrita', 'Musical essercitio di Ludovico Balbi, a 5 voci'.
- 1588-89-90. 'Chi dira mai', 'O dolce vita', 'Tu mi farai'. 'Genma musicalis. Frederici Lindner'. (Nuremberg.) 'Lib I, II, III, a 4 voci.'
- 1593 'Da quei bei crini' (a 5) 'Nuova spoglia amorosa' (Vincenuti).
1594. 'Madrigal a 4 voci' 'Florilegium omnis. Per Adr Denss'.
- 1597 'Se pur ti guardo' 'Livre VII des chansons à 4 parties.' (Antwerp.) Also in 1613, 1620 and 1636 editions.
1598. 'Ome ch' il mio languire' 'Madrigali de' diversi a 4 voci. Raccolta da G. M. Radino'.
1600. 'Più potente, e più forte' 'Vergin Dea ch' il Ciel' adora', 'Vergine dolc' e pia'. Arascone's 'Nuove laudi aniose [Rome], a 4 voci'.
- 'Veni domine' (a 6). 'Sacrarum symphoniarum continuatio div excell. authorum.' (Nuremberg.)
- 1606 'Deh Pastorale.' 'Leggiadre nimphe a 3 voci alla napoletana.' (Gardano.)
1609. 'Motetto a 5 voci.' 'Florilegium sac. cant.' (Antwerp.)
1613. 'Beati eritis cum maledixerint' (a 5). 'Promptuarii musici.' Schadaeus. Part III. Reprinted in Commer's 'Musica sacra', Vol. XXIV (c. 1860).
- 'Chi la gagliarda' from the first book of 'Canzone villanesche' has been reprinted several times in modern editions: in Burney, III, 216; Busby, II, 108, in T. Oliphant's 'Favourite Madrigals arranged from the Original Partbooks' (1837); Kiesewetter, No. 23; Reissmann, II, No. 19; Willner, No. 92; by W. B. Squire (1895); in Cornelius's 'Vier Italienische Choralieder'; Torchi, I.
- 'Canzone 'No pulice' in Einstein, I.
- 'Viva sempre' by W. B. Squire (1895) and Torchi, I.
- 'Che val peregrinar' by Torchi, I.
- 'Ahi miserile' from the first book of madrigals in Einstein, III.
- 'Dolce mio ben' from the second book of madrigals in Einstein, III.

C. S. &amp; D. M. A.

**DONEMUS.** The name of a co-operative organization in Holland for the propagation and preservation of modern Dutch music. The name is formed from the motto "Documentatie in Nederland voor Muziek". Its first committee consisted of Prof. Ed. Reeser, Chairman; J. A. Alsbach, the well-known publisher; Willem Andriessen; B. v. d. Sigtenhorst Meyer; Prof. A. A. Smijers; Dirk J. Balfoort; Eduard van Beinum; G. F. L. Landré, jun.; Henri Zagwijn and other active creative and interpretative artists. An attempt is made to include in its library, consisting largely of microfilms, all the most important unpublished works by contemporary Dutch composers. From these microfilms conducting and study scores and vocal and orchestral parts are made as demand arises. Besides these an almost complete collection of the works of Alphons Diepenbroek and many other 19th-century works from the library of J. A. Alsbach are included. The institution works in close contact with the I.S.C.M. and supplies material for many performances both in Holland and abroad.

H. A.

**DONFRIED, Johann** (b. ?, d. ?).

German 15th-16th-century musical editor. He was rector of the school of Rottenburg o/Neckar, and from 1627 director of music at St. Martin's church there. He published one of the most important collections of church compositions of older masters, 'Promptuarium musicum', in 3 volumes (Strasbourg, 1622-27); 'Viridarium Musico-Marianum' (1627), 201 songs; 'Corolla Musica Missarum 37' (1628); 'Der Tablatür für Orgel I<sup>ter</sup>, II<sup>ter</sup> Teil' (Hamburg, 1623). Walther, in 1732, was unable to trace the first part of this important organ book, and Eitner evidently never found the second part either.

E. v. d. s.

**DONI, Giovanni Battista** (b. Florence, c. 1594; d. Florence, 1 Dec. 1647).

Italian musical scholar. He studied Greek, rhetoric, poetry and philosophy at Bologna and Rome. He received the doctor's degree from the University of Pisa and was chosen to accompany Cardinal Corsini to Paris in 1621, where he became acquainted with Mersenne and other literary persons. On returning to Florence in 1622 he entered the service of Cardinal Barberini and went with him to Rome, where he became secretary to the Papal College, afterwards accompanying the cardinal to Paris, Madrid and back to Rome.

Doni made good use of the opportunities that came in his way on these journeys, to acquire an exhaustive knowledge of ancient music; among other things he invented, or reconstructed, a double lyre, which, in honour of his patron, he called Lyra Barberina, also Amphichord. After the death of his brother he returned to Florence about 1640, when he married and settled down as professor in the University there. In 1635 his valuable treatise on the ancient Greek music, 'Compendio del trattato de' generi e de' modi della musica', was published in Rome; and, as it was an abstract of a larger work, it was completed by the publication of 'Annotazioni sopra il compendio . . .' in 1640. Another book, 'De praestantia musicae veteris', appeared at Florence in 1647, and as late as 1763 his description of the Lyra Barberina was published at Florence. Some other treatises are still in existence in a manuscript in the library of Santa Cecilia in Rome, and a few fragmentary works are extant.

J. A. F.-M.

**DONINGTON, Robert** (b. Leeds, 4 May 1907).

English musical scholar, author and editor. He attended St. Paul's School in London in 1919-26 and then was senior classical scholar at Queen's College, Oxford, in 1926-29. He took the B.A. in 1930 and the B.Litt. in 1946. With some interruptions between 1926 and 1938 he studied the viol, the violin and the interpretation of old music under Arnold

Dolmetsch and worked as an apprentice in the Dolmetsch workshop at Haslemere in 1929-30. In his later years there he collaborated with the Dolmetsch family as a colleague and was secretary of the Dolmetsch Foundation in 1934-38. In 1934-36 he studied the 16th- and 17th-century English chamber music with the Leverhulme Research Fellowship and in 1935-39 he was treble violist in the English Consort of Viols. He gave a year to social service as Assistant Area Officer to the Durham Community Service Council in 1939-40. In 1948 he was appointed to the teaching staff of the T.C.M. (department of 16th-17th-century music).

Donington began his work as a writer as music critic to 'The Cherwell' at Oxford in 1927-29. Later he was editor of the Durham Council's journal 'Cooperation' and in 1940-1947 of the National Peace Council's journal 'Peace Aims'. His published works are:

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- 'The Citizen Faces War' (with Barbara Donington) (London, 1936).
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- Purcell, Chaconne in G mi for 2 vns, bass & cont. (No. VI from the 2nd set of Ten Sonatas [1697]) (Paris, 1949).
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E. B.

**DONIZETTI, (Domenico) Gaetano (Maria)** (b. Bergamo, 29 Nov. 1797, d. Bergamo, 8 Apr. 1848).

Italian composer. The tradition that he was of Scottish descent and that his surname was formed from that of his grandfather, Donald (Don) Izett, is now discounted. Having begun his studies at the Istituto Musicale of Bergamo under Mayr, to whom he remained deeply attached for the rest of his life, he completed them at the Liceo Filarmonico of Bologna under Mattei. Towards the end of 1817 he was back at Bergamo and in the next few years wrote many string quartets for private performance there. Three early operas remained unperformed, but in 1818 'Enrico di Borgogna' was produced at Venice. The libretto was by a friend, Bartolomeo Merelli, afterwards a famous impresario. A long series of operas (*see below*) followed, given in Venice, Rome, Naples and other cities, but the first which gained the ear of all Europe was 'Anna

Bolena', given for the first time at Milan in 1830. This work, which was long regarded as its composer's masterpiece, was written for Pasta and Rubini. It was in 'Anna Bolena' too, as the impersonator of Henry VIII, that Lablache made his first great success at the King's Theatre in London. The graceful and melodious 'L' elisir d' amore' was composed for Milan in 1832. 'Lucia di Lammermoor', perhaps the most popular of all Donizetti's works, was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani. In the previous year he had been appointed professor of counterpoint and composition at the Real Collegio di Musica of Naples. The lively little operetta called 'Il campanello di notte' was produced in 1836 to save a Neapolitan manager and his company from ruin. "If you would give us something our fortune would be made", said one of the singers. Donizetti declared they should have an operetta from his pen within a week, and, recollecting a vaudeville he had seen in Paris, called 'La Sonnette de nuit', took that for his subject, rearranged the little piece in operatic form and forthwith set it to music. He seems to have possessed considerable literary facility and wrote the librettos of three of his operas, 'Le convenienze teatrali', 'Il campanello di notte' and 'Betly', taking a hand also in that of 'Don Pasquale'.

On the death of Zingarelli, in May 1837, Donizetti hoped to succeed him as director of the Collegio di Musica, but owing to various intrigues he could neither get his appointment confirmed nor his resignation accepted.

On 30 July 1837 he lost his young wife, Virginia, whom he idolized and never ceased to mourn. After the refusal of the Neapolitan censorship to allow the production of his 'Poluto', Donizetti went to Paris in 1839, bringing out many of his best works at one or other of the lyric theatres of Paris. 'Lucrezia Borgia' had been composed for Milan in 1833. On its revival in Paris in 1840 the run was cut short by Victor Hugo, who, as author of the tragedy on which the libretto is founded, forbade the performances. 'Lucrezia Borgia' became at the Italian Opera of Paris 'La riniegata' — the Italians of Alexander VI's court being changed into Turks. 'Lucrezia Borgia' may be said to mark the distance half-way between the style of Rossini, imitated by Donizetti for so many years, and that of Verdi, which he in some measure anticipated. Not only 'Poluto' (under the name of 'Les Martyrs'), but two works set to French words, 'La Fille du régiment' and 'La Favorite', were all brought out in the same year, 1840. Jenny Lind, Sontag, Patti and Albani all appeared with great success in 'La figlia del reggimento', as the Italian version of the earlier French work

was called. 'La Favorite' is based on a very dramatic subject (borrowed from a French drama, 'Le Comte de Comminges'). In London its success dates from the time at which Grisi and Mario undertook the two principal parts. The concluding act is probably the most dramatic Donizetti ever wrote. With the exception of a cavatina and the slow movement of the duet, which was added at the rehearsals, the whole of this fine act was composed in from three to four hours. Leaving Paris, Donizetti visited Rome, Milan and Vienna, at which last city he brought out 'Linda di Chamounix' and contributed a 'Miserere' and 'Ave Maria' to the Court Chapel, written in strict style and much relished by the German critics. He received the titles of *Hofcompositeur* and *Kapellmeister*. Then, coming back to Paris, he wrote (1843) 'Don Pasquale' for the Théâtre-Italien and 'Dom Sébastien' for the Opéra. The latter did not succeed; on the other hand the brilliant gaiety of 'Don Pasquale' charmed all who heard it. For many years after its first production 'Don Pasquale' was played in contemporary dress; but the singers and their audiences considering it absurd to sing opera in the clothes of everyday life it became usual, for the sake of picturesqueness in costume, to put back the action to the 18th century. It might just as well be set back into the 17th, the action being very much like a conventional plot of the *commedia dell'arte*; but nowadays a production in the fashions of its own time would be charming, particularly as operas with settings of the 1840's are extremely scarce.

During the last years of his life Donizetti was subject to fits of melancholy and abstraction bordering on insanity, which became more and more intense, until in 1845 he was attacked with general paralysis. In 1847 he was able to return to his native place, Bergamo, where he died. He was buried some little distance outside the town, but was reburied on 12 Sept. 1875 in Santa Maria Maggiore, Bergamo, where a monument by Vincenzo Vela had been erected in 1855. Donizetti was not a strong character, but he was a very amiable one. His letters reveal him as a loyal friend, extraordinarily modest about his achievements and utterly incapable of envy. In this he compares very favourably with his rival (whom he never treated as a rival) Bellini.

Donizetti's music has aged very considerably

since his death. Nor could it be otherwise, considering the conditions in which it was written. In the first place the plan favoured by him of writing as rapidly as possible is never likely to result in work of enduring quality. He wrote an opera ('Il campanello di notte') in nine days and, as mentioned above, the greater part of the last act of 'La Favorite' in a few hours. Even allowing for the thinness and conventional character of the accompaniments, it is clear that such work can be no more than successful improvisation. Moreover, Donizetti lived in an age of vocal virtuosity. His interpreters were Mario, Pasta, Rubini, Grisi, Lablache, Duprez, Persiani, and it would be difficult to determine whether he was under a heavier debt to them than they were to him. With the passing of the great virtuosos, the music written for them, the music which fed that fashion, was bound to suffer. Facile, sentimental melodies can no longer sustain the interest or be supposed to represent adequately dramatic action, and Donizetti seldom rises above that standard. He is said above to have imitated Rossini first and then anticipated Verdi. But his music never attains to anything like the brilliancy of the first or to the earnest sincerity of the second. Only his delightful comic operas, 'L'elisir d'amore' and 'Don Pasquale', are still thoroughly alive, while 'Lucia' continues to hold the stage in Italy.

H. S. E., adds. F. B. & F. W. (ii).

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#### CATALOGUE OF OPERAS

Title	Libretto	Production
'Pigmalione.'	?	(Comp. Bologna, 1816, not prod.)
'L' Olimpiade.'	Metastasio.	(Comp. Bologna, 1817, not prod.)

<i>Titolo</i>	<i>Libretto</i>	<i>Produzione</i>
'L' ira d' Achille '	?	(Comp. Bologna, 1817, not prod.)
' Enrico di Borgogna '	Bartolomeo Merelli	Venice, Teatro San Luca, 14 Nov. 1818
' Una follia. '	Andrea Leone Tottola	Venice, Teatro San Luca, 15 Dec 1818
' Piccoli virtuosi ambulanti '	Merelli.	Bergamo, Pia Scuola di Musica, summer 1819.
' Pietro il Grande, Czar delle Russie '	Gherardo Bevilacqua-Aldovrandini	Venice, Teatro San Samuele, 26 Dec 1819
' Le nozze in villa '	Merelli	Mantua, Teatro Vecchio, 23 Jan. 1821.
' Zoraide di Granata. '	Merelli.	Rome Teatro Argentina, 28 Jan. 1822
' La zingara. '	Tottola.	Naples, Teatro Nuovo, 12 May 1822.
' La lettera anonima. '	Giulio Genoino.	Naples, Teatro del Fondo, 29 June 1822
' Chiara e Serafina, ossia I pirati '	Felice Romani, based on René Charles Guilbert de Pixérécourt's melodrama 'La Citerne'. Giovanni Schmidt.	Milan, Teatro alla Scala, 26 Oct. 1822.
' Aristeia ' (cantata).		Naples, Teatro San Carlo, 30 May 1823
' Alfredo il Grande '	Tottola.	Naples, Teatro San Carlo, 2 July 1823
' Il fortunato inganno '	Tottola	Naples, Teatro Nuovo, 3 Sept. 1823
' L' aio nell' imbarazzo '	Jacopo Ferretti, based on a comedy by Giovanni Giraud	Rome, Teatro Valle, 4 Feb. 1824.
' Emilia di Liverpool '	Giuseppe Checcherini.	Naples, Teatro Nuovo, 28 July 1824
' I voti dei Sudditi ' (azione pastorale).	Schmidt.	Naples, Teatro San Carlo, 6 Mar. 1825
' Alahor in Granata. '	M. A.	Palermo, Teatro Carolino, 7 Jan 1826.
' Il castello degli invalidi. '	?	Palermo, Teatro Carolino, 27 Feb 1826
' Elvida '	Schmidt	Naples, Teatro San Carlo, 6 July 1826
' Olivo e Pasquale. '	Ferretti, based on a comedy by Antonio Simone Sografi.	Rome, Teatro Valle, 7 Jan. 1827
' Gli esiliati in Siberia, ossia Otto mesi in due ore '	Domenico Gilardoni, based on a play by Pixérécourt and farther back on a novel by Sophie Cottin.	Naples, Teatro Nuovo, 13 May 1827
' Il borgomastro di Saardam '	Gilardoni, based on a play by Mélesville, Merle and de Boirie.	Naples, Teatro del Fondo, 19 Aug. 1827
' Le convenienze ed inconvenienze teatrali. '	Composer, based on a comedy by Sografi	Naples, Teatro Nuovo, 21 Nov. 1827
' L' esule di Roma, ossia Il proscritto. '	Gilardoni	Naples, Teatro San Carlo, 2 Jan. 1828
' La regina di Golconda '	Romani.	Genoa, Teatro Carlo Felice, 12 May 1828
' Gianni di Calais '	Gilardoni	Naples, Teatro del Fondo, 2 Aug 1828.
' Il giovedì grasso. '	Gilardoni	Naples, Teatro del Fondo, Dec. 1828.
' Il paria '	Gilardoni.	Naples, Teatro San Carlo, 12 Jan 1829
' Il castello di Kenilworth. '	Tottola, after Scott.	Naples, Teatro San Carlo, 6 July 1829
' I pazzi per progetto. '	Gilardoni	Naples, Teatro del Fondo, 7 Feb. 1830.
' Il diluvio universale '	Gilardoni.	Naples, Teatro San Carlo, 6 Mar 1830.
' Il ritorno desiderato ' (cantata)	Gilardoni.	Naples, Teatro San Carlo, 31 July 1830
' Imelda de' Lambertazzi. '	Tottola.	Naples, Teatro San Carlo, 23 Aug. 1830.
' Anna Bolena. '	Romani	Milan, Teatro Carcano, 26 Dec. 1830.
' Francesca di Foix '	Gilardoni.	Naples, Teatro San Carlo, 30 May 1831.
' La romanziera e l' uomo nero. '	Gilardoni	Naples, Teatro del Fondo, 18 June 1831.
' Fausta. '	Gilardoni.	Naples, Teatro San Carlo, 12 Jan. 1832.
' Ugo, conte di Parigi. '	Romani.	Milan, Teatro alla Scala, 13 Mar. 1832.
' L' elisir d' amore '	Romani, based on Eugène Scribe's libretto 'Le Philtre '.	Milan, Teatro della Canobbiana, 12 May 1832.
' Sancia di Castiglia. '	Salatino.	Naples, Teatro San Carlo, 4 Nov. 1832.
' Il funoso all' isola di San Domingo. '	Ferretti, based on an episode in Cervantes' 'Don Quixote '.	Rome, Teatro Valle, 2 Jan 1833

<i>Tiile</i>	<i>Libretto</i>	<i>Production</i>
'Parsina'	Romani, based on Byron's poem.	Florence, Teatro della Pergola, 17 Mar. 1833.
'Torquato Tasso'	Ferretti.	Rome, Teatro Valle, 9 Sept 1833.
'Lucrezia Borgia.'	Romani, based on Victor Hugo's play.	Milan, Teatro alla Scala, 26 Dec. 1833.
'Rosmonda d' Inghilterra'	Romani.	Florence, Teatro della Pergola, 26 Feb. 1834.
'Buondelmonte' (originally 'Maria Stuarda')	Giuseppe Bardani, altered by Salauno	Naples, Teatro San Carlo, 19 Oct. 1834.
'Gemma di Vergy'	Emanuele Bidera, based on Alexandre Dumas, sen.'s play 'Charles VII chez ses grands vassaux'	Milan, Teatro alla Scala, 26 Dec. 1834.
'Marino Fahero'	Bidera, based on Byron's drama	Paris, Théâtre-Italien, 12 Mar. 1835.
'Lucia di Lammermoor.'	Salvatore Cammarano, based on Walter Scott's novel 'The Bride of Lammermoor'.	Naples, Teatro San Carlo, 26 Sept. 1835.
'Belisario.'	Cammarano.	Venice, Teatro La Fenice, 4 Feb. 1836.
'Il campanello di notte' ('Il campanello dello speziale').	Composer, based on Brunswick, Troin & Lhérie's vaudeville 'La Sonnette de nuit'.	Naples, Teatro Nuovo, 1 June 1836.
'Betty, ossia La capanna svizzera.'	Composer, based on Eugène Scribe's play 'Le Chalet'.	Naples, Teatro Nuovo, 24 Aug 1836.
'L' assedio di Calais'	Cammarano.	Naples, Teatro San Carlo, 19 Nov. 1836.
'Pia de' Tolomei'	Cammarano.	Venice, Teatro Apollo, 18 Feb 1837.
'La preghiera di un popolo' (cantata).	N. C.	Naples, Teatro San Carlo, 31 July 1837.
'Roberto d' Evereux, Conte d' Essex'	Cammarano, based on François Ancelot's tragedy 'Élisabeth d'Angleterre'.	Naples, Teatro San Carlo, 29 Oct. 1837.
'Maria di Rudenz'	Cammarano	Venice, Teatro La Fenice, 30 Jan. 1838.
'Cantata pel fausto parto della Regina'	Composer.	Naples, Teatro San Carlo, summer 1838.
'Gianni di Parigi.'	Romani.	Milan, Teatro alla Scala, 10 Sept 1839.
'La Fille du régiment'	Jules Henri Vernoy de Saint-Georges & Jean François Alfred Bayard.	Paris, Opéra-Comique, 11 Feb 1840.
'Les Martyrs' ('Poliuto').	Eugène Scribe, based on Corneille's 'Polyeucte'.	Paris, Opéra, 10 Apr. 1840.
'La Favorite' (originally 'L'Ange de Niside').	Alphonse Royer & Gustave Vaéz (with Scribe for the final version).	Paris, Opéra, 2 Dec. 1840.
'Adelia, ossia La figlia dell' arciere.'	Romani & Girolamo Maria Marini.	Rome, Teatro Valle, 11 Feb. 1841.
'Il Genio' (cantata for his teacher's, J. S. Mayr's, 78th birthday).	Composer.	Paris, Théâtre-Italien, 20 May 1841.
'Maria Padilla.'	Gaetano Rossi, based on a play by François Ancelot.	Milan, Teatro alla Scala, 26 Dec. 1841.
'Linda di Chamounix'	Gaetano Rossi	Vienna, Kärntner Theater, 19 May 1842.
'Don Pasquale.'	Composer & "Michele Accursi" (Giacomo Ruffini), based on Angelo Anelli's 'Ser Marc' Antonio'.	Paris, Théâtre-Italien, 3 Jan. 1843.
'Maria di Rohan' (originally 'Il Conte di Chalais').	Cammarano.	Vienna, Kärntner Theater, 5 June 1843.
'Dom Sébastien, roi de Portugal.'	Scribe.	Paris, Opéra, 13 Nov 1843.
'Catarina Cornaro.'	Giacomo Sacchèro	Naples, Teatro San Carlo, 12 Jan 1844.
'Rita, ou Le Mari battu' (composed summer 1840).	Vaéz.	Posthumously produced Paris, Opéra-Comique, 7 May 1860.
'Gabriella di Vergy' (composed 1826).	Tottola.	Naples, Teatro San Carlo, 29 Nov 1869.
'Il Duca d' Alba' (composed 1840).	Angelo Zanardini (orig. French by Scribe).	Rome, Teatro Apollo, 22 Mar. 1882.

A. L.

See also Adelburg (vars. on theme from 'Anna Bolena'). Alkan (vars. for pf.). Cançature. Castelnuovo-Tedesco (suite on themes for vn. & pf.). Glinka (vars. on 'Anna Bolena' for stg. & pf.). Impromptu on theme from 'Elisir d' amore' for pf.). Pavesi (origin of 'Don Pasquale'). Prudent (pf. fantasy on 'Lucia')

**DONIZETTI, Giuseppe.** See NATIONAL ANTHEMS (TURKEY).

**DONNA DEL LAGO, LA** ('The Lady of the Lake'). Opera in 2 acts by Rossini. Libretto by Andrea Leone Tottola, based on Walter Scott's poem. Produced Naples, Teatro San Carlo, 24 Sept. 1819. 1st perf. abroad, Dresden (in Italian), 29 Sept. 1821.

1st in England, London, Haymarket Theatre (in Italian), 18 Feb. 1823. 1st in U.S.A., New York (in French), 25 Aug. 1829.

**DONNA DIANA** (Opera). See REZNČEK.

**DONNA SERPENTE, LA** (Opera). See CASELLA.

**DONNE CUIROSE, LE** ('The Inquisitive Ladies'). Opera in 3 acts by Wolf-Ferrari. Libretto by Luigi Sugano, based on Goldoni's comedy. Produced Munich (in German, as 'Die neugierigen Frauen', trans. by H. Teibler), 27 Nov. 1903. 1st perf. in U.S.A., New York, Metropolitan Opera (in Italian for the first time), 3 Jan. 1912.

**Donne, John.** See BIAN (songs). Britten (9 songs). Christopher (song). Demuth (sonnet, choral work). Glanville-Hicks (choral suite & song). Humfrey (sacred song). Křenek (5 prayers for women's chorus, 'Holy Ghost', for voice & 4 insts.; 'Corona', 7 sonnets for voc. duet). Maconchy (2 motets). Milford (choral song). Poston (m. for radio biog.). Rubbra (motet). Salomon (K., choral suite). Stevens (B., 3 songs). Wordsworth (4 songs).

**DONNINI, Girolamo** (b. ?; d. Bonn, early 1752).

Italian composer. He entered the service of the Elector of Cologne, Joseph Clement, as court composer and director of the vocal music in or before 1719, was appointed chamber composer in 1723 and became court conductor to the new elector, Clement Augustus in 1732<sup>1</sup>, a post he retained until his death. Donnini's personality has become somewhat less shadowy than either his predecessor Trevisani's or his successor Zudoli's (who remain mere names, with salary figures attached), since some of his works have come to light which were unknown to Thayer (who unearthed the biographical facts) and Eitner. Scores of an allegorical intermezzo forming the second act of an Italian tragedy, 'Ester', and of a *divertimento pastorale*, 'Icaro', the first dated 1719<sup>2</sup>, the second undated, are extant in the Biblioteca Estense at Modena. A. L.

**DONOSTIA, José Antonio de** (b. San Sebastián, 10 Jan. 1886).

Spanish composer and folklorist of Basque nationalist group. His family name is José Gonzalo Zulaica y Arregui, but according to the custom of the Capuchin Order, to which he belongs, he took the name of the town where he was born, which in Basque is called Donostia. He entered the Franciscan-Capuchin Order in 1902. From an early age he devoted himself to the music of his native province, and his first master was Ismael Echezarra. Later he studied with Gabiola and Ezquerro, and in Paris with the neo-classic composer Eugène Cools. For many years he was organist and choirmaster of the College at Lecaroz in Navarre. He became one of the main authorities on Basque

music and folklore in the Society for Basque Studies. In 1912 he was awarded a prize for 'Euskal Eres-Sorta', a collection of 493 Basque folksongs without accompaniment. He was elected a member of the Royal Academy of Fine Arts of San Fernando and became one of the founders of the Spanish Institute for Musicology.

Among the musicologists and folklorists who have worked for Basque music, such as Gascúe, Azkue and Charles Bordes, none deserves greater praise than Father Donostia, whose Basque folksongs not only are in the repertory of every Spanish singer but have also achieved fame in foreign countries. As a composer he is really self-taught, and no influences of school or master are to be found in his Basque songs and preludes. The veteran Felipe Pedrell, in paying tribute to his early works, called him the "Knight-Errant" of folksong and described how he wandered about the Basque countryside mixing with tramps and humble pilgrims, with ear agog, ready to snatch the songs and *tonadas* that fell from the lips of the *bertularis* in the villages. Even in those early raids in search of folksong he collected as booty more than six hundred songs and *tonadas*. Pedrell, reviewing the third volume of Donostia's 'Preludios vascos', speaks of the essential originality of Basque melodic form — with its characteristic gentle melancholy, which makes Basque melodies quite unlike any other Spanish folk type, such as the Asturian, the Galician or the Catalan. Donostia in his songs conveys the subtle sense of mystery and aloofness that is to be found in the traditional songs of the mountain region of Guipúzcoa and Navarre. We have only to compare the works of the French-Basque composer Charles Bordes, such as the 'Douze Chansons amoureuses du Pays Basque', with the five compositions in the third volume of Donostia's Basque Preludes to measure the great difference between the Spanish and the French branches of this prehistoric race. Such little tone-poems as 'Romería lejana', with its evocation of singing pilgrims in the distances, 'La hilandera' — the girl singing gently to herself as she spins; the 'Cortejo de boda' or marriage-song played in villages of the valley of Baztan in Navarre for the bridal procession — all these are the counterpart of the early Basque pen-pictures ('Idilios vascos') by the celebrated novelist Pío Baroja. The same intimate spirit we find also in 'Gure Herria', a collection of 23 Basque songs for voice with pianoforte accompaniment. The Nine Basque Christmas Songs for voice with organ and the sixteen characteristic Cradle Songs with pianoforte should also be mentioned.

In addition to his researches into ancient music Father Donostia has written an

<sup>1</sup> Beethoven's grandfather entered the orchestra a year later.

<sup>2</sup> Perhaps the same 'Ester' as Thayer mentions (? from an anonymous libretto) as having been sung at Bonn as late as 1757 (? 1737).



'Itinerarium mysticum' on Gregorian themes in 3 volumes for the organ and the following religious works: Motets for 3- and 4-part mixed chorus; a Requiem for 4-part men's chorus and organ based on a Gregorian theme; Poem of the Passion for 8-part chorus. He has also written a sacred music-drama on the life of Saint Francis of Assisi (text by Henri Ghéon) for chorus and full orchestra, as well as 'The Three Pinnacles of Saint Cecilia' for chorus and small orchestra (Ghéon).

Among his musicological works should be mentioned his 'Essai de bibliographie musicale populaire basque' and other works on Basque folk music. W. S.

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**DONOVAN, Richard Frank** (b. New Haven, Connecticut, 29 Nov. 1891).

American composer. His musical education was gained at the Yale University School of Music, at the Institute of Musical Art in New York, and later with Widor in Paris. In 1950 Donovan became a member of the faculty at Yale University School of Music. He is also conductor of the Newhaven Symphony Orchestra and of the Bach Cantata Club of Newhaven. He formerly taught at Smith College and the Institute of Musical Art.

Donovan's orchestral and choral works have been acclaimed in many parts of the U.S.A., his 'Design for Radio' won the Publication Award of Broadcast Music Inc. in 1945, his Serenade for oboe, violin, viola and cello, the Songs for soprano and string quartet, the Trio for violin, cello and pianoforte and the Suite for pianoforte are among his best works. His compositions for the organ are among the notable contributions by living American composers to the repertory of this instrument.

Donovan's numerous works further include 'Smoke and Steel', a symphonic poem for orchestra; Symphony for chamber orchestra; Suite for oboe and strings; 'Design for Radio' (for 26 players); 'Four Unaccompanied Choruses'; 'Fantasy on American Folk Ballads' for men's voices and orch.; a Sextet for wind instruments and pianoforte; four songs for soprano and string quartet, etc. P. G.-H.

**DONT, Jacob** (b. Vienna, 2 Mar. 1815; d. Vienna, 17 Nov. 1888).

Austrian violinist, teacher and composer. He was a son of Valentin Dont (b. Georgenthal, Bohemia, 15 Apr. 1776; d. Vienna, 14 Dec. 1833), a cellist well known and esteemed in his time. Jacob, thoroughly grounded at the Vienna Conservatory by Böhm (one of the teachers of Joachim and Hellmesberger, sen.), became a very capable player, though his career as a soloist does not appear to have been one of especial brilliance. He obtained

posts in the orchestra of the Burg Theatre (1831) and in the imperial chapel (1834), but was more famous as pedagogue than as performer, teaching at various Viennese institutions with great success. His best work was done at the Vienna Conservatory, though he was not appointed professor till 1873, his pupils including Auer and Gregorovich. He published some 50 works, among them 'Studies for the Violin', which rank, in the opinion of Spohr and many other authorities, among the best written for the instrument.

W. W. G.

**DONZELLI, Domenico** (b. Bergamo, 2 Feb. 1790; d. Bologna, 31 Mar. 1873).

Italian tenor singer. He studied in his native place. In 1816 he was singing at the Teatro Valle in Rome. Rossini wrote for him the male title-part in 'Torvaldo e Dorliska' (1815), in which he distinguished himself. In the Carnival of the next year he sang at the Teatro alla Scala at Milan and was engaged for two seasons. Thence he went to Venice and Naples, returning to Milan, where 'Elsa e Claudio' was written for him by Mercadante. He was very successful in Vienna in 1822 and obtained an engagement in Paris for 1824. There he remained, at the Théâtre-Italien, until the spring of 1831.

As early as 1822 efforts had been made, unsuccessfully, to get Donzelli engaged at the King's Theatre in London. At length, in 1828, he was announced; but he did not actually arrive until 1829. Lord Mount-Edgumbe thought him "a tenor with a powerful voice, which he did not modulate well". He was re-engaged in 1832 and 1833. In 1834 his place was taken by Rubini. Returning to Italy, he sang at various theatres, and in 1841 at Verona and Vienna. About the end of that year he retired to Bologna. He was an associate member of the Accademia Filarmonica at Bologna and of that of Santa Cecilia in Rome. He published a set of 'Esercizi giornalieri, basati sull' esperienza di molti anni' (Milan). J. M.

**DOOR, Anton** (b. Vienna, 20 June 1833; d. Vienna, 7 Nov. 1919).

Austrian pianist and teacher. He studied pianoforte with Czerny and theory with Sechter. He made concert tours in Europe and then taught at the Imperial Institute of Music in Moscow. Later he returned to Vienna and became pianoforte professor at the Conservatory. He belonged to the circle of Brahms's friends and introduced new works by that master to Viennese audiences. E. B.

**DOPPELFLÖTE.** See ORGAN STOPS.

**DOPPELSCHLAG** (Ger = turn). See ORNAMENTS, C (iii), D (ii).

**DOPPELTRILLER** (Ger. = trill with turn). See ORNAMENTS, B (iii).

**DOPPELVORSCHLAG** (Ger. = double appoggiatura). See ORNAMENTS, A. (ii).

**DOPPER, Cornelis** (b. Stadskanaal nr. Groningen, 7 Feb. 1870; d. Amsterdam, 18 Sept. 1939).

Dutch composer and conductor. He studied in 1887-90 at the Leipzig Conservatory and was for some years an operatic conductor in Holland and in America. In 1908 he became assistant conductor to Mengelberg at the Concertgebouw in Amsterdam. Dopper composed seven symphonies and numerous other orchestral works; especially 'Ciaccona gothica', first performed in 1920, a work which made his name known outside his own country.

Dopper was one of the most typical of Dutch composers of his day: his work showed signs of genuine Dutch nationality. Even the titles of some of his symphonies point to this: the second is called 'Rembrandt'; the sixth 'De Amsterdamsche'; the seventh 'Zuiderzee-Symphonie'. Besides his works for orchestra he wrote chamber music, pianoforte pieces and songs, also choral works and four operas, of which 'Het Eerekruijs' and 'De Blinde van het kasteel Cuillé' (based on Longfellow's poem) were produced at Amsterdam in 1894 and 1895, while 'William Ratcliff' (libretto from Heine's drama) came out at Weimar in 1909; the fourth, 'Frithjof' (based on Tegnér's epic poem) does not seem to have been performed. Dopper's masterly and individual orchestration is admirable. This is also noteworthy in various very clever arrangements of works by classical masters.

R. M. (ii), adds. A. L.

**DOPPIO** (Ital., double); *canone doppio*, "double canon"; *doppio movimento*, "double the speed of the preceding"; *doppio pedale*, "two parts in the pedals" (organ music), etc.

**DOPPIO PEDALE** (Ital., double pedal).

A term used in organ pedalling to signify the simultaneous use of both feet. It is often loosely applied to the playing of the pedals in octaves by means of registration, a device used to eke out a deficient supply of stops. It is sometimes used to make a pedal melody predominate over a full organ (as in Reger's chorale prelude 'Vom Himmel hoch'), but the free use of the two feet simultaneously is of great artistic value. It is no new device, having been used by Franz Tunder (1614-1667), a predecessor of Buxtehude at Lubeck. Both Buxtehude and J. S. Bach made great use of this device, the latter particularly in the chorale preludes 'Aus tiefer Not' and 'An Wasserflüssen Babylon'.

Unless playing very loudly, only 8-foot tone should be used. Otto Olsson (b. 1879), of Stockholm, wrote a fine study for *doppio pedale* in his 'Sestetto'. Lemmens ('Lauda Sion';

16-8-4 ft.), Guilmant (1st Sonata; 16-8-4 ft.), Viërne (3rd Symphony; 4 ft. only). Bonnet ('Rapsodie catalane'; 16-8-4 ft.) and Dupré (Prelude in G minor; swell to pedal, no pedal-stops) have secured triple-pedalling by the simultaneous use of the heel and toe of one foot, and some of the American composers have even written 4-note chords for the pedals.

A. E. H.

**DOPPLER**. Polish, later Hungarian family of musicians of German origin.

(1) **Albert Franz Doppler** (b. Lwów, 16 Oct. 1821; d. Baden nr. Vienna, 27 July 1883), flautist, conductor and composer. His first teacher was his father, who later went as oboist to Warsaw and Vienna. He made his début in Vienna and, after several concert tours with his younger brother Karl, joined the orchestra of the Pest theatre as first flute in 1841. There, in 1847, his first opera, 'Benyovszki', was given and had a considerable success. In 1856 he visited London with his brother, and his flute playing attracted much attention. In 1858 he left Pest for Vienna, where he became first flute and assistant conductor of the ballet at the Court Opera, afterwards rising to the post of chief conductor. In 1865 he was appointed professor of the flute at the Conservatory.

Doppler's works include the following.

#### OPERAS

- 'Benyovszki', prod. Pest, 29 Oct. 1847 (revived as 'Afanasia').
- 'Ilka, vagy A huszártoborzó' ('Ilka, or The Hussar Recruiting'), prod. Pest, 29 Dec. 1849.
- 'Wanda', prod. Pest, 20 Dec. 1850.
- 'Két Huszár' ('Two Hussars'), prod. Pest, 12 Mar. 1853.
- 'Erzsébet' (with Károly and Erkel), prod. Pest, 6 May 1857.
- 'Judith', prod. Vienna, 30 Dec. 1870.

#### BALLETS

- 'A jos' ('The Oracle') (with Ellenbogen), prod. Pest, 27 Dec. 1847.
- 'A szerelmes ordog' ('The Amorous Devil'), prod. Pest, 20 Sept. 1851.
- 'Apa-átok' ('Father's Curse'), prod. Pest, 4 May 1854.
- 'Toborzók' ('Recruiters'), prod. Pest, 27 June 1854.
- 'Irene', prod. Vienna, 18 Aug. 1858.
- 'Der Kaminfeiger von London', prod. Vienna, 16 Sept. 1859.
- 'Rosina', prod. Vienna, 3 May 1861.
- 'Das Waldfraulein', prod. Vienna, 8 Oct. 1864.
- 'Fiammella', prod. Vienna, 12 Mar. 1867.
- 'Ellinor', prod. Vienna, 24 Mar. 1873.
- 'Aus der Heimat', prod. Vienna, 24 Apr. 1879.
- 'Margot', prod. Vienna, 26 May 1880.
- 'Stock im Eisen', prod. Vienna, 4 Oct. 1880.
- 'Versailles', prod. Vienna, 9 Mar. 1881.
- 'Melusina', prod. Vienna, 4 Oct. 1884.

(2) **Karl Doppler** (b. Lwów, 12 Sept. 1825; d. Stuttgart, 10 Mar. 1900), flautist, conductor and composer, brother of the preceding. He early acquired a remarkable proficiency on the flute under his father and brother. While still quite young he undertook concert tours, often with his brother, and appeared with great success in Brussels, Paris and London. He then became conductor at the National

Theatre of Pest and from 1865 to 1898 he was court *Kapellmeister* at Stuttgart. He wrote the opera 'Gránátos tábor' ('The Grenadiers' Camp'), 1853; the prize-winning 'Honfidal' ('Patriotic Song'), 1857; 'Magyar Idylla zongorára' ('Hungarian Idyll' for pianoforte), 1859; songs, operatic transcriptions for pianoforte; pianoforte duets; flute music.

(3) **Árpád Doppler** (b. Pest, 5 June 1857; d. Stuttgart, 13 Aug. 1927), pianist and composer, son of the preceding. He studied at the Stuttgart Conservatory, where for some time he gave pianoforte lessons until he went to New York in 1880 to take up a teaching appointment at the Grand Conservatory. In 1883 he returned to his old post at Stuttgart and in 1889 he became chorus master at the Court Theatre there. Besides pianoforte music Doppler composed an opera on Shakespeare's 'Much Ado about Nothing', a comic opera, 'Haligula' (Stuttgart, 1891) and a 'Fest-Ouverture', a Suite in B $\flat$  major and a Theme and Variations for orchestra.

H. B. & J. S. W.

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'Karl Doppler und seine Beziehungen zu Ungarn' ('Pester Lloyd', Budapest, 15 & 16 Mar. 1900).  
SCHONFELD, F., 'The Modern Flute in Vienna' ('Windwind Magazine', New York, Dec. 1949).

**DORATI, Antal** (b. Budapest, 9 Apr. 1906). American conductor of Hungarian birth. He studied at the Budapest Academy of Music with Kodály, Bartók and Weiner, and in 1924, at the age of eighteen, he made his début as conductor at the Budapest Royal Opera. He became Fritz Busch's assistant at the Dresden State Opera in 1928 and was musical director of the Municipal Opera at Munster from 1929 to 1932. During this period he was offered guest engagements at the opera-houses of Frankfurt o/M. and other German cities. For five seasons, beginning with 1935, he conducted the Monte Carlo Russian Ballet at Covent Garden in London and on tour in Europe, Australia and New York. He made his American début as a symphonic conductor at Washington in 1937 and became permanently resident in the U.S.A. in 1941. There he was musical director of the Monte Carlo Ballet until 1945 and the New Opera Company in New York in 1941, and also guest conductor of several prominent orchestras. In 1945 he became the conductor of the revived Dallas (Texas) Symphony Orchestra, and this he soon made one of the country's major orchestras. In 1949 he succeeded Dimitri Mitropoulos as conductor of the Minneapolis Symphony Orchestra.

As an orchestral conductor Dorati has also made guest appearances in Europe in the 1930s and the years following the second

world war, in Australia (1939 and 1940) and in Peru (1945). A talented and versatile conductor, he is distinguished for his interest in modern music. His ballet arrangements include the frequently performed 'Graduation Ball', and he has also composed orchestral and other instrumental music and songs.

E. D. P.

**DORATI DI GRANAIOLO, Niccolò** (b. Castle of Granaiole, Lucca, c. 1513; d. Lucca, 1593).

Italian trombonist and composer. He was appointed trombone player to the town chapel of Lucca on 27 Dec. 1543 and *maestro di cappella* on 9 Feb. 1557, which post he still occupied in 1579. He composed 6 books of madrigals, also motets and songs.

E. v. d. s.

**Doré, Louis Auguste Gustave.** See Caricature.

**DORÉ, Gustave** (b. Aigle, Canton Vaud, 20 Sept. 1866; d. Lausanne, 19 Apr. 1943).

Swiss conductor and composer. He studied under Joachim at the High School for Music in Berlin and under Massenet, Saint-Saëns, Marsick and Dubois in Paris. Between 1893 and 1895 he was assistant conductor of the Concerts d'Harcourt in Paris and organized a series of historical concerts, after which he became conductor of the Société Nationale de Musique and of the Opéra-Comique. In 1896 he conducted the symphony concerts at the Swiss National Exhibition in Geneva. In 1913 he was made a Chevalier of the French Legion of Honour and in 1926 he was promoted to the rank of Officier of the order. In 1936 he became a corresponding member of the Institut de France. His homes were at Lutry-Lausanne and in Paris. He received the freedom of the towns of Mézières, Lutry and Aigle, was a doctor *honoris causa* of Lausanne University and honorary member of the Schweizerischer Tonkünstlerverein.

Doré, whose work was many-sided in its scope, achieved most in the field of vocal music. He wrote both solo songs and part-songs, and many of his simple yet ingenious and charming melodies have become a national possession. He may be ranked with Émile Jaques-Dalcroze as the real founder of the French-Swiss popular song. Doré is, besides, one of the few Swiss composers who have succeeded in writing operas worthy of note. He made himself a name by his setting of René Morax's 'La Fête des vigneronns' (1905). Other operas, based on plays by Morax, 'Henriette', 'Aliénor', 'La Nuit des quatre temps', 'Tell', 'Davel', were all performed at the open-air Théâtre d'Art du Jorat, founded at Mézières by René and Jean Morax in 1903. His other works are the following:

Light opera 'En prison', 1892  
Opera 'Maedeli' (H. Cain & D. Baud-Bovy), 1901.  
Opera 'Les Armaillis' (Cain & Baud-Bovy), 1906  
Opera 'Le Nam du Hasli' (Cain & Baud-Bovy), 1912.

Opera 'La Tisseuse d'orties' (René Morax), 1927  
 Mass 'Dona nobis pacem'  
 Oratorio 'Les Sept Paroles du Christ'  
 2 Cantatas  
 2 Hymns.  
 Orchestral pieces  
 Songs with orchestra  
 Songs with pianoforte.

Doret was also an assiduous critic and writer on music, in which capacity he remained fruitfully productive down to the last years of his life. His literary works include the following:

'Musique et musiciens' (1915)  
 'Lettre à ma nièce sur la musique en Suisse' (1919).  
 'Pour notre indépendance musicale' (1920)  
 'Temps et contretemps' (1942).

H. E., adds.

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**DORFBARBIER, DER** (Opera). See SCHENK.

See also Diabelli (for sequel).

**DÖRFEL, Alfred** (b. Waldenburg, Saxony, 24 Jan. 1821; d. Leipzig, 22 Jan. 1905).

German organist, pianist and critic. He received his first musical education from the organist Johann Trube. In 1835 he went to Leipzig, where he received instruction from Karl Kloss, G. W. Fink, C. G. Müller, Mendelssohn and Schumann. In 1837 he made a successful appearance as a pianist, and soon afterwards he attained to a high position as a music critic. In the 'Neue Zeitschrift für Musik' he wrote some reviews of Schumann's works which anticipated the verdict of posterity, although they did not correspond with contemporary opinion concerning that master's greatness. His criticism of 'Genoveva' gave the composer great pleasure.

From 1865 to 1881 Dorfel contributed to the 'Leipziger Nachrichten', and in 1860 he was appointed custodian of the musical department of the town library. In the following year he established a music lending library together with a music-selling business, in both of which he was succeeded in 1885 by his son, Balduin. This business afterwards became the basis of the lending library of the Peters firm. He undertook much work for the firm of Breitkopf & Hartel, whose critical editions of the classics, and especially that of Beethoven, were corrected chiefly by him. For Peters he edited the pianoforte works of Schumann and other compositions, and several of the Bach-Gesellschaft volumes were issued under his direction. In 1887 he edited the spurious St. Luke Passion for the first-named firm. To the literature of music he contributed an edition of Berlioz's treatise on Instrumentation, the second edition of Schumann's 'Gesammelte Schriften' and an invaluable history of the Gewandhaus concerts from

1781 to 1881 ('Festschrift zur hundertjährigen Jubelfeier . . .', Leipzig, 1884), in recognition of which the University of Leipzig conferred upon him an honorary doctorate in 1885. H. B.

**DORI, LA** (Opera). See CESTI.

**DORIAN (Doric)**. See MODES.

**DORIAN, Frederick** (b. Vienna, 1 July 1902).

American musicologist and music critic of Austrian birth. He was educated at the Arnold Schoenberg Seminary and the State Academy of Music in Vienna and at the University, where he obtained the Ph.D. in 1925. From 1929 to 1933 he was music critic of the 'Berliner Morgenpost' and then for a year the Paris music critic of the 'Frankfurter Zeitung'. Before he left Europe he wrote a valuable study of Beethoven's fugue treatment, 'Die Fugearbeit in den Werken Beethovens', published in Vol. XIV of S.M.W.

Since 1936 Dorian has been Professor of Music at the Carnegie Institute of Technology, Pittsburgh. He is chairman of the Pittsburgh chapter of the I.S.C.M. and musical director of the orchestra and chorus at the Carnegie Institute of Technology. Apart from his writings and articles as a music critic Dorian has written three books on music: 'The History of Music in Performance' (1942), 'The Musical Workshop' (1947) and 'The Workshop of the Modern Composer' (1952).

M. K. W.

**"DORIAN" FUGUE.** The familiar though inaccurate name given to Bach's Organ Fugue in D minor, preceded by the Toccata in the same key. The piece is not in the Dorian mode, but in pure D minor; the nickname is due to its being written without a key-signature. This certainly suggests the Dorian mode at first sight, but the accidentals proper to D minor (B $\flat$  and C $\sharp$ ) are inserted casually from bar to bar throughout, not to mention those called for by modulations into other keys. This procedure was not peculiar to Bach: it is found in other composers of the period, e.g. Handel, who would often write, for example, a piece in G minor with one flat in the key-signature.

E. B.

**Döring, Georg.** See Spohr ('Bergegeist', lib.)

**DORMAN, Elizabeth.** See YOUNG (7).

**DORN, Heinrich (Ludwig Egmont)** (b. Königsberg, 14 Nov. 1804; d. Berlin, 10 Jan. 1892).

German conductor, teacher and composer. He went through the curriculum of Königsberg University, and after visiting Dresden (where he made Weber's acquaintance) and other towns of Germany, fixed himself in Berlin in 1824 or 1825. He set seriously to work at music under Zelter, Klein and L. Berger, mixing in the abundant intellectual and musical life which at that time dis-

tinguished Berlin, when Rahel Varnhagen von Ense, Heine, Mendelssohn, Klingemann, Marx, Spontini, Devrient, Moscheles, Reissiger and many more were among the elements of society. With Spontini and Marx he was very intimate, and he lost no opportunity of defending the former with his pen.

In Berlin Dorn brought out an opera, 'Die Rolandsknappen', with success in 1826. He then became successively teacher at Frankfurt o/M. and Königsberg. In 1829 he went to Leipzig and remained there till 1832, when temporarily he filled Krebs's place at Hamburg. At Leipzig he taught counterpoint to Schumann and produced his most successful opera, 'Der Schöffe von Paris', in 1838. After leaving there, his next engagements were at the theatres of Hamburg and Riga. In the latter place he succeeded Wagner in 1839. At Riga he remained till 1843, when he was called to succeed Conradin Kreutzer at Cologne. During the five years of his residence there he was fully occupied, directing the festivals of 1844 and 1847, founding the Rheinische Musikschule (1845) and busying himself much about music, in addition to the duties of his post and much teaching. In 1849 Dorn succeeded Nicolai as conductor of the Royal Opera in Berlin, in conjunction with Taubert. This post he retained till the end of 1868, when he was pensioned off in favour of Eckert and was given the title of Royal Professor. He subsequently occupied himself in teaching and writing, in both which capacities he had a great reputation in Berlin.

Dorn was a musical conservative and a bitter opponent of Wagner. It is curiously ironical, therefore, that he should have brought out an opera on the 'Nibelungenlied' long before Wagner's 'Ring' was completed (1854). He was musical editor of the 'Post', and wrote also in the 'Gartenlaube' and the 'Hausfreund'. His account of his career, 'Aus meinem Leben' (3 vols., Berlin, 1870) and 'Ostracismus' (Berlin, 1874), are among his more valuable books. As a conductor he was one of the first of his day, with every quality of intelligence, energy, tact and industry to fill that position. His compositions include:

#### OPERAS

- 'Die Rolandsknappen' (Berlin, 1826).
- 'Die Bettlerin' (Königsberg, 1828).
- 'Abu Kara' (Leipzig, 1831).
- 'Der Schöffe von Paris' (Riga, 13 Nov. 1838).
- 'Das Banner von England' (Riga, 1841).
- 'Die Nibelungen' (Berlin, 27 Mar. 1854).
- 'Ein Tag in Russland' (Berlin, 1856).
- 'Der Botenläufer von Finn' (Mannheim, 1865).
- 'Gewitter bei Sonnenschein' (Dresden, 1865).

#### BALLET

- 'Amers Macht' (Leipzig, 1830).

Dorn also wrote a Requiem, many cantatas, symphonies and other orchestral works, among

which the most important is 'Siegesfestklänge', numerous pianoforte pieces, songs, etc.

F. G., rev.

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**DORNAUS, Peter.** } See HORN, p. 374.  
**DORNAUS, Philipp.**

**DORNEL, Louis Antoine** (b. ? , c. 1685; d. Paris, 1705).

French organist and composer. In 1706 he won, in competition with Rameau, the post of organist to the Paris church of Sainte-Madeleine en la Cité; he was afterwards for many years chief organist at Sainte-Geneviève. Dornel was regarded by his contemporaries as a master of the organ and of the harpsichord. An honest executant, he left numerous compositions, religious and secular, psalms, motets, harpsichord pieces (1731), a book of 'Symphonies en trio' (1709), a book of Sonatas for violin alone, and suites for flute with bass (1711), of good technical workmanship, but no more.

M. P.

BIBL.—LA LAURENCE, LIONEL DE, 'L'École française de violon' (Paris, 1922), I, 180-91.

**DOROTHY** (Operetta). See CELLIER.

**DORP INT GEBERGTE, HET** (Opera). See BENOIT, P.

**DORSET GARDEN THEATRE.** This house was erected in London upon the garden of a mansion belonging to the Earl of Dorset, on the bank of the Thames at the bottom of Salisbury Court, Fleet Street. William Davenant had obtained a patent for its construction in 1639 and another in 1662, but from various causes the building was not erected in his lifetime. His widow, however, built the theatre from the designs of Sir Christopher Wren; and the duke's company, removing from Lincoln's Inn Fields, opened it 19 Nov. 1671. It became celebrated for the production of pieces of which music and spectacle were the most prominent features, among which the most conspicuous were:

Davenant's adaptation of Shakespeare's 'Macbeth', with Locke's music, 1673; Shadwell's adaptation of Shakespeare's 'Tempest', with music by Locke, Humfrey and others, 1674; Shadwell's 'Psyche', with music by Locke and Draghi, Feb. 1675; Charles Davenant's 'Circe', with Banister's music, 1676; and Lee's 'Theodosius', with Purcell's music, in 1680.

In 1682 the king's and duke's companies were united and generally performed at Drury Lane; but operas and other pieces requiring a large space for stage effects were still occasionally brought out at Dorset Garden, among them:

Dryden's 'Albion and Albanus', with Grabu's music, 1685; 'The Fool's Preferment', with Purcell's music, 1688; 'Dioclesian', with Purcell's music, 1690; 'King Arthur', with Purcell's music, 1691; 'The Fairy Queen', with Purcell's music, 1692; 'Epsom Wells', and 'The Female Virtuoso', with Purcell's music, 1693; 'Don Quixote', parts 1 and 11, 1694, and Powell and Verbruggen's 'Brutus of Alba', with Daniel Purcell's music, in 1696.

In 1699 the house was let to William Joy, a strong Kentish man styled "The English Samson", and for exhibitions of conjuring, fencing and even prize-fighting. It was again opened for the performance of plays in 1703 and finally closed in Oct. 1706. After the demolition of the theatre the site was successively occupied as a timber yard, by the New River Company's offices and the City Gas Works. An engraving showing the river front of the theatre was prefixed to Elkanah Settle's 'Empress of Morocco' (1673), another, by Sutton Nicholls, was published in 1710 and a third in the 'Gentleman's Magazine', July 1814.

W. H. H.

**D'ORTIGUE.** See ORTIGUE, D'.

**DORUS-GRAS, Julie** (Aimée Joséphe) (real name *Steenkiste*) (*b.* Valenciennes, 7 Sept. 1805; *d.* Paris, 6 Feb. 1896).

Belgian soprano singer. Dorus was the name of her mother. She was the daughter of the leader of the orchestra at Valenciennes and educated in music by her father. At the age of fourteen she made a début at a concert with such success as to obtain a subsidy from the authorities to enable her to study at the Paris Conservatoire. There she was admitted on 21 Dec. 1821 and received instruction from Henri and Blangini. With a good voice and much facility of execution, she obtained the first prize in 1822. Paer and Bordogni then helped to finish her education. To the former she owed her appointment as chamber singer to the king. In 1825 she began her travels, going to Brussels first, where she sang with such success as to receive proposals for the Opera. She now gave six months to study for the stage, and made a brilliant début.

After the Revolution of 1830 Dorus went to the Paris Opéra and made her first appearance in Rossini's 'Comte Ory'. On the retirement of Laure Cinti-Damoreau from the Opéra in 1835, Dorus succeeded to the principal parts. In 1839 she visited London. Having married Gras (*b.* Amiens, 29 Oct. 1800, *d.* Étretat, 9 July 1876), one of the principal violins at the Opéra, on 9 Apr. 1833, Dorus for some years kept her maiden name on the stage. She retired from the Opéra in 1845, but she continued to sing occasionally in Paris and in the provinces. In 1847 she reappeared in London and renewed her former triumphs, as she did again in 1848 and 1849. In 1850-51 Dorus-Gras remained in Paris, singing at a few concerts; but after that her artistic career came to an end.

J. M.

**DOS ANJOS, Diniz.** See ANJOS

**DOSSOR, Lance** (Harry Lancelot) (*b.* Weston-super-Mare, 14 May 1916).

English pianist. The son of Seymour Dossor, a tenor singer, he was educated at Seaford College and matriculated at London University. In 1932 he won an open scholar-

ship to the R.C.M. in London, where he studied pianoforte with Herbert Fryer and composition with Herbert Howells. He is the winner of two international prizes: the Franz Liszt Prize in the International Competition for Piano-Playing, held in 1936 at Vienna, and in 1937 the Sonata Prize in the Chopin Competition at Warsaw. The same year he was awarded the medal of the Worshipful Company of Musicians. His London début was made in Oct. 1937. Lance Dossor is regarded as one of the foremost English pianists and has won added recognition since the second world war.

T. W. G.

**DOSTÁL, Jiří** (*b.* Prague, 23 Apr. 1906; *d.* Prague, 26 Feb. 1952).

Czech critic and writer on music. He studied at Prague University and took the D.Sc. in 1925 and Ph.D. in 1945. He also studied musical science under Nejedlý, Zich and Hutter, and musical theory privately under Řídík. From 1933 he worked in the Central Prague Library and became the administrator of its music department — called The Library of B. Smetana — in 1939. In 1937-48 he was music critic of the daily 'Ladové Noviny'. He also wrote numerous studies and articles for musical periodicals and almanacs. Of his larger works the most important is 'Jar. Křička' (1944). He edited the 'Jan Kubelík' symposium (1942), where he gave a detailed biography and catalogue of works of the famous Czech violinist.

After the political changes in Feb. 1948 Dostál was obliged to give up his critical activity. In 1951 he also left the Prague Central Library and became a transport worker.

G. Č.

**Dostoyevsky, Feodor Mikhailovich.** See Blacher ('Grossinquisitor'). Halinas ('Raskolnikov', incit m.), Jánáček ('House of the Dead', opera), Jeremiáš (3, 'Brothers Karamazov', opera), Maréchal (G. H., incit m. for adapt. of 'Crime and Punishment'), Pedrollo ('Delitto e castigo', opera), Prokofiev ('Gambler', opera), Rossellini ('Racconto d'inverno', ballet), Sutermeister ('Raskolnikoff', opera)

**DOT DE SUZETTE, LA** (Opera). See BOIELDIEU.

**DOT, LA** (Opera) See DALAYRAC.

**DOT-WAY.** An English 17th-century system of notation for recorders — in fact a tablature — with staves of a number of lines, each of which represented one of the finger-holes. Dots placed over the lines showed which of the fingers were to be held down for each note.

**DOTTED NOTES.** (i) The dot after a note has different meanings in pre-Baroque music, in Baroque music and in post-Baroque music.

(A) In Mensural Notation (13th to 16th centuries) these meanings are basically two: (a) the *punctus divisionis* (dot of division) divides groups of notes to avert rhythmic ambiguity, (b) the *punctus additionis* (dot of

addition) increases the time-value of the note after which it is set by one half.<sup>1</sup>

(B) During the late 16th century, the 17th and the greater part of the 18th the dot of division disappeared, but the dot of addition acquired a variable meaning, *i.e.* an increase in time-value either of one half, or of rather more, or of rather less. This indeterminate dot was used partly for mere convenience of notation, *e.g.* in triplet and compound ternary rhythms, to serve in place of the double dot before its invention (*see below*); to save tied notes, etc. But its flexibility was also put to deliberate advantage in order to avoid a rigid notation of certain rhythms whose exact proportioning it was preferred to leave to the performer, thereby encouraging him to vary it according to mood and context, but under the guidance of conventions then familiar. It is therefore essential for the interpretation of much Baroque music to become acquainted with these conventions.<sup>2</sup>

The use of the indeterminate dot declined during the latter part of the 18th century. It became usual to notate triplet and compound ternary rhythms exactly and to employ tied notes to the exact value intended. Neither of these usages was at all an innovation at that date; but before the mid-18th century the double-dotted note seems unknown. It was used quite tentatively and apologetically by C. P. E. Bach in his 'Versuch' of 1753<sup>3</sup>, (a) being usual notation, (b) C. P. E. Bach's interpretation, and (c) and (d) "new indications":



(C) The combination here shown of a dot with a staccato dash did not become established, no doubt because to treat a dot as a rest or silence of articulation in suitable contexts was the normal Baroque convention in any case. But the double dot became generally accepted. Leopold Mozart used it (also with an apology) in his 'Violonschule' of 1756; yet Marpurge made no mention of it in 1750. In Türk's 'Clavierschule' of 1789 it appears in its normal modern usage. Wolfgang Mozart used the triple dot in the "Haffner" Symphony. One reason for the indeterminate dot was thus removed, and its existence is not recognized in modern times, though in practice the length of the dot in sharply dotted rhythms (especially in marches and comparable music) is habitually and instinctively

increased, often partly in the form of a silence of articulation, the little note or notes immediately following being correspondingly delayed and shortened.

Apart from such largely unconscious modifications in the interests of spontaneous interpretation, it is 19th- and 20th-century practice to use the single dot to increase the time-value by one half; the double dot by half the first increase; the triple dot by half the second increase in addition; and so on if desired. This gives:

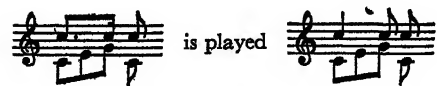


In old music a dot was sometimes placed at the beginning of a bar, having reference to the last note of the preceding bar (*see 1 below*): this method of writing was not convenient, as the dot might easily escape notice, and it is now superseded by the use of the *bind* in similar cases (*see 2*):



The older way of representing this was, however, occasionally revived by Brahms. Historically it was a relic of the early part-books in which bar lines were not used at all.

Handel and Bach, and other composers of the early part of the 18th century, were accustomed to use a convention which often misleads modern students. In 6-8 or 12-8 time, where groups of dotted quavers followed by semiquavers occur in combination with triplets, they are to be regarded as equivalent to crotchets and quavers. Thus the passage



not with the semiquaver sounded after the third note of the triplet, as it would be if the phrase occurred in more modern music.

(ii) The dot over or below a note is the normal modern sign for a moderate staccato of various kinds.<sup>4</sup> This use was familiar to C. P. E. Bach and encouraged by him; earlier writers had employed such dots under a slur to indicate separate notes taken in the same stroke of the bow (*e.g.* Marin Marais in 1701<sup>5</sup>); but the normal Baroque meaning

<sup>1</sup> See NOTATION.

<sup>2</sup> See INÉGALITÉ.

<sup>3</sup> Berlin, 1753, etc.; Eng. trans., Wm Mitchell (London, 1949), p. 120.

<sup>4</sup> See STACCATO.

<sup>5</sup> 'Pièces de viole' (Paris, 1701).



of such dots is not necessarily staccato, but equal in rhythm where convention would otherwise require the notes so marked, though written equally, to be performed unequally.<sup>1</sup> The normal Baroque staccato sign is not the dot but the dash, which both then and now implies a fairly extreme degree of staccato, a mild degree being taken for granted in far more contexts by Baroque than by 19th- and 20th-century composers.

R. D.  
See also Abbreviations Bebung Bind Dash.  
Notation. Point.

**DOTZAUER, (Justus Johann) Friedrich**  
(b. Hildburghausen, 20 June 1783; d. ?, 6 Mar 1860).

German violoncellist, teacher and composer. His teachers were Heuschkel, Gleichmann and Ruttinger — a pupil of Kittl and therefore only two removes from J. S. Bach. For the cello he had Kriegck of Meiningen, a famous virtuoso and teacher. He began his career in the Meiningen court orchestra in 1801 and remained there till 1805. He then went by way of Leipzig to Berlin, where he found and profited by B. Romberg. In 1811 he entered the royal orchestra at Dresden, where he remained till his retirement in 1852; until his death he was occupied in playing, composing, editing and, above all, teaching. His principal pupils were Kummer, Drechsler, C. Schuberth, and his own son, C. Ludwig Dotzauer.

His works comprise an opera, 'Graziosa' (1840), masses, a Symphony, several overtures, 9 quartets, 12 concertos for cello and orchestra, sonatas, variations and exercises for the cello. He edited Bach's 6 sonatas for cello solo and left an excellent Method for his instrument.

E. v. d. s.

**DOUBLE** (Eng. & Fr.). (1) In French the word is the old name for "variation", especially in harpsichord music, of the kind which changes the melody by mere embellishment with ornamentation. Such variations were never accompanied by any change in the supporting harmonies. No doubt the word originally came from the practice of quickening the note-values by halving or in another sense "doubling" them, and it was thus the equivalent of the old English word "divisions"; but the ornamentation could take other forms, such as trills or turns on separate notes, etc. Examples are numerous in the works of the early 18th-century masters. Handel's variations on the so-called 'Harmonious Blacksmith' are called *doubles* in the old editions. In Couperin's 'Pièces de clavecin', Book I, No. 2, may be seen a dance, 'Les Canaries', followed by a variation entitled 'Double des Canaries', and two instances will also be found in Bach's "English" Suites, the first of which contains a 'Courante avec deux

doubles' and the sixth a Saraband with a double. The term in this sense is now entirely obsolete.

(2) In English the term is used in combination with other words to indicate a lower octave. Thus the "double bass" plays an octave lower than the bass noted in the score, so that, where cello and bass parts are one and the same in a score, the double basses automatically sound an octave below the cello. Similarly with the double bassoon. A "double stop" on the organ is a stop of the pitch known as 16-ft. pitch, an octave below the "unison" stops.

(3) In the old system of the gamut we find the following, according to Playford's 'Introduction to the Skill of Musick', p. 3: "The notes below Gam-ut [*i.e.* G on the bottom line of the bass staff] are called double Notes, as Double F, fa, ut, Double E, la, mi, and as being Eights or Diapasons to those above Gam-ut". To-day the notes in the bass octave from G, to C, (in Helmholtz pitch notation) are often spoken of by organ builders as double G, double F, etc., and they still cling to their own old pitch notation, which actually uses double lettering (CC, etc.).

(4) The word is also applied to singers who understudy a part in an opera or other vocal work, so as to replace the regular performer in case of need; and those who undertake two parts in the same work are said to "double" one with the other.

E. P., rev.

BIBL.—REIMANN, MARGARETE, 'Zur Entwicklungsgeschichte des Double' ('Musikforschung', 1952-1953).

See also Regal (for "double" instruments).

**DOUBLE.** See ORGAN STOPS.

**DOUBLE** (Fr. = turn). See ORNAMENTS, C (iii).

**DOUBLE AND SINGLE.** These terms were applied in the 16th century to the smaller organs and also to the virginals, and in the 17th century to the curtall (or bassoon) and sackbut (or trombone).

A scholarly study of the subject is that of Galpin in his 'Old English Instruments of Music' (1910), App. 3. The terms as applied to keyboard instruments are peculiar to the English language, though in Germany various sizes of organ were formerly described as whole, half and quarter instruments, according to their pitch and depth of tone. Various authorities have suggested that the terms "single" and "double" referred to the number of bellows, to the number of ranks of pipes or to the number of keyboards or manuals; but Galpin has shown conclusively that these theories are untenable. The earliest occurrence of the term, "double organ", applied to a combination of a great organ and a positive (or chair) organ is in the records of Worcester Cathedral, in 1613. From that

<sup>1</sup> See INÉGALÉS.

date "single" and "double", as applied to organs and harpsichords, certainly denote a one-manual or two-manual instrument, but this does not justify the same interpretation when applied to the small portable organ in use in a previous century. Galpin offers the suggestion that the words "single" and "double" refer to the compass and pitch of the instrument. In 16th-century England the recognized musical scale, based on the Guidonian septenaries, embraced a chromatic compass from G to f". Playford (1661) states that the compass employed at the close of the Elizabethan era was confined within these limits, but adds "those below Gamut in the Bassus are called double notes. I have therefore expressed them with double letters." In Hopkins & Rimbault's 'History of the Organ' we find the same use of the word "double", in the contract for an organ for the London church of Allhallows, Barking, in 1519. The downward compass is stated to be "dowble Cc, fa, ut", or C in the pitch notation now generally used.<sup>1</sup> A single regal or a single virginal, therefore, descended only to C, or to G (Gamut), while double regals and double virginals descended to C, or to G. Galpin considers this explanation will meet all the requirements of the 16th-century keyboard instruments.

Praetorius<sup>2</sup> affords conclusive corroboration, for in his article on the *Fagott* (bassoon) he states that, in England, the type descending to G was called the "single" curtall and the type reaching C the "double" curtall. He also explains that the largest *Pommer* — a fifth below the Bass *Pommer* (C-c') — was termed *Gross Doppel Quint Pommer* (F-f), and the lowest bassoons, the *Quart-* and *Quint-Fagott* — a fourth and fifth respectively below the *Choristfagott* (C-g') — were collectively termed *Doppelfagott*. Randle Holme's manuscript of 1688<sup>3</sup> includes a drawing of a "Double Curtaile" which, from the names of the keys as given by Holme, is clearly shown to be the normal 17th-century<sup>4</sup> bassoon. Holme adds: "This is double the bignesse of the single . . . and is played eight notes deeper". In fact, the term "double" is nowadays applied to an instrument or to a series of sounds pitched an octave below a recognized standard. L. G. L.

See also Regal

**DOUBLE APPOGGIATURA.** See ORNAMENTS, A (ii); S (ii) (3).

<sup>1</sup> Organ builders are now almost alone in retaining the old English abbreviations. See FIFTH NOTATION

<sup>2</sup> M. Praetorius, 'Syntagma musicum' . . . Tomus Secundus, 'De Organographia' (Wolfenbüttel, 1619, facsimile, 1929); and id., 'Theatrum instrumentorum' (Wolfenbüttel, 1620, facsimile, 1929).

<sup>3</sup> B.M., MS. Harl. 2034, f. 207b.

<sup>4</sup> Scholes, 'Oxford Companion to Music', s.v. Double Bassoon, errs in giving Double Curtaile as an equivalent.

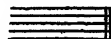
**DOUBLE BACKFALL.** See ORNAMENTS, A (iii).

**DOUBLE BARS.** Vertical lines in pairs dividing a piece or movement into main sections and, when accompanied by dots, indicating that the section on the same side as the dots is to be repeated.



Thus (1) above indicates a repeated section followed by an unrepeated one, and (2) and (3) a repeated section followed by another repeated one.

In such cases the bars are usually two uniformly thin strokes, except as a rule at the end of the exposition section of a sonata-form movement. Double bars denoting, not a division or a repeat, on the other hand, but the end of a piece or movement, are always a thin stroke followed by a thick one:



The double bar is a prominent feature in the older examples of the symphony or sonata. In the first movement it occurs at the end of the first section, which is normally repeated and then followed by the working-out, or development. In certain symphonies before Beethoven, and some of Beethoven's piano-forte sonatas (e.g. the "Appassionata"), the second section was repeated as well as the first. It may be pointed out that a double bar may be placed anywhere in the measure, without affecting its value. G., adds.

**DOUBLE BASS.** See VIOLIN FAMILY. VIOL.

**DOUBLE BASS VIOL.** See VIOL.

**DOUBLE BASSOON** (Fr. *contrebassoon*; Ger. *Kontrafagott*; Ital. *contrafagotto*). The modern double bassoon, termed "Contra" for convenience, is in all respects twice the size of the bassoon and sounds one octave lower. It has a complete chromatic compass from C, or B $\flat$ , (even A $\flat$ , on some German contras) to f or even c'. The tone in the lowest register (sounding B $\flat$ , to E $\flat$ ) in sustained notes is soft and smooth, providing six valuable notes below the range of the normal double bass. The tone is easy and flexible as far as G. On the French contra the first octave key is used for G $\sharp$  to c $\sharp$  inclusive, and the second octave key for d to g $\sharp$  inclusive. Both octave keys are used for the four extreme notes a to c' inclusive, but those above f sound rather forced and dull. Notwithstanding this, Beethoven, Brahms and Ravel have written up to a' (sounding a). Music is written in the bass clef, an octave above the sound produced. Wagner in

'Parsifal', the only score in which he employed the contra, wrote for it at its actual pitch.

The instrument has had a chequered career, and this explains how, in various countries, the contra's original lowest note, D, became successively C, B $\flat$ , and finally A, as the skill of instrument makers made possible the production of such low notes. The modern contra, whether French or German, has a wooden bell-rim when C is the lowest note required, and many players play any lower note an octave higher. An inverted metal bell, however, can be slipped on the wooden bell-joint and this, with appropriate key mechanism for the left thumb, enables B $\flat$  and B, to be produced. An even larger inverted bell, partly metal and partly wood, will give A, (the lowest note on the pianoforte and the lowest sound in the orchestra). As the tube length in this case is 19 ft. 5 ins., and is specially sensitive to variations in temperature, a tuning-slide may be fitted to the large metal crook.

The contra is made in a variety of shapes to ensure compactness and is usually held precisely like a bassoon. All finger-holes, however, are covered by keys to bring them within reach of the fingers, and such is the maker's ingenuity that the player can change from bassoon to contra with ease as regards fingering. Indeed the only radical difference in technique between the contra and the bassoon consists in the two "octave keys" employed on the former. The embouchure resulting from the much larger reed is, of course, affected. Since Forsyth's 'Orchestration' would lead one to expect the continued use of three different types of contra, it should be noted that only the third of these (and German or very rarely French system) is now in use. In the recent new edition of Prout's 'Orchestra' the obsolete type known as *Contrabassophon*, never used in the 20th century (except experimentally in London in 1948 by Mr. A. C. Baines of the L.P.O.), is described and illustrated as the only type in use! In Britain the rarity of the contra outside London is regrettable, for very many works of symphonic proportions, composed in the second quarter of the century, include a contra. The dignity, solidity and richness which it contributes to the orchestral mass deserve much fuller recognition. It may be remarked, too, that these qualities afford to the contra player a remarkable sense of satisfaction which more than compensates for the necessarily subordinate nature of the part he plays.

HISTORY.—Zacconi (1592)<sup>1</sup> first mentions the "Fagotto Chorista", adding that there were other *fagotti* "a little higher or a little deeper". The deeper *fagotti* were termed

"Doppel Fagott" by Praetorius (1619)<sup>2</sup>, being either *Quartfagott* (a fourth lower descending to G,) or *Quantfagott* (a fifth lower to F.). Praetorius (1619) gives us the first detailed account of these *Fagotte* or *Dolcianen*, all of which were 2-keyed dolcians, and explains that the *Quartfagott* was suitable for sharp keys and the *Quantfagott* for flat keys. "It is very convenient", he adds, "when one can have both these kinds in the music." At this time (1619) Hans Schreiber, *Kammermusik* of the electoral court in Berlin, was said to be making a large "Fagot Contra" to sound a fourth below the *Quantfagott*, i.e. an octave below the type-instrument, the *Choristfagott*, and descending to 16-ft. C. "Should he succeed", adds Praetorius, "it will be a splendid instrument, the like of which has never before been seen, and it will really be something to marvel at." Apparently organ builders had occasionally attempted to produce 16-ft. C and D, the lowest two notes on the trombone stop, with indifferent result, and Praetorius had doubts as to Schreiber's chances of success. Be that as it may, in 1626 a *Contrafagott* is specified in the Inventory of the Barfüsserkirche, Frankfurt o/M.<sup>3</sup> It is obvious that without special machinery the boring of wooden trunks of large size can be undertaken only with difficulty and imperfectly. In addition, without modern key mechanism, the note-holes had to be bored disproportionately small and obliquely through the tube-wall to bring them within reach of the fingers. The result was that the contra satisfied neither the performer nor the audience, and for over two centuries it presented a challenge to instrument makers.

Two well-preserved late 16th-century Italian specimens of double bassoon are among eight dolcians which survive in the Kunsthistorisches Museum, Vienna.<sup>4</sup> Both are held with right hand above left, contrary to the modern bassoon, and each is probably a *Quartfagott* a fourth below the *Choristfagott*.

A *Quartfagott* was in the orchestra which accompanied a song at a musical festival held at Nuremberg in 1643 or 1644: two *pommers*, three *fagotti* and a *quartfagott*.<sup>5</sup>

Bach's earliest use of a *Doppelfagott*<sup>6</sup> is in Cantata No. 31 (of 1715), in which the part often descends to G. The St. John Passion (of 1723) prescribes *continuo pro bassono grosso*,

<sup>1</sup> M. Praetorius, 'Syntagmatus musici . . .', Vol. II 'De Organographia' (Wolfenbüttel, 1619, facsimile, 1929). And id., 'Theatrum Instrumentorum' (Wolfenbüttel, 1620, facsimile, 1929).

<sup>2</sup> Sachs, 'Handbuch der Musikinstrumentenkunde', p. 323.

<sup>3</sup> Depicted and described in Professor Julius Schlosser's Catalogue of the Collection there (1920), Nos. 198 (H 4 ft. 5 ins.) and No. 199 (H 4 ft. 4 ins.). See Mus. T., Apr. 1937, p. 307, article 'The Cirtal (1550-1750)', by L. G. Langwill.

<sup>4</sup> Lavoix, 'Histoire de l'instrumentation' (Paris, 1878), pp. 258-59.

<sup>5</sup> Terry, 'Bach's Orchestra' (London, 1932), p. 114.

<sup>1</sup> L. Zacconi, 'Prattica di musica' (Venice, 1592), IV, lvi, 218.

but the compass C-f is merely that of the *Choristfagott*. The Heckel Museum contains a facsimile of a large 2-keyed *Doppelfagott*, 4 ft 5 ins. in height, preserved in the Heyer Collection, Leipzig. The facsimile descends to Ab.<sup>1</sup> Geiringer<sup>2</sup> depicts an Italian contra in the Museum Carolino-Augustum, Salzburg, 6 ft. in height, with a bell consisting of a dragon-head and flexible tongue, made by J. M. Anciuti of Milan, 1732.<sup>3</sup> As this instrument has nine keys, it may have been considerably altered, since the four-keyed contra was current about 1732.

The earliest record of the contra in England is in Handel's 'Hymn for the Coronation' (1727).<sup>4</sup> According to Burney, Handel asked Stanesby sen., the celebrated London woodwind maker, to make a contra 8 ft. in height for use by J. F. Lampe, Handel's bassoonist, but for want of a reed or other cause no use was made of it. On 6 Aug. 1739 the 'London Daily Post' contained an advertisement of an evening concert at Marylebone Gardens at which two double bassoons by Stanesby sen. were included, "the greatness of whose sound surpasses that of any other bass instrument whatsoever: never performed with before".

A single surviving contra of this type<sup>5</sup>, 8 ft. 4 ins. in height, stamped "Stanesby Junior, London, 1739", was shown at the Royal Military Exhibition, London, 1890, and is now in the National Museum of Ireland, Dublin. Stanesby sen. died in 1734, and it seems strange that his instruments had not been played before 1739, if the press advertisement is reliable. After Handel's use of the contra in 'L' Allegro' (1740) and in the 'Fireworks Music' (1749) no more is heard of it in England until 1784. In that year, at the first Handel Commemoration in Westminster Abbey, the orchestra of 250 included a contra which was in the hands of Ashley, then first bassoon at Covent Garden Theatre. Apparently the instrument again failed to function, and Parke, principal oboe at the festival, relates<sup>6</sup> that the contra "which had never been heard was never again seen". In this, however, he was wrong, for the contra reappeared in the fourth Handel Festival in 1787<sup>7</sup> and Ashley played it at the Three

Choirs Festival at Worcester in 1788<sup>8</sup> and Jenkinson at Worcester in 1803.<sup>9</sup> Certainly we hear no more of the contra in England for half a century until c. 1855, when J. Samme of London made an 8-keyed quart bassoon in low G (preserved in the Donaldson Collection of the R.C.M. in London).

In Austria and Germany it seems that until about 1850 the inclusion of the contra in scores depended entirely upon whether it was locally available. Vienna seems to have been able to provide the contra, which explains its use, if rarely, by Haydn and Beethoven. In Vienna in 1807 a contra player was on the pay-roll of the court orchestra<sup>10</sup>, and Beethoven in a memorandum concerning a Vienna concert in 1814 mentions having had two contras.<sup>11</sup> At a Vienna performance of Haydn's 'Creation' in 1843 four contras (one being of brass) were used.<sup>12</sup> The instrument was, however, still defective and was at first considered more suitable for military bands, in which the serpent and the ophicleide were in favour. Care must be exercised in interpreting continental references to the contra in the first half of the 19th century. Confusion occurred with the so-called Russian bassoon, a form of wooden bass-horn in bassoon shape. Berlioz in 1842<sup>13</sup> met a German player who called his instrument a double bassoon, whereas it was in reality a Russian bassoon.

It was not until 1863 that a French-made contra was heard in Paris.<sup>14</sup> Thus we hear in 1800 of four serpents being used there in a performance of 'The Creation' and two ophicleides in 1844.<sup>15</sup> Neither the serpent nor the ophicleide could play the entire contra parts at pitch. A proposal in 1794 to establish at the Paris Conservatoire a class for contra did not materialize.<sup>16</sup> In 1813 Choron edited a second edition of L. J. Francoeur's 'Traité général des voix et des instruments d'orchestre', but omits the contra "as it is no longer in use". Nevertheless Isouard's 'Aladin' (1822) included an important contra part, and by 1825 the contra was much in demand in French military bands, until the arrival of saxhorns in 1846 supplanted the other bass instruments. In 1867 Verdi included the

<sup>1</sup> Rev. D. Lysons, &c., 'Origin and Progress of the Meeting of the Three Choirs' (Gloucester, 1895), p. 69.

<sup>2</sup> *Ibid.*, p. 83.

<sup>3</sup> Die Kaiserliche Hofmusikkapelle zu Wien von 1543-1867 (Vienna, 1869), p. 32.

<sup>4</sup> The Life of L. van Beethoven, by Alex. W. Thayer, ed. by H. E. Krehbiel (New York, 1921), II, xiv, 268.

<sup>5</sup> Gassner, 'Dirigent und Ripienist' (1844) quoted in Schunemann, 'Geschichte des Dirigierens' (1913), facing p. 310.

<sup>6</sup> Berlioz, 'Memoirs', English trans. (London, 1884), II, 79.

<sup>7</sup> Lavignac, 'Encyclopédie', s.v. 'Basson', p. 1562.

<sup>8</sup> Castil-Blaze, 'L'Académie Impériale de Musique' (Paris, 1855), II, 372.

<sup>9</sup> Lavignac, Encyc. de la musique (Paris, 1927), s.v. 'Basson', p. 1563.

<sup>1</sup> Kinsky, 'Kleiner Katalog', p. 160, No. 1961. Cf. facsimile by Heckel in his museum, illustrated in 'Der Fagott', p. 7, where it is stated that the lowest note is contra Ab.

<sup>2</sup> K. Geiringer, 'Musical Instruments' (London, 1941), Plate XXVI.

<sup>3</sup> Catalogue of Museum Carolino-Augustum, Salzburg, No. 209, Plate III; the naming of the keys is open to some doubt.

<sup>4</sup> Burney, 'Account of the Musical Performances in Westminster Abbey . . . in Commemoration of Handel' (London, 1785), p. 7.

<sup>5</sup> Day, 'Catalogue of the Royal Military Exhibition' (1891), p. 81.

<sup>6</sup> Parke, 'Musical Memoirs' (1784-1830), I, 42.

<sup>7</sup> John Crosse, 'Account of the Grand Musical Festival held in September 1823 in York Minster' (York, 1825), pp. 174-75.

contra in 'Don Carlos', and his example was followed by Saint-Saëns, Ambroise Thomas, Reyer and Massenet over a period of thirty years, though it seems doubtful if the parts were played on a contra even in Paris.<sup>1</sup>

The popularity of the contra in German military music led makers to attempt the construction of a satisfactory metal contra. These attempts assumed a bewildering variety of shapes and names, the principal being:

(1) The *Sarrusophone*, a family of double-reed brass instruments invented by Sarrus, bandmaster of the French 13th Regiment, and patented in 1856 by P. L. Gautrot, the Paris maker.<sup>2</sup>

(2) Johann Stehle, the Viennese maker in the 1830s<sup>3</sup> made a brass contra, 5 ft. 6 ins. in height. All fifteen holes were covered by keys, with a compass of two octaves, and though the technique was difficult the tone was said to be three times as strong as that of the usual contra.

(3) C. W. Moritz, the Berlin maker, in 1845 designed the *Clavatur-Contrafagott*<sup>4</sup>, which was an ingenious improvement upon Stehle's model, having a keyboard of black and white touches, as on the modern piano-accordion, to operate the fifteen keys. Though the instrument was officially commended in Germany in 1845, and again in 1855, Moritz's application for a Prussian patent was not granted until 1856<sup>5</sup>, a year after his death, and no surviving specimen is known.

(4) Schollnast & Sohn of Pressburg (now Bratislava, Czechoslovakia) in 1839 patented a brass contra and named it "Tritonikon" or "Universal-Kontrabass".<sup>6</sup> The total tube-length of nearly 15 ft. was folded on itself five times and had fifteen large keys of which only the first was open, giving a chromatic compass of sixteen notes from D, to F. Simplified fingering — one key for each note — is said to have entailed imperfect intonation and reduced volume of tone.

(5) V. F. Červený of Königsgratz, Bohemia, was next to attempt an improved contra.<sup>7</sup> In 1856 he produced his "Tritonikon" in E♭ in slender tuba-shape, claiming it to be an improvement upon Stehle's model of the previous year. Next he made a "Tritonikon" in B♭ (a fourth lower than his first), and this was first exhibited at the Paris Exhibition of 1867 and again in 1889, when it was the only instrument exhibited by this renowned brass maker. The tone-production was easy and the compass two octaves, but the tone-quality was very

vibrant and had little analogy with that of the true contra.

(6) Charles Mahillon of Brussels in 1868 produced his brass contra which he named "Contrebasse-à-anche".<sup>8</sup> It closely resembled Červený's "Tritonikon" in mechanism, appearance and fingering, except that its lowest note was D, instead of B♭.<sup>9</sup> Of seventeen keys two were octave keys, and all except the first were closed. The timbre of the Mahillon model was not as good as that of Červený's and the unduly prominent vibrations seemed to be due to insufficient thickness of metal. Mahillon's model was shown at the London Royal Military Exhibition, 1890, and is depicted and described in the Catalogue. Besson of London and Albert of Brussels also made these brass contras, and Orsi of Milan offers and illustrates the "Contrabasso ad ancia" in his pre-war price-list.

These brass contras had the disadvantage of particular mechanism and were not strictly contrabassoons, since they did not reproduce the notes of the bassoon in the contra octave with the fingering of the bassoon. Hence arose the difficulty of persuading bassoon players to adopt them.

(7) In 1855 Louis Muller of Lyons patented<sup>10</sup> his "Mullerphone"<sup>11</sup>, which was coiled in parallel tubes in bassoon shape and pitched an octave lower. That the bore was cylindrical, the bell of metal and the key arrangement on a new plan is all we know of this type. No specimen survives.

(8) In 1847 H. J. Haseneier of Coblenz designed a wooden contra which he named "Contrabassophon"<sup>12</sup>, and the instrument was submitted in 1849 to various tests and highly praised. This model, which was destined to find employment in England, was closely copied by the following:

(a) Ch. Geipel, Breslau: 17 keys, H. 4 ft. 6 ins.

(b) C. Fr. Doelling & Sohn, Potsdam: 20 keys, H. 4 ft. 5 ins.

(c) Geo. Berthold & Sohne, Speyer o/Rhine: made of papiermâché, H. 4 ft. 7 ins.

(d) Alfred Morton<sup>13</sup> (1827-98), London, whose copies of Haseneier's model, made c. 1875, were played at the Crystal Palace concerts, at Richter's concerts and in the Coldstream, Grenadier and Scots (Fusilier) Guards

<sup>1</sup> Illustration of back and front in Day's Catal., R.M.E. (1890), p. 34.

<sup>2</sup> Brevet français, 22,516.

<sup>3</sup> C. Pierre, 'Les Facteurs d'instruments de musique' (Paris, 1893), p. 345.

<sup>4</sup> Heyer-Leipzig Collection, No 1403 and Brussels No. 1003.

<sup>5</sup> Morton was born in 1827 and went to Vienna, where he was apprenticed to the well-known makers Joseph Uhlmann & Sons, concluding his apprenticeship in 1847. Returning to London he appears to have been a chandelier maker, but ultimately settled in Clapham Park Road as a maker of excellent oboes, corn anglas, bassoons and contras. He died on 2 Jan. 1898.

<sup>1</sup> Lavignac, *Encyc de la musique* (Paris, 1927) s.v. 'Basson', p. 1564.

<sup>2</sup> Brevet d'Invention, No. 16212, dated 9 June 1856.

<sup>3</sup> Constant Pierre, 'La Facture', pp. 40-47.

<sup>4</sup> Illustrated in C. Sachs's 'Handbuch der Musikinstrumentenkunde' (Leipzig, 1900), p. 324.

<sup>5</sup> Pruss. Patent, No. 13,043 of 24 Oct. 1856.

<sup>6</sup> Sachs, 'Real-Lexikon', s.v. 'Tritonikon': Specimen, Berlin Colln. No. 821.

<sup>7</sup> Pierre, 'La Facture' . . ., p. 34.

Bands. Morton also made a semi-contra in F, of identical design, for Sullivan, said to have been for use in the Savoy Theatre (opened 1881). Efforts to trace this instrument since it was lent by Sullivan to the Royal Military Exhibition in 1890 have failed, and the writer was assured by the late Sir Henry Wood that never in his time was a contra used in the orchestra of the Savoy. Sullivan employed the contra in 'The Martyr of Antioch' (1880), 'The Golden Legend' (1886), etc., but does not indicate a transposition for a contra in F.

Haseneier's Contrabassophon attracted the attention of Dr. W. H. Stone (1830-91), an accomplished amateur performer on tenoroon, bassoon and contra, who wrote the articles on these and other instruments in the first and second editions of this Dictionary. Writing of the double bassoon he states: "It has been considerably improved by Herr Haseneier of Coblenz and subsequently improved by the writer, who has introduced it into English orchestras . . . as made on the writer's design by Haseneier". Stone indicates that the contra had gone completely out of use until the Handel Festival of 1871 at which he played the contrabassophon. The present writer had the good fortune to have for some years on loan from Mrs. Cyril Spottiswoode of London the actual contrabassophon owned and played by Dr. Stone, exhibited at the International Inventions Exhibition, 1885, and at the Royal Military Exhibition, 1890.<sup>1</sup> An original reed — 3½ ins. long and 1½ ins. broad — enabled one to assess the powerful, vibrant tone produced by this model. The tube, 16 ft. 4 ins. in length, is truly conical, enlarging from ¼ in. to 4 ins. diameter at the bell. Curved four times on itself it is 4 ft 8 ins. in height and weighs some 18 lbs., so that a broad leather strap 4 ft. long over the shoulder is needed to support the weight. The extreme compass is three octaves — C, to (middle) c', but g is recommended as the upper limit. The holes are all covered by keys which are arranged so that a bassoon player can change over without difficulty:

- C, to F is not overblown;
- F, to F is overblown at the octave to give F to f without any octave key;
- f to c' is overblown as the twelfths from B<sub>1</sub> without any harmonic keys.

The holes are of gradually increasing diameter (1½ ins. to 2½ ins.), placed in their acoustically correct positions. The large reed, the wide bore and the large lateral holes combine to produce a magnificent powerful "open" tone which, however, entirely lacks the "closeness" of bassoon tone and is difficult to subdue. The late D. J. Blaikley thus accounted for the disuse of this type as soon as the narrow-

bored German and French types became available in Britain.

(9) W. Bradka (1822-1907) of Gumpoldskirchen near Vienna made, for an exhibition in 1888, a very neat contra<sup>2</sup> on Haseneier's model. Descending to contra C, it has 22 keys with a water-key on the crook. Tube-length 14 ft. 9 ins.; diameter of bell 3.3 ins.; height, 4 ft. 5 ins.

(10) Fontaine-Besson of Paris in 1890 patented a contra<sup>3</sup> on Morton's model (i.e. Haseneier's) to meet French requirements, and it had the advantage of descending to B<sub>1</sub>..

All these, then, except the last were contras having C, as their lowest note.

In Germany J. A. Heckel was making tall contras of bassoon shape descending only to D.<sup>4</sup> In 1876 he and his son decided to transform their model in imitation of the folded shape of Haseneier's type. The first model<sup>5</sup>, descending to C<sub>1</sub>, was divided into three parallel tubes and was held at the left side of the player, the left hand lowermost (on the tenor-joint). The fingers of both hands had, however, the same functions as on the normal bassoon. This curious and confusing design, patented<sup>6</sup> in Germany by F. Stritter in 1877 (when he left the Heckel factory after six years' work under J. A. Heckel), had, however, but a short existence, for about 1879 the original form of the modern German contra was produced by Heckel. The vertical wooden bell still took the compass down only to C, and this was the type which was played to Wagner at Bayreuth in Oct. 1879, when the composer was so much impressed that he included a contra in 'Parsifal', his only subsequent composition.<sup>7</sup> During the last twenty years of the 19th century Heckel made improvements in the bore of the contra and about 1895 extended the compass first down to B<sub>1</sub>.., and about 1898 still farther to A<sub>1</sub>.., an octave below A, (to which he had earlier extended the compass of the bassoon at Wagner's suggestion). It may be noted that frequently C, is still the lowest note on contras, and one can sympathize with players who find the additional tubing heavy to transport and even heavier to support.

Before dealing with the modern French contra, mention may be made of two further Central European types, both, however, of mere historical interest.

<sup>1</sup> J. Schlosser, 'Sammlung alter Musikinstrumente' (Vienna, 1920), No. N.E. 532, Plate LIV.

<sup>2</sup> Pierre, 'La Fagotte . . .', pp. 38-39.

<sup>3</sup> W. Heckel, 'Der Fagott', p. 16, Plates (a) and (b).

<sup>4</sup> *Ibid.*, p. 16, Plate (c), and 'Zeitschrift für Instrumentenbau, 1898-99', pp. 340-41, 'Zur Geschichte und Statistik des Heckel Fagotts', by Wilhelm Altenburg.

<sup>5</sup> German Patent No. 1131, of 24 Oct. 1877.

<sup>6</sup> W. Heckel, 'Der Fagott', p. 20.

<sup>7</sup> Catal. Royal Military Exhibition, No. 171, pp. 81-82, and Plate VIII, B.



In 1873 Červený invented a "Subkontrafagott" <sup>1</sup> in B $\flat$  — an octave below the contra-bassoon — with a compass B $\flat$ ,,, to B $\flat$ . Now B $\flat$ ,,, — 64-foot B $\flat$  — is a tone below C,,, which has only sixteen vibrations, and it is difficult to imagine the tone of this giant contra. From its pitch — B $\flat$  — and the fact that Červený was a brass maker, we may assume that this model was of brass and was for military use, doubled in the upper octave by other brass basses. Unfortunately we know of no surviving specimen.

In 1886 'Musical Opinion' <sup>2</sup> announced a new contra invented by Professor A. Brauenlich of Dresden. This contra was made exactly twice as large as the bassoon made by Meyer of Hanover, and the availability of B $\flat$ ,, and B $\flat$ ,, was claimed as a great advantage over the contras of Bradka of Vienna, Heckel of Biebrich or Haseneier of Coblenz.

Mention has been made of a French contra modelled on that of Haseneier. In 1860, however, F. Triébert, the renowned Parisian oboe maker, and A. Marzoli, first bassoonist at the Théâtre-Italien, made a contra of bassoon shape, nearly 8 ft. in height and a conspicuous feature in the orchestra of the Société des Concerts du Conservatoire in 1863.<sup>3</sup> Experiments by P. Goumas, a Paris maker, resulted in Évette & Schaeffer, his successors, producing in 1885 a similar wooden contra with 15 keys and descending to C,,, but having the same disadvantage of being 8 ft. in height. C. Pierre was not favourably impressed by this contra, which he heard at the Paris Exhibition of 1889.<sup>4</sup> On that occasion, however, Martin Thibouville sen. presented his first attempt at an improved brass contra, designed in collaboration with Lucien Jacot of the Opéra-Comique. By coiling the tube of 17 ft. 8 ins in four lengths he reduced the height to under 5 ft., and the weight was 11 lbs. All holes were covered and 19 keys and 6 plates were so arranged as to retain the fingering of the French bassoon.<sup>5</sup> Évette & Schaeffer, who acquired the old-established business and trade-mark of Buffet-Crampon et Cie, then made a similar brass contra.<sup>6</sup> The progress of the Heckel contra, however, soon led them to build a contra of wood, closely resembling the German type except that, of course, French fingering was retained. The new contra was first heard about 1906 in Richard Strauss's 'Salome' at the Paris Opéra, and it gave great satisfaction. Strauss wrote in that work a contra solo of considerable difficulty. The modern Buffet-Crampon contra, like the

German, has a wooden bell-rim for the vertical bell giving C,,, and an inverted metal bell which can be slipped on when B $\flat$ ,, is required.<sup>7</sup> A bell for A,,, is not made in France.

Pierre states that in 1890 there were in London only two contra players — one the eldest son of Alfred Morton (already mentioned as working in association with Dr. Stone); the other, either Dr. Stone himself or perhaps Davies, who for many years played a Morton contra in the Scots Guards Band. His actual instrument is now in the Donaldson Collection, London. Morton's few contras and the Haseneier original (owned by Dr. Stone) were the only contras in use in Britain until the early 1900s. Naturally the improved tone and easier manipulation of the French and German contras of Buffet and Heckel respectively quickly gained approval. At first the French type was general because bassoons on the French system were then most popular, but the taste for German bassoon tone grew and professional players, highly skilled on the French system, even changed over to the German. The adoption of German contras followed naturally, and the Heckel type or copies of it are those in use in British orchestras to-day. Radio and gramophone recordings have done much to familiarize listeners with the tone of the contra. Its normal function, to support the orchestral mass in *utti* passages, naturally allows small opportunity of hearing it alone.

Mozart employed the contra on the rarest occasions. It is heard with excellent effect in the 'Masonic Dirge' (K. 477) in G minor, which dates from 1785. C,,, the lowest note used, occurs thrice and is noticeable from the absence of bassoons in the scoring. In the Serenade No. 10, in B $\flat$  major, for 13 wind instruments (K. 361) the contrabassoon has been used instead of the double bass.

Haydn in 'The Seven Words from the Cross' (dating from 1786) includes the contra in a Largo in A minor for 12 wind instruments and in the "Terremoto", taking it down to C,. In 'The Creation' (1795-98) he takes the contra down to B $\flat$ ,, in No. 22, "Now Heaven in fullest glory shone", and again in No. 34, "Sing to the Lord, ye voices all". In 'The Seasons' (1799-1800) he reverted to C, as the downward limit, which occurs near the opening of No. 19, descriptive of the storm.

Beethoven's use of the contra is something of a problem, as he did not normally write an independent part, but merely indicated in the double-bass part *contrafagotto col basso* or *senza contrafagotto*. The result is unfortunate, for quickly repeated notes, such as occur in the finale of the fifth Symphony, are foreign to the character of the contra and apt to be in-

<sup>1</sup> C. Sachs, 'Real-Lexikon', s.v. 'Subkontrafagott'.

<sup>2</sup> Being a translation of an article by Hermann Starcke in the 'Deutsche Musikzeitung'.

<sup>3</sup> Lavignac, *Encyc.*, s.v. 'Basson', p. 1562.

<sup>4</sup> C. Pierre, 'La Fagure . . .', p. 32.

<sup>5</sup> *Ibid.*, pp. 33-34, and illust. p. 35. Also Lavignac, *loc. cit.*, p. 1562, fig. 677.

<sup>6</sup> Lavignac, *loc. cit.*, fig. 676.

<sup>7</sup> Illust. of both, Lavignac, *loc. cit.*, fig. 680.



effective. Forsyth<sup>1</sup> thinks that the contra parts in the ninth Symphony, for example, may have been written under a misapprehension of the instrument's limitations — a misapprehension caused perhaps by Beethoven's deafness. The contra is also included in the Mass in D major, overtures 'King Stephen' and 'The Ruins of Athens' and in the grave-digging scene in 'Fidelio', a short passage in unison with the basses. In his military music it appears in two Marches in F major (of 1810), March in D major (of 1816) and in a Polonaise in D and Écossaise in D.

Schubert only once scored for the contra, and this was in 1813 in the short 'Trauermusik' for nine wind instruments. Mendelssohn likewise appears to have included the contra only once — in the "Reformation" Symphony (1830).

Brahms, after including the contra in his first Symphony, substituted the tuba in his second, but reverted to the contra in the third and fourth Symphonies and gave it an effective part in the St. Anthony Variations. Strauss included it in most of his works, giving it difficult solos in 'Salome' and 'Elektra' and a remarkable "glissando" downwards over a ninth (written *cb* to *D*) in 'Don Quixote'. A noteworthy contra solo occurs in Ravel's suite 'Ma Mère l'Oye'<sup>2</sup>, and a telling short phrase in Dukas's 'L'Apprenti sorcier'.

It is very strange that, despite the fact that Glinka as early as 1842 gave the contra an effective part in his overture to 'Russlan and Ludmila', Tchaikovsky never employed it. This may be attributable to the want of a satisfactory type of contra in Russia until the latter part of the 19th century, for Rimsky-Korsakov included it in 'The Golden Weathercock' (1908). The contra frequently appears in modern compositions, as for example in Holst ('The Planets'), Respighi ('Pine Trees of Rome') and in the works of Elgar, Bax, Parry, Stanford, Delius and Vaughan Williams (e.g. in 'Job' and in the fourth Symphony). Stravinsky in his 'Rite of Spring' (1913) scores for two contras.

In spite of the undoubted value of the contra, there is a regrettable tendency to dispense with it sometimes on grounds of economy; also because of the rarity of the instrument and the high cost of purchase.

A complete list of over forty double-bassoon makers will be found in the Appendix to the writer's paper 'The Double Bassoon—Its Origin and Evolution' (Proc. Mus. Ass., Session LXVIII, p. 30). Of these only three are British.

The paper also contains a detailed account

<sup>1</sup> C. Forsyth, 'Orchestration', 2nd ed. (1935), p. 249.

<sup>2</sup> In an American gramophone recording the contra-bassoon has been replaced by the bass tuba, but in the writer's opinion the tone of the tuba is too hard and aggressive for the particular passage.

of the successive stages in the evolution of the instrument, and numerous illustrations

L. G. L.

BIBL.—See Footnotes.

**DOUBLE CADENCE.** See ORNAMENTS, C (iii); D (vi).

**DOUBLE CHANT.** See CHANT.

**DOUBLE CONCERTO.** A concerto for two solo instruments and orchestra, such as Bach's for two harpsichords, for two violins, Mozart's for two pianofortes (K. 365), Brahms's for violin and cello (Op. 102) and Delius's for the same instruments.

H. C. G.

**DOUBLE COUNTERPOINT** (or **Invertible Counterpoint**). See COUNTERPOINT.

**DOUBLE ÉCHELLE, LA** (Opera). See THOMAS (A.).

**DOUBLE ÉPREUVE, LA** (Opera). See GRÉTRY.

**DOUBLE EXPRESSION** (Harmonium). See MUSTEL.

**DOUBLE FLAT** (Fr. *double bémol*; Ger. *Doppel-B*; Ital. *doppio bemolle*) The sign is  $\flat\flat$ , and it lowers a note by two semitones. It is contradicted by the sign  $\sharp\flat$  or occasionally plain  $\flat$ . The German nomenclature for the notes is *Eses, Asas, Deses*, etc. S. T. W.

**DOUBLE FUGUE.** See FUGUE.

**DOUBLE PIPE.** See AULOS (I).

**DOUBLE RELISH.** See ORNAMENTS, D (vii).

**DOUBLE SHARP** (Fr. *double dièse*; Ger. *Doppelkreuz*; Ital. *doppio diesis*). This sign raises a note by two semitones and is denoted by a  $\times$ , probably in abbreviation of  $\sharp\sharp$ . It is contradicted by the sign  $\sharp\flat$  or occasionally plain  $\sharp$ . The Germans call the notes *Cris, Fisis, Gisis*, etc. S. T. W.

**DOUBLE STOPPING.** The simultaneous sounding of two notes on the violin or other instrument of that tribe. Such notes are termed "double stops".

Strictly speaking, the term "double stopping" ought to be applied to the simultaneous sounding of two "stopped" notes only; it is, however, indiscriminately used for any double sounds, whether produced with or without the aid of the open strings. P. D.

See also Fingering (Violin). Stopping.

**DOUBLE TONGUEING.** A method of articulation applicable to the flute as well as the cornet and some other brass instruments. The oboe, bassoon and clarinet are susceptible only of single tongueing, which signifies the starting of the reed-vibrations by a sharp touch from the tip of the tongue similar to the percussion action in harmoniums. It requires long practice to give the necessary rapidity to the tongue muscles co-operating for this end. Single tongueing is phonetically represented by a succession of the lingual letter T, as in the word "rat-tat-tat". Double tongueing aims

at alternating the linguodental explosive T with another explosive consonant produced differently, such as the linguo-palatals D or K, thus relieving the muscles by alternate instead of repeated action. The introduction of the mouthpiece into the cavity of the mouth itself prevents such an alternation in the three instruments above named, but it is possible on the flute and cornet. Any intermediate vowel sound may be employed. The words commonly recommended for double tonguing are "tucker" or "ticker". Triple tonguing is also possible; and even four blows of the tongue against the teeth and palate have been achieved and termed quadruple tonguing. Indeed the system may be farther extended by employing words such as "Tikatakataka", in which dental and palatal explosives are judiciously alternated.

The term "double tongued" is applied to certain reed stops on the organ which have two tongues instead of one. W. H. S.

**DOUBLE TOUCH.** See ORGAN.

**DOUBLEDAY, Lella.** See PIRANI.

**DOUBLES.** See CHANGE-RINGING.

**DOUBLETTE.** See ORGAN STOPS.

**DOUCEMELLE (Fr.).** A keyboard instrument of the 15th century, probably similar to the chekker and thus a forerunner of the clavichord.

**DOUEMERE.** See WEERBECKE.

**Douglas, (Lord) Alfred.** See BRIAN (Symphony No. 6, 'Wine in Summer') Swan (song).

**Douglas, Keith.** See BRADFORD. Royal Philharmonic Society.

**DOUGLAS (Dowglas), Robert** (b. ?; d. ?).

Scottish 16th-century priest and composer. He was presumably of Dunkeld, but there is no information concerning him save what is contained in the 'Antiphonarium Ecclesiae Dunkeldensis' (16th century) at the Edinburgh University Library. This bears the inscription "Robert Douglas with my hand at the pen William Fischer". The manuscript contains "anthems, chiefly in honour of the B.V.M. followed by the music of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei)". Some of his works have been scored and broadcast; one, a mass, which was heard in 1935, is of supreme importance. Another work, which had been performed (1936) by the present writer, is a motet from the 'Song of Songs', vi, 'Descendi in hortum' for 5 voices, a work of majestic character. His works are under consideration for publication by the Scottish Music Society.

H. G. F.

**BIBL.**—FARMER, HENRY G., 'History of Music in Scotland' (London, 1947), p. 114.

**DOUGLAS, (Richard) Roy** (b. Tunbridge Wells, 12 Dec. 1907).

English composer. He received his first pianoforte lessons at the age of five, but is

mainly self-taught in music. He began his professional career in a seaside orchestra, later becoming orchestral pianist for the de Basil Ballet and other companies (1933-38), and pianist-organist of the London Symphony Orchestra (1937-42). His experience in this field has given him an exceptional knowledge of orchestration, and he has given much of his energy to making orchestral and other arrangements of music by other composers. In addition to many film scores and music for radio productions, his original compositions include 'Six Dance Caricatures' for wind quintet (1939), played at the National Gallery in London in 1944, an 'Elegy' for string orchestra (1946) and a Suite for oboe and string orchestra, broadcast by Leon Goossens in 1949. There are also various unpublished chamber works for unusual combinations, no longer regarded by the composer as representative. C. M. (iii).

**DOURLEN, Victor (Charles Paul)** (b. Dunkerque, 3 Nov. 1780; d. Batignolles nr. Paris, 8 Jan. 1864).

French composer. He studied at the Paris Conservatoire where, in 1800, he was entrusted with a class for elementary singing. In 1805 he gained the Prix de Rome for composition. In 1812 he became assistant teacher of harmony, for which he obtained the full professorship in 1816 and was pensioned in 1842. He composed several *opéras-comiques* for the Théâtre Feydeau, chamber music (trios and sonatas for various instruments), a piano-forte Concerto, etc., and some books on harmony on the lines of Catel's method: 'Traité d'harmonie'; 'Traité d'accompagnement'; 'Principes d'harmonie.'

E. v. d. s.

**DOW, Daniel** (b. Perthshire, 1732; d. Edinburgh, 20 Jan. 1783).

Scottish music teacher, publisher and composer. He lived as a teacher at Edinburgh and published two important collections of ancient Scottish music (ports, salutations, pi-brochs, reels, strathspeys), as well as some books of new minuets, reels and strathspeys, including many of his own composition.

E. v. d. s.

**DOW, Dorothy** (b. Houston, Texas, 8 Oct. 1920).

American soprano singer. She was educated at Ball High School, Galveston, Texas, and at Hockaday College, Dallas. She had private lessons in singing, pianoforte and dancing, and she attended the Juilliard School of Music in New York, obtaining a diploma in 1942. During her years as a student she was a soloist in various church choirs and in 1938-40 she directed the Episcopal Junior Choir. Two years later she became directress of the Methodist Adult and Junior Choirs for

a year, and from 1943 to 1944 she directed Presbyterian adult and junior choirs. Her first operatic engagement was at Buffalo, N.Y., in 1946, when she sang Santuzza in 'Cavalleria rusticana'. Since then she has sung both in opera and concerts in the U.S.A., and she has sung as guest artist at Wiesbaden, St. Gall, Zurich, Berne, Geneva, Milan, Naples and Trieste, as well as in London and at Cardiff. She was engaged by the State Theatre of Zurich in 1948-50. In England her most striking success was her appearance at Glyndebourne as Lady Macbeth (Verdi) in 1952. Her acting did little to establish the character, but her vocal performance was solid and brilliant.

M. K. W.

**DOWDING, Emily** (b. ?; d. ?).

English organist. She was from 1796 to 1814 organist of the Temple Church in London, and probably the first woman organist in England.

E. V. D. S.

**DOWGLAS.** See DOUGLAS, ROBERT.

**DOWIAKOWSKA, Karolina** (b. Warsaw, 9 Feb. 1840; d. Warsaw, 3 Feb. 1910).

Polish soprano singer. She was a pupil of G. Quattrini in Warsaw and made her début as Leonora in Flotow's opera 'Stradella' at the Warsaw Opera on 20 Apr. 1857. In 1860, after Paulina Rivoli's retirement from that theatre, Dowiakowska became its *prima donna*. She sang for over 35 years and possessed a remarkable memory, her repertory consisting of about a hundred parts.

C. R. H.

**DOWLAND, John** (b. ? London [Westminster], 1563; d. ? London, 20-21 Jan. 1626).

English (? Irish) lutenist, singer and composer. He is said by Fuller, on hearsay evidence, to have been a native of Westminster<sup>1</sup>, but the name is not found in the parish registers before 1628, when there is an entry of the burial of a Matthew Dowland. He has been claimed as an Irishman<sup>2</sup>, mainly on the strength of the dedication of a song in his 'Pilgrimes Solace' (1612) "to my loving countryman, Mr. John Forster the younger, merchant of Dublin in Ireland"<sup>3</sup>. But the assumption that the names Dolan, Dowling, Dulling, etc., are the same as Dowland is hardly admissible. Among the accounts of Trinity College, Dublin<sup>4</sup>, there are entries for

commons and sizings of "Sr" (the designation of all Bachelors of Arts) "Dowland", dated 4 May 1605. The name does not occur in Burtchaell and Sadleir's 'Alumni Dublinenses', and no degrees in music were granted there until some years later. That Dowland was in England in the winter of 1603-4 is known from the preface to his 'Lachrymae', which was registered at Stationers' Hall on 2 Apr. 1604. In any case it is unsafe to conclude that the badly written entries in the Trinity College accounts refer to him, even if the name read as "Dowland" is correct, as to which there seems some doubt. Moreover, in the preface to his 'Pilgrimes Solace' he addresses the public as "my loving countrymen", so that the expression merely seems to distinguish Englishmen from the foreigners among whom he had lived for so long.

Dowland's birth must have taken place in 1563, for in his 'Observations belonging to Lute-playing', which appeared in his son Robert's 'Varietie of Lute-Lessons' (1610), he refers to Hans Gerle's 'Booke of Tableture', printed 1533, and adds "myselfe was borne but thirty yeares after Hans Gerles Booke was printed", while in his 'Pilgrimes Solace', which appeared in 1612, he says: "I am now entered into the fiftieth yeare of mine age". Nothing is known as to his education, but before he was twenty he was in the service of Sir Henry Cobham, who in 1579 succeeded Sir Amyas Paulet as English ambassador in Paris. In a remarkable letter<sup>5</sup> written from Nuremberg on 10 Nov. 1595 to Sir Robert Cecil, Dowland says that in 1580 he was in Paris with Sir Henry Cobham, where he fell in with a Roman Catholic priest named Smith, with Richard Verstegen, the poet and author of the 'Restitution of Decayed Intelligence', Richard or Thomas Morris or Morrice, a member of the Chapel Royal who fled to Douai in 1582 and afterwards went to Rome, and one Morgan, by whom he was persuaded to become a Roman Catholic. Sir Henry Cobham was recalled in 1583 and was succeeded as ambassador by Sir Edward Stafford. In 1584 Dowland was in his service, for a petition of that year<sup>6</sup> from some English merchants in Paris, who had been condemned to the galleys, mentions that Stafford had sent them his "favourable charity" by his servant, John Dowland. Shortly afterwards he must have returned to England and married. On 5 July 1588 he was admitted (from Christ Church, Oxford) B Mus., and some time before 1597 he received the same degree at Cambridge, though there is no record of the degree at the latter University.

<sup>1</sup> Printed in Vol. V of the 'Calendar of the Marquis of Salisbury's Papers at Hatfield', and again with elucidations in the Mus. T. for Dec. 1896 and Feb. 1897.

<sup>2</sup> 'Cal. State Papers, Foreign Series, Elizabeth, 1584', p. 216.

<sup>1</sup> The statements in Q.-L. (III, 239) as to his being a son of John Johnson, and in the service of Sir George Carey, are inaccurate, and have been made from a misreading of the articles on Dowland in Mus. T. for Dec. 1896 and Feb. 1897.

<sup>2</sup> See the preface to Fellowes's edition of Dowland's 'First Booke of Aires'.

<sup>3</sup> This John Forster was probably the son of the John Forster who was sheriff of Dublin in 1578-79 and mayor in 1589; he may be identified as the John Forster who was admitted, as the son of a freeman, to the franchise in 1592. (See J. T. Gilbert, 'Calendar of Ancient Records of Dublin', II, 106, 137, etc.)

<sup>4</sup> Partly printed in App. V of 'The Particular Book of Trinity College' (1904), p. 236.

About 1594 Dowland "became an humble suitor" for the place of one of Elizabeth I's musicians, John Johnson<sup>1</sup>, but unsuccessfully, for (as he says) "my religion was my hindrance; whereupon my mind being troubled, I desired to get beyond the seas". He was invited to Germany by the Duke of Brunswick and obtained the necessary licence to travel through the instrumentality of the Earl of Essex and Sir Robert Cecil. His wanderings may be told in his own words:

When I came to the Duke of Brunswick he used me kindly and gave me a rich chain of gold, £23 in money, with velvet and satin and gold lace to make me apparell, with promise that if I would serve him he would give me as much as any prince in the world. From thence I went to the Lantgrave of Hessen, who gave me the greatest welcome that might be for one of my quality, who sent a ring into England to my wife, valued at £20 sterling, and gave me a great standing cup with a cover gilt, full of dollars, with many great offers for my service. From thence I had great desire to see Italy and came to Venice and from thence to Florence, where I played before the Duke and got great favours.

At the court of Brunswick he became acquainted with Gregory Howett of Antwerp and at that of the landgrave with Alessandro Orologio; at Venice he made friends with Giovanni Croce. Dowland's aim in going to Italy was to study with Luca Marenzio, who wrote to him a letter dated Rome, 13 July 1595, which is printed in Dowland's 'First Booke of Songs' (1597). But the journey to Rome seems to have been interrupted at Florence, where he fell in with a number of English recusants, the chief of whom was a son of Sir John Scudamore, of Kentchurch, who was at one time in Spain in the company of Father Parsons. In spite of a promise that he "should have a large pension of the Pope, and that his Holiness and all the cardinals would make wonderful much of" him, Dowland appears to have taken alarm at finding himself in the company of men whose methods were treasonable to Elizabeth and her government. He longed to see his wife and children

and got me by myself and wept heartily to see my fortune so hard that I should become servant to the greatest enemy of my prince, country, wife, children, and friends, for want. And to make me like themselves, God knoweth I never loved treason nor treachery, nor never knew of any, nor never heard any mass in England, which I find is great abuse of the people, for, on my soul, I understand it not.

By way of Bologna and Venice Dowland returned to Nuremberg, whence he wrote (on 10 Nov. 1595) the letter to Cecil from which the above quotations are taken. In this document he gives much information as to "the villany of these most wicked priests and Jesuits" and thanks God that he has "both forsaken them and their religion, which tendeth to nothing but destruction". Whether the letter had any immediate result on Dowland's fortunes it is impossible to say. The

news he gave of the movements of the English Romanists in Italy was probably of small value, but the writer's protestations as to his religious views may have smoothed the way for his return.

In 1596 some lute pieces by him appeared in Barley's 'New Booke of Tableture', apparently without his authority, for in his 'First Booke of Songs or Ayres of Foure Partes with Tableture for the Lute', which was published by Peter Short in 1597, he alludes to "divers lute lessons of mine lately printed without my knowledge, false and unperfect". The 'First Booke of Songs' achieved immediate success, and a second edition appeared in 1600, a third in 1606, a fourth in 1608 and a fifth in 1613. In 1598 Dowland contributed some eulogistic verses to Giles Farnaby's 'Canzonets', and in the same year his fame was celebrated in Richard Barnfield's sonnet (sometimes attributed to Shakespeare) 'To his friend Master R. L., in praise of Musique and Poetrie':

If Musique and sweet Poetrie agree,  
As they must needs (the Sister and the Brother),  
Then must the Love be great, twixt thee and mee,  
Because thou lov'st the one, and I the other.  
Dowland to thee is deare, whose heavenly touch  
Upon the Lute, doeth ravish humane sense  
Spenser to mee; whose deepe Concert is such,  
As, passing all Conceit, needs no defence.  
Thou lov'st to heare the sweete melodious sound,  
That Phœbus Lute (the Queen of Musique) makes:  
And I in deepe Delight am chiefly drownd,  
When as himselfe to singing he betakes.  
One God is God of Both (as Poets fainege).  
One Knight loves Both, and Both in thee remaine.

On 11 Nov. 1598 Dowland was appointed lutenist to Christian IV of Denmark at the very large salary of 500 dalers per annum — a sum that rivalled the salaries of the high officers of the state. In 1599 a sonnet by him appeared in Richard Alison's 'Psalms'. In the following year he published his 'Second Booke of Songs or Ayres, of 2. 4. and 5. paris', dedicated to Lucy, Countess of Bedford, and with a preface dated "From Helsing-noure in Denmarke, the first of June". In the same year he received an extra payment of 600 dalers from Christian, the autograph receipt for which is preserved in the Copenhagen Archives and has been printed.<sup>2</sup> In 1601 Dowland was decorated and presented with the king's portrait, and in the same year he was on a visit to England to buy musical instruments to the value of 300 dalers.

In 1603 appeared his 'Third and Last Booke of Songs or Aires', in the dedication of which he alludes to his being still abroad. But later that year he was back in England and had a house in London, in Fetter Lane, from which he published his 'Lacrymae, or Seven Teares, figured in seven passionate Pavans' for instruments, dedicated to Anne

<sup>1</sup> For whose death see 'Audit Office Declared Accounts', Bundle 387, No. 37, quoted in the 'Musical Antiquary', II, 118.

<sup>2</sup> A. Hammerich-Elling, 'Musiken ved Christian den Fjerdes Hof' (Copenhagen, 1892)

of Denmark. This work is undated, but was entered at Stationers' Hall on 2 Apr. 1604. It appears from the preface that he had been driven back by storms on his return to Denmark and forced to winter in England; but the Danish Archives show that his conduct in Copenhagen had not been satisfactory. In spite of frequent advances of money and an attempt to help him by giving him the charge and education of one of the choristers "to teach and instruct upon the lute", he was finally dismissed from the royal service on 24 Feb. 1606, when Christian was absent at Brunswick, and at his departure there was a long account to be settled for salary, advances, etc.

In 1606 Dowland was again living in Fetter Lane, when he issued a translation of the 'Micrologus' by Andreas Ornithoparcus, dedicated to the Earl of Salisbury. In his address to the reader he promises a work on the lute, to which reference is also made by his son Robert in the preface to the latter's 'Varietie of Lute Lessons' (1610). To this work John Dowland appended a 'Short Treatise on Lute-Playing'.<sup>1</sup> In 1612 he published his last work, 'A Pilgrimes Solace. Wherein is contained Muscally Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols', in which he is described as lutenist to Lord Walden (eldest son of the Earl of Suffolk). In the preface to this work he says:

I have been long obscured from your sight, because I received a kingly entertainment in a forraigne climate, which could not attaine to any (though never so meane) place at home.

The neglect with which he was treated in England is referred to by Henry Peacham in his 'Minerva Britannia' (1612). He compares Dowland to a nightingale sitting on a briar in the depth of winter:

So since (old friend), thy yeares have made thee white,  
And thou for others, hath consum'd thy spring,  
How few regard thee, whome thou didst delight,  
And farre, and neere, came once to heare thee sing:  
Ingratefull times, and worthles age of ours,  
That lets us pine, when it hath crop't our flowers.

But recognition came to Dowland in his old age, and on 28 Oct. 1612 he was appointed one of the King's Musicians for the Lutes, in the place of Richard Pyke, deceased, at 20d. a day for wages and £16:2:6 yearly for livery.<sup>2</sup> In 1613 the names of both John Dowland and his son Robert appear in the lists of musicians paid for performing in Chapman's masque of the Middle Temple and Lincoln's Inn at Whitehall. In 1614 John contributed two compositions to Sir William

Leighton's 'Teares' and some commendatory verses to Ravenscroft's 'Briefe Discourse'.<sup>3</sup>

Of Dowland's last years not much is known. In 1618 his name still appears in the accounts<sup>4</sup> as that of second musician for the lutes, after that of Robert Johnson, and in 1623<sup>5</sup> he is styled "Doctor Dowland", though there is no record of his having taken a doctor's degree either at Oxford or Cambridge, or in Dublin. But between these dates, from 1622 to 30 Aug. 1623, he was once more abroad, in the service of Philip Julius, Duke of Wolgast, in Pomerania. In the accounts for the year ending at Michaelmas 1624 his name precedes that of Johnson. His death must have taken place on 20 or 21 Jan. 1626, for the accounts for Michaelmas 1626<sup>6</sup> record the payment to him for "one quarter of a yeare ended at Christmas 1625 and xxvi daies in parte of other Lady Day quarter 1626", while his son Robert, "in the place of Doctor Dowland his father deceased" was paid at Michaelmas 1626 "from the death of his said father".

To the list of Dowland's printed music already given must be added some harmonized psalm tunes in East's Psalter (1592); viol pieces in Fullsack's 'Auserlesener Paduanen . . . erster Theil' (1607), T. Simpson's 'Opusculum' (1610) and 'Taffel-Consort' (1621); and lute pieces in Rude's 'Flores musicae' (1600), Besard's 'Thesaurus harmonicus' (1603), van den Hove's 'Delitiae musicae' (1612), Fuhrmann's 'Testudo Gallo-Germanica' (1615) and Besard's 'Novus partus' (1617). Many of the instrumental pieces are probably arrangements or transcriptions. Manuscript music by him is to be found in many of the large English and German libraries. His 'First Booke of Songes' was reprinted in score by the Musical Antiquarian Society in 1844 and all four books, together with the three songs in 'The Musical Banquet', have been published from the original lute tablature by Fellowes.<sup>7</sup> An autograph is preserved in the 'Album Amicorum'<sup>8</sup> of Johann Cellarius of Nuremberg (1580-1619), written towards the end of the 16th century. In this his name is spelt "Doland".

Fuller<sup>9</sup> says that John Dowland was "a cheerful person . . . passing his days in lawfull meriment", but this character may have been given him because of a well-known anagram on his name:

Iohannes Doulandus.  
Annos ludendo hausi.

<sup>1</sup> An 18th-century transcript of his two anthems from the 'Teares', but with the treble viol and lute parts of the earlier edition omitted, is contained in B.M. Add. MSS 31,418.

<sup>2</sup> Audit Office Declared Accounts', Bundle 390, Roll 55.

<sup>3</sup> *Ibid.*, Bundle 392, Roll 61.

<sup>4</sup> *Ibid.*, Bundle 392, Roll 65.

<sup>5</sup> 'Worthes', ed. Nicholas, II, 113.

<sup>6</sup> B.M. Add. MSS 27,579.

<sup>7</sup> 'The English School of Lutenist Song-Writers.'

<sup>1</sup> A German translation with a valuable commentary, by Willibald Nagel, appeared in M.F.M., Sept. 1901.

<sup>2</sup> Audit Office Declared Accounts', Bundle 389, Roll 49. See also Bundle 389, Roll 50, by which his appointment seems to have been made from 29 Sept. 1612.

which Fuller attributes to one Ralph Sadler of Standon, who was in Copenhagen with Dowland, though its authorship is claimed by Henry Peacham in his 'Minerva Britannia'.

W. B. S.

**PERFORMER AND COMPOSER.**—Dowland was a great virtuoso. As a performer on the lute he was without a rival in Europe, and there can be little doubt that he was also a highly skilled singer. It was those qualities which set him on such a high pinnacle of fame in his own day, not only in England, but throughout Europe. The fame of the virtuoso is of necessity greatly impaired by the lapse of time, and few there be whose names are remembered in the later ages solely on the strength of their ability as performers. But Dowland was also a great composer. His outstanding ability was probably less conspicuous in his own day than it is now, partly owing to the fact that his singing and playing to some extent eclipsed his other gifts in the eyes of most of his contemporaries; partly because the general level of composition stood so high in England at that date that excellence was not so obvious; and partly also because the greatness of his achievement as a pioneer in the composition of the art-song can only be measured in the light of the development of that particular form during the more than three centuries that have elapsed since his death.

It is as a song writer that Dowland establishes a claim to a place among the immortals. He wrote, it is true, with great skill in other forms; but his compositions for the lute, of which few were printed in his day, although a very large number survive in manuscript, are, like many other notable instrumental compositions of the same period, of an experimental character, and in the face of the tremendous development of all forms of instrumental music since the dawn of the 17th century few of them could successfully hold a place in a modern concert programme without special explanation. But his songs show no signs of old age, and indeed some of them sound amazingly modern both as regards form and harmonic effect even in the company of 20th-century music.

Of the four volumes of songs the first three were described as books of 'Songs or Ayres', and that of 1612 as 'A Pilgrimes Solace'. Each of these books contains 21 songs, and three more published by his son Robert in 'A Musical Banquet' in 1614 make a total of 87. Dowland was the first of the great English lutenists to produce such a book, and the main scheme upon which his first book was planned was followed by the rest of these composers. One feature of these "ayres" was that the principal melodic interest lay in the top part and was not equally shared by all the parts as in a madrigal. For the purpose of accompani-

ment two alternative devices were commonly employed by the composers: three other voice parts, for alto, tenor and bass, were associated with the *cantus*, or top part, and as an alternative these three lower voice parts were adapted for performance on the lute, the *bassus* part being duplicated on a bass viol although the harmonic scheme was completely represented on the lute without the string bass being necessary to it. Dowland's first book in 1597 was the earliest publication in which these ideas were embodied, and he may justly be regarded as having originated them. Further than this it may be claimed for him that he contributed more than any other pioneer to the creation of the art-song; art-songs of a primitive kind, having a definite accompaniment forming an essential part of the composition, as distinct from folksongs, were written by Luis Milan and published in Italy as early as 1535; Byrd, too, wrote perfect examples of the art-song with string accompaniment many years before Dowland; for instance 'My little sweet darling' is at least as early as 1583. But Dowland was the first to specialize in this form and to develop it; and the art-songs or *Lieder* of Schubert, Schumann and Brahms with pianoforte accompaniment are the lineal descendants of Dowland's "ayre" with lute accompaniment.

Dowland's first book consists of songs of a fairly simple design, each musical phrase following the verbal outline with scarcely any repetition and very little contrapuntal development; but the songs are characterized by great beauty of melodic material, a singular fitness in matching the words with music and a great freedom and variety of rhythmic treatment. Some of the melodies may be founded on traditional folksongs, as is certainly the case with 'Now O now I needs must part', the melody of which was known as "the frog galliard". Perhaps the earliest known instance of transferring from the voice to the accompaniment the chief melodic interest in the course of a song is to be found in 'Can she excuse my wrongs?', where for several bars the voice is confined to a single note while the lute plays the traditional melody of the song 'Shall I go walk the woods so wild?'

The opening songs of Dowland's second book show a wonderful advance in the art of song writing; in these the conventional square-set design is almost entirely abandoned, while the independent importance of the lute accompaniment is developed in a manner that was brought to perfection two centuries later by Schubert. In this connection the accompaniment of 'Sorrow stay' is an astonishing piece of work when it is realized that nothing of the kind had previously been attempted and that the resources of the lute are limited. 'I saw my lady weep' and the famous



'Lachrymae' ("Flow, my tears") are superb songs.

These three songs have no alternative arrangement for four voices. The third and fourth books contain examples both of the simple and straightforward design of song which relies almost entirely on beauty of melody and phrasing, and also of the freer and more elaborate type with an important accompaniment. In the third book is the exquisite 'Weep you no more, sad fountains' and the scarcely less beautiful 'Flow not so fast, ye fountains'. In the fourth book there are three songs in which the accompaniment is written for a treble and bass viol in addition to the lute, the treble-viol part is wholly independent of the lute as regards melodic material. The most remarkable of these three songs is 'In silent night', in which the harmonic treatment is very daring and original.

The three songs published for him by his son Robert are of very unconventional character, and some of the harmonic effects are startling even to modern ears. Enough has been said to show that Dowland was not only the greatest composer of the English lutenist school, but that he stands, perhaps, among the first half-dozen of the world's song writers.

E. H. F.

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See also Accompaniment, p. 27. Air Alison (verses to) English Musicians Abroad. Gerle (lute treatise). Holborne (music incl. in 'Varietie of Lute Lessons'). Marenzio (friendship). Ornithoparcus (trans. of treatise). Rubbra (song with stg. 4tet). Seibert (words for song cycle). Song, p. 925 (mus. ex.). Wood (R, song).

**DOWLAND, Robert** (b. ? London, c. 1586; d. ? London, 1641).

English lutenist and composer, son of the preceding. He was born before his father left England in 1598 to settle in Denmark. His godfather was Sir Robert Sidney. During his father's absence he was educated at the partial cost of Sir Thomas Monson, to whom he dedicated his first work, 'Varietie of Lute Lessons', which appeared in 1610. In the same year he edited

A Muscull Banquet: Furnished with varietie of delicious Ayres, collected out of the best Authors in English, French, Spanish and Italian.

This was dedicated to his godfather. On 26 Apr. 1626 he was appointed one of the lutenists to Charles I, in the place of his father, with 20d. a day for wages and £16:2:6 for livery, payment to begin "from the death of his said father". On 11 Oct. of the same year he obtained a licence to be married at St. Faith's Church to Jane Smalley; at this time he was living in London in the parish of St. Anne's, Blackfriars. His name is said to occur in a list of 'Musicians for the Waytes' in 1641, in which year he died, his place as "musician

for the lutes and voices" being filled on 1 Dec. by John Mercure.<sup>1</sup>

A lute piece by Robert Dowland was printed in Fuhrmann's 'Testudo Gallo-Germanica' (Nuremberg, 1615).

W. B. S.

See also English Musicians Abroad.

**DOWNES, (Edwin) Olin** (b. Evanston, Ill., 27 Jan. 1886).

American music critic. He studied musical history with Louis Kalterborn, pianoforte with Carl Baerman, harmony with Clifford Hellman and musical appreciation with John P. Marshall. From 1906 to 1924 he was music critic of 'The Boston Post', holding at the same time music courses at Boston University and, in 1911, at Harvard University. Since 1924 he has been the chief music critic to 'The New York Times'. From 1932 to 1934 he was commentator for the concerts of the Brooklyn Academy of Arts and Sciences, and since 1937 he has been working in the same capacity at the Berkshire Music Festival. He has given lectures to the Curtis Institute, the Metropolitan Opera Guild and many other institutions. To American radio listeners Downes is best known as the chairman of the Metropolitan Opera "Quiz", which regularly takes place during the interval at the Saturday matinées at the opera-house and discusses in the form of questions and answers all kinds of problems connected with opera.

Downes is an expert on Sibelius. In recognition of his championship for the Finnish composer he was awarded the Order of the White Rose of Finland. When Sibelius's 75th birthday was honoured by an international broadcast, Toscanini was chosen as conductor and Downes as speaker.

Downes's works include 'The Lure of Music' (1918), 'Symphonic Broadcasts' (1932) and 'Symphonic Masterpieces' (1935). He edited 'Select Songs of Russian Composers' and collaborated with Elie Siegmeister in 'A Treasury of American Song'. K. G.

**DOWNES, Ralph (William)** (b. Derby, 16 Aug. 1904).

English organist, conductor and composer. He was educated at Keble College, Oxford, where he took the B.A. and B.Mus. degrees, and studied at the R.C.M. in London. From 1928 to 1935 he lived in the U.S.A. as Director of Music at Princeton University. On his return to London he became organist at Brompton Oratory, a post he still holds. He has conducted various choral societies and broadcast with them, contributed to musical periodicals and composed organ and pianoforte music, the former including a 'Jubilato Deo' and 'O filii et filiae', the latter a 'Toccata, Sarabande and Passepied'. He is a brilliant recitalist and an authority on old organ

<sup>1</sup> For further biographical particulars see DOWLAND, JOHN.



music, and was responsible for the design of the organ at the Royal Festival Hall<sup>1</sup>, in the ceremonial opening of which, on 24 Mar. 1954, he took part with André Marchal. E. B.

**Dowson, Ernest.** See Apivov (song). Bantock ('Pierrot of the Minute', overture & song). Delius ('Cynara', voice & orch.) Ireland (J., 2 songs). Quilter (4 songs). Schoenberg (song with orch.). Scott (C, 13 songs).

**DOYAGÜE, Manuel** (b. Salamanca, 1755; d. Salamanca, 1842).

Spanish church musician and composer. He was the son of a silversmith and successively a choir-boy in the Cathedral, *maestro de capilla* (1789) and professor of music at the University—the last to hold that appointment, which was suppressed after his death. In 1817 he conducted a 'Te Deum' in Madrid for the queen's confinement, and in 1831 he became *maestro honorario* at the Conservatory. His works include 3 Magnificats, 9 Lamentations, 3 Misereres, Masses and Vespers (MSS Capilla Real, Madrid, and 4 works in the Bibl. Municipal, Madrid [Sbarbi collection]). Eslava printed a Hymn to Santiago for 5 voices; the MS of a Magnificat for 8 voices was buried with him. J. B. T.

**Doyer, Henri.** See Alsbach & Co.  
**Doyle, (Sir) Arthur Conan.** See Arnell ('Great Detective' ballet) Ford (E., 'Jane Annie', lib.). McBride ('Sherlock Holmes' Suite for orch.).

**Drachmann, Holger.** See Delius ('Sakuntala', voice & orch. & 2 songs). Enna ('Hallfred Vandraadeskjald', incid. m.). Gade (A. W., 'Venezias Nat', opera). Greg (13 songs). Halvorsen ('Gurre', incid. m.). Henriques ('Vølund Smed', incid. m. & opera, 'Princess and Half the Kingdom', incid. m.). Lange-Müller ('Det var en gang', do). Nielsen (C., 'Snefrid', 'Her Oluf', do, cantata; song). Rung ('1001 Nights', do). Sjögren (7 songs). Zemlinsky ('Es war einmal', opera).

**DRAESEKE, Felix (August Bernhard)** (b. Coburg, 7 Oct. 1835; d. Dresden, 26 Feb. 1913).

German composer and writer on music. His father was court preacher at Coburg, his grandfather held a superior church appointment and his mother too came from a clerical family. She died a few days after his birth. In 1840 his father married again and five years later became rector at Rodach; but Felix was sent to school at Coburg. Although intended for the church, he decided at the age of seventeen to devote himself to music and, having overcome his father's objections, was allowed to enter the Leipzig Conservatory. After hearing 'Lohengrin' at Weimar he set to work on an opera of his own, 'König Sigurd'. In 1854, by which time he had come under the tuition of Julius Rietz for composition, he wrote overtures inspired by Shakespeare's 'Julius Caesar' and Tegnér's 'Frithjof'. At the age of twenty he continued to study with Rietz privately, the Conservatory having disapproved of his progressive tendencies. In 1856 his first Symphony (Op. 12) was performed at the Coburg theatre, and

the following year, after meeting Liszt, who approved of the opera, he settled at Dresden. In 1860 he wrote a symphonic poem on 'Julius Caesar', having destroyed the earlier overture. That year and the next he visited Liszt at Weimar, having by this time sided passionately with the "New German School", among other adherents to which were Bulow, Cornelius, Klindworth and Tausig. He met Wagner there in 1861 at the musicians' congress, where his own 'Germania Marsch' was performed; but it was much disapproved of by the audience, and the same fate befell a 'Carnival Overture' the next year, when, worse still, an overture for the name-day of Prince Constantin of Hohenzollern-Hechingen was so much disliked by that ruler that it could not be performed. The 'Frithjof' overture was destroyed in 1862 and a symphonic poem written on the subject.

The same year Draeske removed to Switzerland, settling down as a pianoforte teacher at Vevey, on Lake Geneva, and then, having found no pupils there, at Yverdon. He was rather more fortunate there, but found the small town so dull that he moved to Lausanne, where the number of his pupils increased. In 1865 he visited Munich for the production of Wagner's 'Tristan' and took the opportunity of consulting an ear specialist on account of an alarming deterioration of his hearing, which troubled him for the rest of his life. In 1870 he suffered the double tragedy of his father's death and the breaking off of his engagement to a young pupil of his, Louisa de Trey of Lausanne, whose parents forbade her marriage to him. Discouraged by the continued non-success of his works, he went through a period of stagnation and profound depression at this time, and a professorship at the Geneva Conservatory, which he had hoped to obtain by removing thither in 1875, failed to materialize. After fourteen years in Switzerland, where he could no longer afford to live owing to unsuccessful speculations, he returned to Germany in 1876 in the hope of some congenial appointment there.

Draeske settled at Dresden once more, but, having in the meantime inherited a small fortune from his godmother, he was in no hurry to tie himself to any post. It was not until 1884 that he was offered and accepted the composition professorship at the Dresden Conservatory in succession to Franz Wüllner. He did excellent work there and received the official title of "Professor" in 1892 and that of "Hofrat" in 1898. In 1884, too, his opera 'Gudrun' was produced at Hanover. A second work for the stage, 'Herrat', was produced at Dresden on 10 Mar. 1892. His other operas he did not see on the stage. 'Fischer und Kalif' (1905) was not given in his lifetime, and 'Merlin' came out at Gotha after

<sup>1</sup> For a full specification see ORGAN, pp. 334-35.

his death in 1913. 'Bertrand de Born' never reached the stage.

Among Draeseke's compositions not named above are the following: incidental music to Kleist's 'Hermannschlacht'; cantatas 'Germania an ihre Kinder' (Kleist, 1859), 'Der Schwur im Ruhl' (from Schiller's 'Wilhelm Tell', 1862-68), 'Adventlied' (Ruckert, 1871) and Easter Scene from Goethe's 'Faust', Requiem, trilogy of oratorios 'Christus'; 4 symphonies (Opp. 12, 25, 40 & E. m. [1912]), Serenade for orch., overtures 'La vida es sueño' (Calderón) and 'Penthesilea' (Kleist), 'Jubelouverture' (1898); concertos for vn., cello & pf., 3 stg. 4tets, stg. 5tet; sonatas on Goethe's 'Faust' (1863) and Schiller's 'Wilhelm Tell' (1863), 'Fantasiestücke in Walzerform' (Op. 3), 'Deux Valses de concert' (Op. 4), 'Sonata quasi una fantasia' (Op. 6, 1862-67), 'Petite Histoire', suite of pieces (1868) & other works for pf.; songs, &c.

Literary works include an elaborate analysis of Liszt's symphonic poems (in Brendel's 'Anregungen'), an essay on Peter Cornelius (in N.Z.M.), 'Anweisung zum kunstgerechten Modulieren' (1876), 'Beseitigung des Tritonus' (1878) and 'Der gebundene Styl' (1903). E. D., adds.

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**DRAG.** A certain kind of stroke used on the side-drum. (See DRUM.)

**DRÄGER, Hans-Heinz** (b. Stralsund, 6 Dec. 1909).

German musicologist. He began early to study the cello and viola da gamba, and developed a special interest in instruments. In 1931-37 he studied at Berlin University, where he took the Ph.D. in the latter year. In 1938 he became assistant at the Berlin Museum of Musical Instruments, of which he was appointed director on 1 Apr. 1939, when he also became lecturer in his special subject at the High School for Music. He received distinctions from the Universities of Kiel (1946) and Greifswald (1947). His writings include:

- 'Die Entwicklung des Streichbogens und seine Anwendung in Europa' (Cassel, 1938)
- 'Kinderkrankheiten bei Musikinstrumenten' ('Deutsche Musikultur', 1938)
- 'Anschlagmöglichkeiten beim Cembalo' (A.M.W., 1941)
- 'Die elektro-akustische Orgel Jörg Magers' (A.M.W., 1941)
- 'Prinzip einer Klassifikation der Musikinstrumente' (MS).

E. B.

**DRAGHI, Antonio** (b. Rumi, 1635; d. Vienna, 16 Jan. 1700).

Italian composer. He began his musical career as a bass singer at Venice (his name appears in the cast of P. A. Ziani's 'Le fortune di Rodope e di Damira' in 1657), and in 1658 he went to Vienna, where he spent the rest of

his life. He was appointed intendant of the court theatre in 1673 and director of the imperial chapel in 1682. Draghi was probably the most prolific of all 17th-century composers, at least as far as dramatic works are concerned. Starting with 'L' Oronise' (Vienna, 9 June 1663), set to his own libretto<sup>1</sup>, he wrote in the course of 38 years about 175 operas (including serenatas and other smaller works for the stage) and more than 40 oratorios; also two masses, a 'Stabat Mater' and some hymns. Nearly all of them were performed in Vienna, and in Vienna only (although a few operas found their way to Venice). Draghi's patron, the Emperor Leopold I, wrote additional airs for about 35 of his operas, and the two Schmelzers, Johann Heinrich and Anton Andreas, in most cases provided the ballet music. (In this connection the poet Niccolò Minato, who wrote the greater part of Draghi's librettos, also ought to be mentioned.)

Of Draghi's enormous output nothing seems to have been published during his lifetime, but most of his scores are preserved in manuscript in the National Library and in that of the Gesellschaft der Musikfreunde in Vienna. Lists of his works are contained in Kochel's 'Johann Joseph Fux' (1872) and in Weilen's and Neuhaus's books (see Bibl.), but even the latter's is not quite complete. Of Draghi's smaller sacred works 2 masses, a 'Stabat Mater' and 2 hymns were published in Vol. XXIII, Pt. i of D.T.Ö. (1916).

Draghi's son Carlo (1669-1711) was court organist in Vienna from 1 Oct. 1698 until his death. He wrote some additional music for a revival of his father's 'Sulpitia' in 1697 and for one of his last operas, 'La forza dell' amor filiale', in 1698. A. L.

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Leopold I (arias for operas by D.). Pistocchi (resetting of 'Risa di Democrito', lib.). Sances ('Apollo deluso', lib.). Schmelzer (J. H., ballet m. for D.'s operas).

**DRAGHI, Giovanni Battista** (b. ?, c. 1640; d. ?).

Italian harpsichordist and composer. His early years in Italy are obscure, but it has been conjectured that he was a brother of Antonio Draghi, in which case he was probably born at Rimini. The earliest notice of him is found in Pepys's Diary, under date of 12 Feb. 1667. The diarist there mentions having heard him (at Lord Brouncker's house) sing through an act of an Italian opera which he had written and composed at the instance of Thomas Killigrew, who had an intention of occasionally introducing such entertainments at his

<sup>1</sup> Draghi wrote, between 1660 and 1669, about a dozen librettos, half of them for himself, the others for Ziani, Tricarico, Bertali and Sances.

theatre. Pepys expresses in strong terms his admiration of the composition. It is extremely doubtful whether this opera was ever produced.

In 1674 Draghi wrote the dances for Shadwell's adaptation of Shakespeare's 'The Tempest' and in the following year the instrumental music for the opera 'Psyche'. In the first instance he collaborated with Locke, Banister, Humphreys, Pietro Reggio and James Hart, in the second with Locke. While his contribution to 'The Tempest' seems to be lost, his 'Psyche' music was published, together with Locke's songs, in 1675. Draghi's name is not mentioned in the score, but Shadwell pays tribute to him in the preface to the 'Psyche' libretto: "All the Instrumental Musick (which is not mingled with the Vocal) was composed by that Great Master, Seignior Gio. Baptista Draghi, Master of the Italian Musick to the King".

On the death of Locke in 1677 Draghi succeeded him as organist to Charles II's queen, Catherine of Braganza. Later he was music-master to the daughters of James II, the Princesses (later Queens) Mary and Anne. He excelled as a player on the harpsichord, for which instrument he composed many lessons, published during his long years in England, in the course of which he completely adopted the English style of composition. His later music for the stage, so far as it is known, consists of songs contributed to the anonymous tragedy 'Romulus and Ersilia' and to Aphra Behn's comedy 'The City-Heiress' in 1682, to Nahum Tate's farce 'A Duke and No Duke' in 1684 and to Mountford's 'The Injured Lovers' in 1688. In 1687, for the celebration of St. Cecilia's Day, he set Dryden's fine ode beginning "From Harmony, from heavenly Harmony". Many songs by him are found in the collections of the period.

Particulars of Draghi's life and activities after 1690 are wanting, but there is reason to believe that he followed Catherine of Braganza (who returned to Portugal in 1692) before 1700. A song in Harris's comedy, 'The City Bride' (1696) is headed "set by Seignior Baptist"; but he was almost certainly no longer in England in 1706, when Durey's comic opera 'Wonder in the Sun, or The Kingdom of the Birds' was produced at the Queen's Theatre in the Haymarket, and the attribution to him of music for that work is due to the confusion of his name with that of Lully (a "sebel" by whom was introduced into that opera), the mistake arising from the habit of occasionally calling both Draghi and Lully by their Christian names alone—Giovanni Baptista or simply "Baptist"—in early English editions and manuscripts.

W. H. H., adds. A. L.

**DRAGON OF WANTLEY, THE** (Ballad Opera). See LAMPE.

**DRAGONETTI, Domenico** (b. Venice, 7 Apr. 1763; d. London, 16 Apr. 1846).

Italian double-bass player and composer. As a boy he showed remarkable talent for music, teaching himself the guitar and violin, which, however, he soon exchanged for his own special instrument. On this he quickly outstripped his master Berini, and he was admitted to the orchestra of the Teatro San Benedetto at the age of thirteen. In his eighteenth year he was appointed to the post in St. Mark's hitherto occupied by his master, who himself persuaded him to accept it. He had now attained to such perfection that nothing was too difficult for him; he composed sonatas, concertos and capriccios for his instrument and frequently played upon it the cello part in string quartets. At Vicenza he played in the opera orchestra, and while there was fortunate enough to discover the marvellous double bass with which he never again parted, although often tempted by large offers of money. This instrument belonged to the convent of San Pietro and was made by Gasparo di Salò, master of the Amati. Meantime his fame had spread beyond Italy, and he was offered an engagement at the Imperial Opera in St. Petersburg, upon which the Procurators of St. Mark's immediately raised his salary. Shortly after, however, he obtained a year's leave of absence, having been persuaded by Banti and Pacchierotti to accept an invitation to London, where he arrived in 1794 and was immediately engaged for the Opera and for the concerts at the King's Theatre. He made his first appearance on 20 Dec. The force and expression of his playing and his power of reading at sight excited universal astonishment and he was at once invited to take part in all the great provincial performances. Henceforth he became the inseparable companion of the cellist Lindley: for fifty-two years they played at the same desk at the Opera, the Ancient Concerts, the Philharmonic, the provincial festivals, etc. Great as was Dragonetti's power of overcoming difficulties, it was his extraordinary tone, and the taste, judgment and steadiness of his performance, that characterized him.

Soon after Dragonetti's arrival in London he met Haydn, with whom he became intimate. On his way to Italy in 1798 Dragonetti visited the great master in Vienna. In 1808 and 1809 he was again in Vienna, but from caprice would play before no one but the family of Prince Starhemberg, in whose palace he lived, and whose wife often accompanied him on the pianoforte. There he made the acquaintance of Beethoven, and also that of Sechter, whom he requested to put a pianoforte accompaniment to his concertos. With Sechter he corresponded all his life, and remembered him in his will,

In Aug. 1845, when eighty-two years old, he headed the double basses at the Beethoven Festival at Bonn; and Berlioz, in his 'Soirées de l'orchestre', writes that he had seldom heard the scherzo in the C minor Symphony played with so much vigour and finish. Thus, in his old age, he rendered homage to the great master, of whose friendship he was reminded on his deathbed. He died in his own house in Leicester Square.

His eccentricities were many and curious. He was an inveterate snuff-taker and had a perfect gallery of snuff-boxes. Among his treasures were found a quantity of curiously dressed dolls, with which he used to play like a child, taking a selection of them with him to the musical festivals. His dog Carlo always accompanied him in the orchestra. The most curious thing about him was his speech, a mixture of his native Bergamese dialect with bad French and worse English. He was a man of kindly temper and a warm friend, though in money matters very close. His portrait, 'Il patriarca dei contrabassi', was published by Thierry, after a half-length taken in crayons by Salabert of London. His instrument he bequeathed to the "Vestry of the Patriarchal Church of St. Mark at Venice".

Many solos for double bass by Dragonetti are in manuscript in the B.M., and a curious arrangement of the pedal parts of Bach's organ fugues was published by Coventry & Hollier in 1836. Three canzonets with Italian words, written during his stay in Vienna, still exist in a collection of 'XXXIV canzonette e romanze' by various composers, dedicated to the Archduke Rudolph, Beethoven's friend and pupil. He was a great collector of pictures, engravings, musical instruments and music, and left to the B.M. alone 182 volumes of scores of classical operas. Many music books, given or left by him to Vincent Novello, were presented by the latter to the Fitzwilliam Museum, Cambridge. Some which came into the hands of Ouseley are now at St. Michael's, Tenbury. G. F. P., abr.

**DRAGONI, Giovanni Andrea** (b. Mendola, c. 1540; d. Rome, 1598).

Italian composer. He was a pupil of Palestrina. From 1576 he was *maestro di cappella* at St. John Lateran in Rome. His compositions, published at Venice between 1575 and 1588, consisted of 3 books of madrigals, 5 voices, 1 book of madrigals, 4 v., 1 book of madrigals, 6 v., 1 of villanelle, 5 v., 1 book of motets, 5 v., the last published in Rome, 1600. Some church compositions are contained in collective volumes. E. v. d. s.

**DRAGONS DE VILLARS, LES** (Opera). See MAILLART.

**DRAKE, Earl Ross** (b. Aurora, Ill., 26 Nov. 1865; d. Chicago, 6 May 1916).

American violinist and conductor. He

graduated from the Cincinnati Conservatory in 1885 and after some studies in New York went to the Berlin Hochschule für Musik as a pupil of Joachim, whom he accompanied as pianist at some of his recitals. On his return to America he founded the Violinists' Guild, of which he was head, declined the posts of leader to the Chicago Symphony Orchestra under Theodore Thomas and Dean of Music at California University, preferring to tour in the U.S.A. and Canada as soloist and quartet leader. In 1912 he founded and directed the Drake School of Music at Chicago, where he taught violin and viola technique, quartet playing and conducting. An orchestra, choir and opera school were attached to the institution, which thus enabled the students to make public appearances. He contributed numerous articles on bowing, violin tone and the "Joachim method" to various American musical papers.

Drake's works include the operas 'The Mite and the Mighty' (1912) and 'The Blind Girl of Castel-Cuillé' (after Longfellow, 1913); 'Brownie Suite' (1905) and 'Dramatic Prologue' (1915) for orchestra; violin Concerto in B minor (1911); a number of violin pieces.

E. B.

**DRAKE, Erik** (b. Hagelsrums gård, Östergötland, 8 Jan. 1788; d. Stockholm, 9 June 1870).

Swedish musician and folklorist. After studying at the University of Uppsala in 1804-1808 he worked as an amanuensis at the Observatory there, 1808-10. Later he passed an examination in law and entered the government service, but soon retired and withdrew to his estate at Follingso (Östergötland), where he studied folklore with L. Raaf and folk music with J. N. Eggert and C. Schwenke. In 1822 he was elected a member of the Academy of Music, at which institution he was inspector, 1834, secretary, 1841, and librarian, 1849. He taught theory at the Conservatory, 1826-59 (professor's title, 1830). He retired in 1860 owing to failing eyesight and for the last eight years of his life was blind.

Drake arranged folk melodies in several collections including Afzelius's 'Avsked af svenska folksharpan' and Arvidsson's 'Svenska fornsånger', and he edited the music to P. A. Söndén's 'Valda skrifter af C. M. Bellman', 1836-37. Between 1839 and 1857 he wrote textbooks on harmony, counterpoint, organ and pianoforte. He also left many unpublished writings on the history of music, the manuscripts of which are preserved in the Museum of Musical History, Stockholm. Among his translations of works from the German were Seyfried's 'Beethoven's Studies in Counterpoint' (1832) and Zollner's 'Organ School' (Op. 71). Drake was important principally as a theorist and a teacher of about

2,000 pupils. His compositions include an operetta, 'Berggubben', performed at the Royal Palace, 1817 (or 1818); a 'Stabat Mater', 1833, first performed 1871, which shows the influence of the Catholic liturgy; a declamation to music: 'Sappho' (E. A. Silfverstolpe) for solo and 3-part chorus, 1813; a Ballad for voice & pf., 'Sjokvinnan' (Atterbom), 1815; 2 string Quartets; a Sonata for vn. & pf., 1816; choral works, pf. pieces, 'Rondolletto' for pf. duet and solo songs, the most notable of which are a set of '12 Blommor' ('Flowers') to words by Atterbom. Drake's melodic line is described by C.-A. Moberg as having the same superficial charm as Spohr's and Rossini's, and the texture of his music as being well constructed and fluent.

K. D.

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See also Arvidsson (collab.).

Drake, Rodman. See Dvořák ('American Flag', cantata).

**DRAME LYRIQUE** (Fr.). A modern French term for a serious opera.

**DRAMMA GIOCOLO** (Ital., jocular, joyous or playful drama). An Italian name, current mainly in the second half of the 18th century, for a type of comic opera that was capable of including serious or even tragic episodes. The typical example, and actually called a *dramma giocoso* by the composer, is Mozart's 'Don Giovanni'.

**DRAMMA PER MUSICA** (Ital., drama for music). A 17th–18th-century Italian term for a serious opera, actually, as it implies, a play (libretto) written especially for the purpose of being set to music.

**DRANGOSCH, Ernesto** (b. Buenos Aires, 22 Jan. 1882; d. Buenos Aires, 26 July 1925).

Argentine pianist and composer. He studied in Argentina, where he obtained a national scholarship to further his studies in Germany, where he was a pupil of Barth and Ansgore for pianoforte and Bruch and Humperdinck for composition. He appeared with the Berlin Philharmonic and at Stettin before returning to Argentina, where he became the best pianist of the day, besides conducting several seasons of symphony concerts. He also wrote many orchestral and chamber-music works, besides a number of vocal and instrumental pieces. He was the first professor of the master class for pianoforte at the Conservatorio Nacional of Buenos Aires.

N. F.

**DRAPER, Charles** (b. Odcombe, Somerset, 1869, d. London, 21 Oct. 1952).

English clarinettist. He was the son of Samuel Draper, a cellist, and came early under the guardianship of his elder brother Paul, master of several bands in the vicinity of Cardiff, who taught him the clarinet. His great proficiency — he was solo clarinet at the

age of ten — gained him an open scholarship at the R.C.M. in London, which was extended from the usual three years to five. He was principal for some years in the Crystal Palace orchestra and for long a member of the Philharmonic as well as the Leeds and Three Choirs Festival orchestras. He was one of the three founders of the New Symphony Orchestra in 1905 and a member of H.M. Private Band. In June 1904 he produced Stanford's Concerto at a Philharmonic concert, and the same composer's Sonata in F major, Op. 129, is dedicated to him and to Oscar Street, a distinguished amateur.

Charles Draper's influence on English clarinettists was great and beneficial. Much impressed by the performance of Manuel Gomez, a distinguished Spanish clarinettist long resident in London, he adopted the Boehm clarinet early in his career and insisted on its use by his numerous pupils. He held professorships at the R.C.M., T.C.M. and G.S.M. Draper retired from the profession in 1939. Of his sons Paul Beaumont Draper has won distinction as a bassoonist and Charles Corrington Draper was a well-known orchestral violinist.

F. G. R.

**DRAPER, Haydn (Paul)** (b. Penarth, 21 Jan. 1889; d. London, 6 Nov. 1934).

English clarinettist, nephew of the preceding. He was the son of Paul Draper mentioned above. Trained by his father he rapidly gained extraordinary virtuosity on his instrument and had won numerous prizes and held several not unimportant professional appointments before gaining an open scholarship at the R.C.M. in 1908. There he came under the tuition of Julian Egerton and later of his uncle. In his first year at College he was appointed to the New Symphony Orchestra and a few years later he succeeded Charlesworth Fawcett as principal at the Queen's Hall under Sir Henry Wood. Other appointments included principal at the Leeds Festival and at the Opera under Beecham. He was a member of the well-known London Wind Quintet with R. Murchie (flute), L. Goossens (oboe), Aubrey Brain (horn) and F. Wood (bassoon), and solo clarinet of the B.B.C. Military Band, a particularly brilliant combination, which included among the clarinets such well-known artists as G. Anderson, the present professor at the R.A.M., R. Kell, W. Matthews and L. Booth, professor at Kneller Hall. There his virtuosity and fine musicianship was greatly appreciated.

Haydn Draper was professor at the R.A.M. in succession to E. J. Augarde from 1923 till his death. Among his pupils was R. Kell, who succeeded him in the professorship. His brother Mendelssohn Draper, the well-known orchestral clarinettist and bass clarinettist, has had long associations with the Queen's Hall,

London Symphony and Covent Garden orchestras. He, too, has been professor at the R.A.M. F. G. R.

**Draper, Paul.** See Ballet (America).

**DRÁTENÍK** (Opera). See ŠKROUP.

**DRAUD (Draudius), Georg** (b. Davernheim, Hesse, 9 Jan. 1573; d. Butzbach, 1636).

German clergyman and scholar. He fled to Butzbach to escape the horrors of war. He was preacher successively at Grosskabern, Ortenberg and Davernheim, and a famous bibliographer who published the following works, which are particularly valuable for musical bibliography: 'Bibliotheca classica' (1611 and 1625), 'Bibliotheca exotica' (1625); 'Bibliotheca librorum Germanicorum classica' (1625). Unfortunately his translation of non-Latin titles of books into Latin detracts somewhat from their value; yet for a long period they formed the chief source of information for all biographers.

E. v. d. s.

**Drayton, Michael.** See Stanford (parisong)

**DRDLA, František** (b. Žďár, Moravia, 28 Nov. 1868; d. Gasten, 3 Sept. 1944).

Czech violinist and composer. He studied at the Prague (1880-82) and Vienna Conservatories (1882-88, under Joseph Hellmesberger, jun. and Bruckner) and lived and worked almost exclusively in Vienna. In 1899-1905 he made a tour throughout Europe giving violin recitals and in 1923-25 a similar tour through America. He was a prolific composer (over 250 opus numbers of effective, elegant drawing-room pieces, particularly for violin and piano, of which the best known are the Serenade in A ma., 'Souvenir', 'Love Song' and 'Romance'; of opera fantasies on 'The Bartered Bride', 'Dalibor'), etc. He also composed two operettas, a violin Concerto, a pianoforte Trio, songs and partsongs.

G. Č.

**DREAM OF GERONTIUS, THE.** Oratorio, in two parts, set to a great part of Cardinal Henry Newman's poem, by Elgar (Op. 38). Produced Birmingham Festival, 3 Oct. 1900. Translated into German by Julius Butts, and performed by him at the Lower Rhine Festival, Dusseldorf, May 1902.

**DRECHSLER, Josef** (b. Vlachovo Brezi, Bohemia, 26 May 1782; d. Vienna, 27 Feb. 1852).

Bohemian conductor, organist and composer. He received his first instruction from his father, schoolmaster in his native place. After various alternations of place and pursuit, he studied music and law in Prague. In 1807 he found himself in Vienna, but it was not till 1810 that he obtained employment as chorus master at the Court Opera. This was followed in 1812 by a place as *Kapellmeister adjunct*, then by an organist's post at the Servite Church. In 1815 he opened a music school,

and gradually won his way upwards, till in 1822 he was chief *Kapellmeister* at the theatre in the Leopoldstadt. On Gansbacher's death in 1844 he became *Kapellmeister* at St. Stephen's Cathedral, a post which he retained till his death.

Drechslers left books of instruction for the organ, harmony, thorough-bass and the art of preluding, with a new edition of Pleyel's clavier school; 16 Masses and a Requiem; 24 smaller pieces of choral music; 6 operas; 25 shorter dramatic pieces (*Singspiele*) and pantomimes, 3 cantatas; a host of airs, sonatas, fugues, quartets, etc. G.

**DRECHSLER, Karl** (b. Kamenitz, Saxony, 27 May 1800; d. Dresden, 1 Dec. 1873).

German violoncellist. He entered the court orchestra at Dessau in 1820 and in 1824 put himself under Dotzauer at Dresden. In 1826 he received a permanent appointment as leader of the orchestra at Dessau. Before then he had visited England and played with much success. He shone equally in quartets, solos and the orchestra, with a full tone, good intonation and excellent taste. Drechsler was the master of Cossmann, Grutzmacher and A. Lindner. He retired in 1871. G.

**DRĘGE-SCHIELOWA, Łucja** (b. Warsaw, 13 Feb. 1893).

Polish pianoforte teacher and composer. She has written a Suite for flute, cello and pianoforte, variations, dances and several small pieces for pianoforte as well as songs.

C. R. H.

**DREHER** (Ger.). A name given in Austria and Bavaria to a dance very similar to the *Ländler*. The word, which is descriptive of the dance, is derived from the verb *drehen*, "to twirl". Suites of *Dreher* are said to be in existence, but dance, music and name are now alike obsolete.

E. F.

**DREI PINTOS, DIE** (Opera). See WEBER; also MAHLER (Catalogue), p. 516.

**DREIGROSCHENOPER, DIE** (Opera). See WEILL.

**DRESDEN.** The city which was formerly the capital of the electorate and later the kingdom of Saxony had an active musical life from the beginning of the 17th century at the latest, but it was at that time almost exclusively confined to the court and in no sense municipal, as in other German towns, such as Hamburg or Leipzig, which were not the seat of a ruler. The greatest German composer attached to the electoral court — there were several eminent Italians — was Schutz, who worked there between 1614 and the year of his death, 1672, with an interruption from 1633 to 1641 caused by the Thirty Years' War. In the 18th century too a considerable German master, Hasse, was at Dresden, but he was thoroughly Italianate as a composer and almost wholly devoted to opera.

**OPERA.**—The centre of musical life at



Dresden ever since the 18th century was not so much the court chapel as the Opera, now known as the State Opera of Saxony. Its traditions down to the early years of the 19th century were those of the Italian school. The reorganization on the lines of German opera was undertaken in 1816, when Weber was summoned from Prague to Dresden. The State Opera-House was built in 1837-41 from plans by Gottfried Semper. It was burnt down in 1869, but rebuilt on the old plans by Manfred Semper, and was reopened in 1878. This second house was destroyed in the air-raids of 1944, and performances are now taking place in the recently rebuilt Schauspielhaus. Among the directors of the Dresden Opera were Schutz, Strungk, Lotti, Hasse, Naumann, Paer, Weber, Wagner, Ernst von Schuch, Fritz Reiner, Fritz Busch and Karl Boehm. The State Opera was reconstituted and reopened almost immediately after the second world war under the direction of Karl von Appen, with Joseph Keilberth as principal conductor. He was succeeded in 1950 by Rudolf Kempe. The standard of performances — despite the difficulties encountered through post-war conditions — has lost but little of its pre-war excellence, some of Germany's best singers belonging to the opera's permanent staff, including Karén and Troetschel (sopranos), Aldenhoff (tenor) and Bohme and Pflanzl (basses). The staff of the State Orchestra, still one of Germany's finest orchestras, numbers 98.

The Dresden Opera before the second world war had a record as a pioneer in new productions. The first production of 'Rienzi' took place on 20 Oct. 1842, of 'Der fliegende Holländer' on 2 Jan. 1843 and of 'Tannhäuser' on 19 Oct. 1845. The association of Richard Strauss with the Dresden Opera lasted from 1901, when 'Feuersnot' was produced, down to 'Daphne' in 1938, works first performed including 'Salome' (9 Dec. 1905), 'Elektra' (25 Jan. 1909) and 'Der Rosenkavalier' (26 Jan. 1911). New operas which had their first performances at Dresden include:

- 1925. Busoni, 'Doktor Faust'
- 1926. Weil, 'Der Protagonist'; Hindemith, 'Cardillac'
- 1927. Schoeck, 'Penthesilea'; Graener, 'Hannele's Himmelfahrt'; Brandis-Buys, 'Traumland'
- 1928. Strauss, 'Die ägyptische Helena'
- 1929. Kaminski, 'Jung Jenatsch'
- 1930. Schoeck, 'Vom Fischer und syner Fru', 'Reinick', 'Spiel oder Ernst'; Lothar, 'Lord Spleen'
- 1932. d'Albert, 'Mr Wu'; Kusterer, 'Was ihr wollt'; Striegler, 'Dagmar'; Dressel, 'Die Zwillingesel'
- 1933. Strauss, 'Arabella'; Lothar, 'Münchhausen'
- 1935. Wagner-Régeny, 'Der Günstling'
- 1936. Strauss, 'Die schweigsame Frau' (Stefan Zweig); Heger, 'Der verlorene Sohn'
- 1937. Schoeck, 'Massimilla Doni'
- 1938. Mohaupt, 'Die Wirtin von Pinsk'; Strauss, 'Daphne'

**STATE ORCHESTRA** —The Dresdener Staatskapelle, the principal orchestra, has an unbroken history dating back to 1548, when it was founded by the Elector Moritz of Torgau. It owes its development mainly to Schuch, who directed it from 1877 to 1914. Among its instrumentalists have been Quantz, the flautist who taught Frederick the Great, the violinists Rappoldi and Henri Petri, and the harpist Alfred Kastner. Under Fritz Busch the orchestra led the way with the performance of modern music and co-operated occasionally with the I.S.C.M. After the second world war the orchestra was reconstituted under Herbert Keilberth, who was succeeded by Rudolf Kempe as principal conductor in 1950. There is a competent second symphony orchestra at Dresden, the Dresdener Philharmonie, under H. Bongartz.

**CONCERTS** —The principal chamber-music organization is the Dresdener Streichquartett. The chief of the many choral societies is the Singakademie, founded in 1848. The first such society on record was in existence in 1802, and choral concerts are an important feature in Dresden's musical life.

All the larger concert-halls at Dresden were destroyed during the 1939-45 war, and concerts are now taking place — as a temporary measure — at the Schauspielhaus, the Volksoper, the Centraltheater and the Goldene Krone.

**EDUCATION** —As a teaching-centre Dresden had an almost world-wide fame. Schumann taught there in 1844; a tablet to his memory is on the house, No. 74 Reitbahnstrasse. The oldest educational institution is the Kapellknabeninstitut für die Katholische Kirche. The Royal Conservatory of Music, now renamed Staatliche Akademie für Musik und Theater, was founded in 1856 by Trostler and later taken over by Pudor. It has an opera school and an instrumental school. Other educational institutions include the Dresdener Musikschule and the Orchesterschule of the State Orchestra.

K. W. B.

**BIBL.** —BREKER GLAUCH, IRMGARD, 'Die Bedeutung der Musik für die Dresdener Hofseite bis in die Zeit Augusts des Starken' (Cassel & Basel, 1951).

FURSTENAU, MORITZ, 'Zur Geschichte der Musik und des Theaters am Hofe zu Dresden', 2 vols. (Dresden, 1861-62).

LEPEL, FELIX VON, 'Die Dresdner Oper als Weltkulturstätte' (Dresden, 1942).

MÜLLER, ERICH H., 'Dresdner Musikstätten' (Dresden, 1931).

SCHNOOR, HANS, 'Dresden vierhundert Jahre deutsche Musikkultur' (Dresden, 1948).

**DRESDEN, Sem. (b. Amsterdam, 20 Apr. 1881).**

Dutch composer. He was a pupil of Bernard Zweers in Amsterdam and of Hans Pfitzner (composition) and Max Landow (piano) in Berlin. On his return to Holland he was first appointed conductor of choral societies at Tiel and Laren, and shortly afterwards professor at



the Amsterdam Conservatory. In 1914 he started a madrigal society which won a great reputation for its performances of both classical and modern works. When in 1924 he was invited to succeed Rontgen as principal of the Conservatory he gave up this work, but later resumed it with a body bearing the name of the Haarlem Motet en Madrigaalvereniging. In 1931 he was elected President of the Dutch Section of the I.S.C.M. and in 1935 became a member of the Commission for State Examinations in Music. On the retirement of Johan Wagenaar he was appointed Principal of the Royal Conservatory at The Hague, being removed from this position in 1940 by the Nazi authorities. During the occupation he was in hiding at Wassenaar and devoted most of his time to composition. On the defeat of the Nazis he was recalled to The Hague, where his considerable organizing powers soon made themselves evident in the rapidity and stability with which he re-formed the whole institution. On the nationalization of artistic matters he was in 1945 made a member of the State Commission for orchestras and opera, and in 1946 a member of the board of the Netherlands Opera. As a personal teacher and as a conductor of choirs he has made a very substantial reputation, while as a composer he is recognized as one of the leaders of the younger Dutch school. In his earlier works he was influenced largely by Debussy and other French masters, but later he acquired a stronger personal character. He has also done a certain amount of musicological writing and newspaper criticism. Among the reforms he introduced in the conservatories both of Amsterdam and The Hague was the introduction of intensive studies in Gregorian and other plainsong.

His principal works include a 'Chorus tragicus' for chorus and orch., 'Chorus symphonius' (four psalms with Latin text and intermezzo) for soprano and tenor, chorus and orch., a number of a *cappella* choruses, Vocalises for solo voice and chamber orch., 2 Concertos for vn, one for pf., one for oboe and a 'Symphonietta' for clar. and orch., three Sextets for pf. and wind instruments, a Trio for 2 oboes and English horn, a pf. Sextet, Variations for orchestra, a stg. Quartet based on old Dutch melodies, two Sonatas for cello and pf., a Suite for cello solo, a Sonata for vn. solo, works for organ and for pf., and an operetta, 'Toto', for which he himself wrote the libretto.

H. A.

**DRESSER, Marcia van** (b. Memphis, Tenn., 4 Dec. 1877; d. London, 11 July 1937).

American soprano singer and actress of Dutch and English extraction. Having sung in church choirs and at concerts in her girlhood, she went into light opera with the Bostonians company at the age of seventeen, but afterwards turned for a time to acting

under the producer Augustin Daly and with the actors Otis Skinner, Viola Allen, Gertrude Norman and others. She was then given an engagement for small parts at the Metropolitan Opera in New York, where she was coached by Aurelia Jaeger. Having appeared as first Flower Maiden in 'Parsifal', one of the Valkyries and similar minor parts, she went to Munich for further study on the advice of Mottl and Milka Ternina. There she studied singing under Hermine Bosetti and operatic acting under Anton Fuchs. In 1907 she was engaged for leading soprano parts by the Dresden Court Opera, where she made her début as Elisabeth in 'Tannhäuser'. She also appeared frequently as guest artist at the Court Opera of Dessau, where she had been introduced to the Grand Duke by Ellen Gulbransson. For three years she was the supreme star there, singing some twenty different parts.

Richter, who described her as the best Mozart singer in Germany, engaged her for the 1911 season at Covent Garden in London, where she sang Sieglinde in Wagner's 'Ring'. By this time she had made further studies under Jean de Reszke and become, in 1910, the leading lyric soprano at the Frankfurt o/M. Opera. In 1914, after an absence of ten years, she went to the U.S.A. again and was engaged by Campanini for the Chicago Opera for two seasons. After that she took to acting once more for a short time and devoted herself to concert work, appearing both with the outstanding American orchestras and in recitals. After a very successful recital at the Wigmore Hall in London in 1920, she settled in England, where she did much admirable concert work, excelling particularly in a great variety of songs and in vocal chamber music, and often introducing unknown modern works. Ill-health eventually compelled her to give up her career, but she continued to sing a little until two years before her death, appearing in Florida, Madeira and at Florence, where she wintered.

E. B.

**DRESSLER, Ernst Christoph** (b. Greussen, Thuringia, 1734; d. Cassel, 6 Apr. 1779).

German singer and composer. He studied about 1751 at Halle, Jena and Leipzig, went to Bayreuth to study singing under Signora Turcotti, became a member of the court chapel and chamber secretary there and held a similar post at the court of Gotha about 1763. In 1767 he was *Kapellmeister* to Prince Fürstenberg at Wetzlar, but he went as opera singer to Vienna in 1771 and finally to Cassel. He wrote a number of songs, as well as 'Fragmente einiger Gedanken des musikalischen Zuschauers . . .' (1767); 'Gedanken die Vorstellung der Alceste . . . betreffend' (1774); 'Theaterschule für die Deutschen' (1777).

E. v. d. s.

**DRESSLER, Gallus** (b. Nebra o/Unstrut, 16 Oct. 1533, d. ?).

German composer. He was teacher at the Magdeburg "Gymnasium" in 1559, cantor in 1563 and deacon at St. Nicolas at Zerbst in 1577, where he married for the second time. Eitner questions the latter date, as Dressler still calls himself cantor at Magdeburg in 1580. He was a church composer of great merit, a long list of whose sacred and secular compositions appears in Q.-L. Seventeen of his motets were republished by Eitner. E. v. d. s.

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See also Beethoven (vars. for pf.).

**DRESZER, Anastazy Wilhelm** (b. Kalisz, 28 Apr. 1845; d. Halle o/S., 2 June 1907).

Polish pianist and composer. He studied under Döring, Früh and Krebs at the Dresden Conservatory. For a time he worked at Leipzig and Paris. In 1868 he moved to Halle, where he founded a music school that year, of which he was director until his death. He wrote two symphonies, a string Quartet, sonatas and pieces for pianoforte, and an opera 'Valmoda' (?). C. R. H.

**DRETZEL, Cornelius Heinrich** (b. Nuremberg, 1698; d. Nuremberg, 7 May 1773).

German organist and composer. According to Schubart (who calls him Drexel) he was a pupil of J. S. Bach. He was organist at various Nuremberg churches (Frauenkirche, St. Aegidius, St. Lorenz and from 1764 until his death at St. Sebald) and published in 1731 a collection of hymns, 'Des Evangelischen Sions Musikalische Harmonie, oder Evangelische Choral-Buch', with an historical introduction (a copy in B.M.). Gerber also mentions 'Harmonische Ergötzung, bestehend in einem Concert auf dem Klaviere' (Nuremberg, n.d.). A. L.

**DREULETTE, Edmond.** See CABEL.

**DREW, Mr. & Mrs. Dennis.** See ARUNDELL.

**DREXEL, Johann Evangelist** (b. ?; d. Augsburg, 1801).

German organist and composer. He was chapel master at Augsburg Cathedral. Eitner quotes at length an account of one Drexel who is called by Schubart, in his 'Ideen zu einer Ästhetik der Tonkunst' (1806, p. 207), one of the best Nuremberg organists and a pupil of J. S. Bach, identifying him as J. E. Drexel; but it is quite obvious that Schubart refers to the Nuremberg organist Cornelius Heinrich Dretzel.

Drexel wrote several *Singspiele* for the pupils of the Augsburg Jesuit school of St. Salvator, such as 'Pythias und Damon' (1781), 'Die kleinen Waghälse' and 'Cyrillus der Kappa-doziere' (both 1785), 'Joseph der Unterkönig

in Agypten' (1786), etc. (librettos in Library of Congress, Washington). Masses and other church music by Drexel are preserved in Vienna, Munich, Ratisbon and Einsiedeln.

A. L.

**DREXEL MANUSCRIPTS.** See VIRGINAL MUSIC.

**DREYER, Giovanni** (b. Florence, c. 1700; d. Florence, ?).

Italian singer and composer of German parentage. He made his début as a contralto singer, as far as is known, at Venice in 1725; during the following years he was a prominent member of the Italian opera company at Breslau, was at Dresden about 1730 and in Russia from Aug. 1731 to 1734. Nothing further is known about his activities until 1770, when Burney met him at Florence; he was then *maestro di cappella* at the church of the Annunziata, and the English traveller "had a long conversation with him and found him very intelligent and obliging". He heard a motet of his composition sung at the church. From Dreyer's Breslau period dates an oratorio, 'Christo nell' orto', and an intermezzo, 'Vespetta e Velasco' (1728), and he contributed arias to several pasticcios such as 'Ariodante' and 'Merope' (Breslau, 1727-1728). A. L.

**DREYER, Johann Melchior** (b. ?; d. ?).

German composer. In 1792 he was organist and musical director in the small Suabian town of Ellwangen. According to Gerber, 3 'Salve Regina' (for soprano and instruments) of his appeared at Speyer in 1784. His Op. 1, 3 sonatas for pianoforte and violin, was published at Mannheim, while most of his later works, comprising misereres, masses, litanies and hymns, bear the imprint of Lotter of Augsburg. The oboe Sonata in the Paris Bibliothèque Nationale, listed by Eitner among his works, is by one Domenico Maria Dreyer.

A. L.

**DREYSCHOCK, Alexander** (b. Žak, Bohemia, 15 Oct. 1818; d. Venice, 1 Apr. 1869).

Bohemian pianist and composer. In early youth he was a pupil of Tomašek in Prague. He began his travels in 1838 and continued them with little interruption for twenty years. Up to 1848, from which year the golden time for itinerant virtuosi began to decline, Drey-schock gathered applause, reputation, decorations and money in plenty, from one end of Europe to the other. In 1862 he was called to the professorship of the pianoforte at the Conservatory of St. Petersburg and was at the same time chosen director of the imperial school for theatrical music, and appointed court pianist. Unable to endure the Russian climate, he was sent to Italy in 1868, and died at Venice. His body was buried in Prague in accordance with the desires of his family.

Dreyschöck's publications consist chiefly of drawing-room music. A Sonata, a Rondo with orchestra, a string Quartet and an Overture for orchestra had no lasting success. But he had great executive powers. J. B. Cramer, who in his old days heard him in Paris, exclaimed: "The man has no left hand! here are two *right* hands!" Dreyschöck played his own pieces principally, though his repertory included many classical works, which he gave with faultless precision, but in a manner cold and essentially prosaic.

E. D.

**DREYSCHÖCK, Raimund** (b. Žak, 30 Aug. 1824; d. Leipzig, 6 Feb. 1869).

Bohemian violinist, brother of the preceding. He was professor of violin at the Conservatory at Leipzig and leader of the Gewandhaus orchestra.

R. N.

**DRIEBERG, Friedrich von** (b. Charlottenburg, 10 Dec. 1780; d. Charlottenburg, 21 May 1856).

German scholar and composer. He entered the army in 1794, but left it in 1804 and went to Paris, where he studied music and composition under Cherubini and Spontini. He was in Vienna in 1810, but returned after the death of his father to attend to his estate near Neu Ruppin. In 1812 he produced his opera 'Don Tacagno' in Berlin, which met with success and was followed by others, of which 'Der Sanger und der Schneider' (Berlin, Court Opera, 23 Nov. 1814) was performed for a long time. From 1816 he occupied himself chiefly with the music of the ancient Greeks, about which he wrote a number of books, including the following:

'Die musikalischen Wissenschaften der Griechen' (1820)

'Die pneumatischen Erfindungen der Griechen' (1821).

'Die griechische Musik auf ihre Grundgesetze zurückgeführt' (1841)

His findings have long been superseded and although he was both learned and clever, he lacked the power of concentration and thoroughness to ensure full success for works of this nature. He also wrote a book on the art of composition, published in 1858.

E. v. d. s.

**DRIGO, Riccardo** (b. Padua, 30 June 1846; d. Padua, 1 Oct. 1930).

Italian conductor and composer. He officiated for many years as orchestral conductor at the St. Petersburg Opera. He composed a number of operatic works of insufficient importance to have earned mention even in Russian sources of reference, and two ballets: 'Millions d'Arlequin' and 'The Talisman'. The former achieved widespread fame, largely by virtue of a popular number entitled 'Serenade' which eventually appeared in every conceivable kind of arrangement. This ballet was inspired by Ivan Vsevolozhsky, the director of the imperial theatres in the early 1880s. During a visit to Paris he had been

deeply impressed by the picturesqueness of a Harlequinade he had witnessed at a theatre, and he resolved to create a similar choreographic essay with Drigo's musical co-operation. It was the same official who later conceived a desire to improve the quality of ballet music, which hitherto had been furnished by musicians of Drigo's calibre, by commissioning scores by composers of rank. One of these was Tchaikovsky's 'Nutcracker', produced in Dec. 1892 under the conductorship of the now "relegated" Drigo himself. The action of 'The Talisman' takes place in India and centres on a goddess who is translated into a human environment.

M. M. N.

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**DRINKER, Henry S. (Sandwith)** (b. Philadelphia, 15 Sept. 1880).

American lawyer and musical scholar. Although his profession is the law, he belongs to the most interesting and picturesque personalities in American musical life. He holds the view that the contribution of amateurs is as important to sound musical conditions as that of professional artists. He is the founder of the "Accademia dei dilettanti" at Philadelphia, a group of several hundred amateur singers and players who meet regularly in his house to study, under his direction, cantatas and oratorios by Bach, and works by Mozart, Beethoven, Brahms and modern composers. His plans were at first jeopardized by the lack of good English translations of foreign texts and by the difficulty of obtaining the necessary printed music. In order to cope with these problems he started to translate systematically the major works of vocal music and to have them printed at his own expense. As a result outstanding translations of the collected vocal works (including songs) by Bach, Brahms, Schumann, Wolf, Medtner and others were made available. For many years he has been working on a translation of all Schubert's songs. The use of these translations is by no means confined to the circle of musicians meeting in Drinker's own house. Any choral group within the U.S.A. may borrow his editions against a nominal fee through the H. S. Drinker Library, which is conveniently housed in the Westminster Choir School of Princeton, N.J. Drinker was awarded the degree of Mus.D. by the University of Pennsylvania in 1942 and that of Litt.D. by Oberlin College in 1944. His studies include 'Bach's Use of Slurs in Recitativo Secco' and 'The Chamber Music of Johannes Brahms'.

K. G.

See also Philadelphia.

**DRINKER, Sophie H. (Hutchinson)** (b. Philadelphia, 24 Aug. 1888).

American amateur musician, wife of the

preceding. She has devoted many years to the problem of women's contribution to music. The result of her studies is laid down in a richly documented volume, 'Music and Women', which supplies a wealth of hitherto inaccessible information covering not only the musical side of the matter, but also its anthropological and sociological aspects. Like her husband, Mrs. Drinker combines research with the practical performance of music. She was for fifteen years the president of the Montgomery Singers, a group of some 50 women meeting at her house, and she always insisted on having a woman conductor and on performing only music originally written for women's voices. She is considered an expert on this branch of composition. In 1949 Sophie Drinker was awarded the degree of Mus.D. by Smith College, Northampton, Mass.

**Drinkwater, John.** See Boughton ('Festival Choruses'). Filippi (A., 'Robert E Lee', incid. m). Head (2 songs) Ireland (J., part-song). Jacobson (song) Kennedy (Daisy, wife).

**DRIVING.** A 17th-century English term for syncope.

**DRONE (1).** A name given to the three lower pipes of the bagpipe, which each emit only a single note. They are distinguished from the chanter, which has the power of producing a melodious succession of notes.

The term has hence been transferred to a continuous or pedal bass in a composition.

W. H. S.

See also Bagpipe. Chanter

**DRONE (2).** A bowed monochord known as the "drone" or "bladder and string" was in use in England by wandering minstrels until the early 19th century and, as the *Bumbass* or *Basse de Flandres*, is still to be found on the Continent. It was employed as a rhythmic accompaniment to song and dance, but claims no descent from the true Musical Bow. A coarse gut string was attached at both ends to a long pole or stick and stretched over a bladder, a can or a wooden box, which served as a bridge and resonator. It was played with a short horsehair bow plentifully rosined. Jewett ('Ballads and Songs of Derbyshire') gives an illustration of "Singing Sam" (1760) using this instrument.

F. W. G.

See also Humstrum. Musical Bow.

**Drossinis, George.** See Petridis ('Zefyra', opera).

**Droste-Hülshoff, Annette von.** See Cornelius (3 songs) Segl (part-songs & songs)

**DROUET, Louis (François Philippe) (b.** Amstredam, 1792; *d.* Berne, 30 Sept. 1873).

Dutch flautist, teacher, conductor and composer of French descent. At seven years of age he played at the Paris Conservatoire and Opéra. From 1807 to 1810 he was teacher to King Louis of Holland. He claimed at that time to have put 'Partant pour la Syrie' into shape for Queen Hortense. His serious study of the flute began in 1807, after an extraordinary success he achieved at a concert of

Rode's in Amsterdam. In 1811 he was appointed solo flute to Napoleon I, a post he retained after the Restoration. He settled in London and established a flute factory which existed from 1815 to 1819. He appeared at the Philharmonic, 25 Mar. 1816, and this was probably the beginning of a lengthened tour, during which he resided for some time at Naples and The Hague. He played again at the Philharmonic, 17 May 1830. From 1836 to 1854 he was *Hofkapellmeister* at Coburg, after which he visited America. After his return he lived at Gotha and Frankfurt o/M. As a flautist Drouet was eminent, not remarkable for tone, but extraordinarily skilled in rapid passages and in double-tonguing. He left some 150 works of all kinds, admirably written for the flute and greatly esteemed by players, but of little account as music.

G.

See also Hortense, Queen (amanuensis for). National Anthems (France).

**Drouot, P.** See Capdevielle (song).

**DROZDOWSKI, Jan** (also known as **Jan Jordan**) (*b.* Cracow, 1857; *d.* Cracow, 21 Jan. 1918).

Polish pianist and writer on music. He began his musical studies at Cracow under Płachecki. Shortly afterwards he moved to Vienna where at the Conservatory he studied with Dachs, Epstein and Bruckner. He returned to Poland in 1889 and was appointed professor of pianoforte at the Cracow Conservatory, where he remained until his death.

He published several books and exercises for the pianoforte, including

'Preparatory Exercises for Pianoforte Playing' (1886).  
'Systematic School of Pianoforte Technique' (in Polish 1887, 2nd ed. in German in 1889, publ. at Munich under the pseudonym of Jan Jordan).

He also produced a popular 'History of Music' (1903, 2nd ed. 1913).

C. R. H.

**DRUM.** A percussion instrument made in many varieties, all but one of indefinite pitch. The most important species in orchestral use are dealt with below in the following order.

(A) Kettledrums; (B) Bass Drum; (C) Side Drum; (D) Tenor Drum; (E) Tambourine; (F) Tomtom.<sup>1</sup>

(A) **Kettledrums** (Fr. *tambales*; Ger. *Pauken*; Ital. *timpani*<sup>2</sup>). The kettledrums are the most important, not only of all the drums but of all the percussion instruments used in the orchestra. One of the reasons for this is that they are capable of producing notes of

<sup>1</sup> For the tabor see PIPE AND TABOR.

<sup>2</sup> Owing to the excessive use of the word *timpani* in English and certain faulty variants thereof in reference to the kettledrums some explanation is required. *Timpani* is the correct Italian name for kettledrums, the singular is *timpano*. The word *sympani* is incorrect as an Italian term, there being no letter Y in the Italian alphabet, but it is explained, if not excused, by a misguided derivation from the Latin *sympanum* (plur. *sympana*), itself rooted in the Greek *τύμπανον*. It may be noted that in the Italian word the accent is on the first syllable and not, as is sometimes heard in England, on the second.

definite pitch. They are tuned exactly, each to a given note, according to the composer's directions in the score, and these notes may be altered, as required during the performance of a work, by tightening or slackening the skin or "head" by means of screws or some other device.

At least a pair of kettledrums is needed, but a set of three is now the normal minimum for a full orchestra, while at times it is necessary for a player to provide himself with even more when a composer requires four or more different notes in rapid succession. Each drum is of a different size, the smallest being given the highest notes and the largest the lowest. The use of four drums enables the player to choose the most suitably sized drum for any particular note. Drums not actually in use should be damped by placing a cloth or a spare sheet of music on the centre of the drum-head to prevent the possibility of audible vibration in sympathy with other instruments (*e.g.* horns, trombones or double basses).

A kettledrum consists of a large bowl-shaped resonating chamber or "shell", usually of copper, with a drum-head of specially prepared calf skin covering the open top of the shell and a means of tightening or slackening the drum-head. Brass has been used for the shell, though rarely, while recently a light metal of the aluminium kind has been tried in order to facilitate transportation. The shape of the shell varies in different countries. French drums are often almost hemispherical, as are many of the American types. English drums have much deeper shells, and Italian drums may be deeper still. German drums have about the same depth as the English but differ somewhat in shape. Some players consider that the deeper the shell the more resonant the tone, but there is no doubt that some shallow drums give an extremely clean note.

Kettledrums are divided into two distinct types: hand-tuned drums and machine drums (those which have some mechanical arrangement for tuning). On all kettledrums the drum-head is fitted by being first damped with water and then tucked round a wood or metal hoop (the "flesh-hoop") by a procedure known as "lapping". In the hand-tuned drums the flesh-hoop is of wood and fits the top of the shell with no greater clearance than is necessary to allow the head to move when tuned. In machine drums the flesh-hoop is of metal and fits the shell with a greater clearance, and the drum is then said to have a "floating head". The whole, having been placed in position on the shell, is allowed to become thoroughly dry before the drum is used. A metal hoop called the "counter-hoop" is then placed above the flesh-hoop and the whole drawn down to tighten the head.

Hand-tuned drums have a number of equidistant handles which pass through rings on the counter-hoop and engage in brackets on the shell by means of threaded screws. The drum is tightened and loosened by these handles, and one of the most important points in the use of kettledrums is to take care that the drum-head retains equal tension all round. Hand-tuned drums are supported either on a loose tripod stand or on three iron legs which pass through sockets at the base of the shell and can be retracted inside the drum when not in use. Legs are to be preferred to the tripod stand since the height of the drums can be adjusted to suit the player.

The object of machine drums is to allow the player greater ease and speed in altering his notes. Varieties include: the European pedal drums; those tuned by a single large handle, mostly of German make; rotary drums, particularly popular in Italy, in which the entire drum is rotated on its stand; and the American types, which are either pedal or rotary. The German machine drums all have rather heavy outside frames, in which the drum is supported, with the pedal conveniently placed for the player's feet and with long rods connecting the counter-hoop with the pedal. The mechanism of the "one-handle" type is similar except that instead of a pedal a connection leads upwards again to a large handle convenient to the player's hand. Rotary drums are turned by the player on their rather heavy outside frames and should have some means of locking in position once they are tuned. The American types are of lighter build than the types mentioned above, and in the pedal drum there is no outside supporting frame as a rule (though some of the latest have a light one), but there are six light internal rods which connect with the central pillar-stand and thence to the pedal. The light construction of these drums is of great value in transport, and the whole pedal and support can be detached from the drum itself by, usually, one simple adjustment. The American rotary types similarly have internal mechanism.

The opinion has been prevalent from time to time that mechanical methods of tuning tend to spoil the tone of a kettledrum, but they are in general use outside England and the most up-to-date models, whether German or American, come very near the ideal. In England the hand-tuned drum still holds pride of place and among the leading players is preferred to any form of machine drum, but it is essential to have machine drums of one kind or another for some of the parts written nowadays unless such parts are to be re-arranged for two or more players with several hand-tuned drums each. On the other hand, a pair of machine drums cannot

be expected to give of their best when they are tuned to extreme notes to cover the full range, for any drum of a certain size can give only certain notes with full tone.

The minimum compass either of a pair or of a set of three kettledrums of normal size is F to f. The smaller drum of a pair is usually about the same in diameter as the smallest of a set of three, so that the highest drum in each has the same compass. The larger drum of a normal pair is usually slightly smaller than the largest of a set of three. The middle drum of a set of three is midway between its fellows. Yet some composers seem ignorant of these facts and are capable of writing their three notes all very high or all very low. This point is admirably made by Percival Kirby (*see* *Bibl.*).

Beyond the octave F to f, the notes E, E $\flat$  and D are occasionally found (*e.g.* Mahler, Wagner, Liadov) as well as f $\sharp$  (Schubert's eighth Symphony and some works by Mendelssohn) and g (Glinka's 'Russlan and Ludmila' overture, Rimsky-Korsakov's 'Russian Easter Festival' overture and Elgar's 'Enigma Variations'). To obtain f $\sharp$  and g a player should provide himself with a fourth drum smaller in diameter than the smallest of the normal set of three, and with such a set he should be able to cope with all that he is normally given to play. For notes above g, *e.g.* a $\flat$  in Mussorgsky's 'Boris Godunov' (original score), b $\flat$  in Janáček's 'Sinfonietta', b in Stravinsky's 'Rite of Spring' and d $\flat$  in Rimsky-Korsakov's 'Mlada', special considerably smaller drums are required. As a curiosity may be mentioned a part in Ippolitov-Ivanov's 'Caucasian Sketches' for "piccoli timpani orientali", *i.e.* the small Turkish kettledrums, not obtainable in western orchestras.

The diameters of kettledrums, then, are roughly 22 ins., 24 ins., 26 ins. and 29 $\frac{1}{2}$  to 31 ins. The drums of a normal pair are usually about 24 $\frac{1}{2}$  ins. and 27 $\frac{1}{2}$  ins. in diameter. There are slight differences between different makes of drums.

Kettledrums are played with a pair of sticks varying in design in different countries and with different players. The ordinary English sticks have malacca cane handles of not less than 12 ins. in length, with a small horn or wood knob at the end held in the hand. The beating end consists of a hard felt core covered with soft felt. These felt covers are made of a circular piece of white piano-forte felt, and much the best method is to use a piece twice as thick as that required, split it carefully by hand and use the inner (woolly) side thus produced as the beating side on the completed stick. Various weights and thicknesses of felt head are used, and a variety of sticks are needed for different tone-qualities.

Certain drums may sound much better with a particular kind of stick. The German type of stick has a rigid cane handle, which has a distinct advantage over the whippiness, however slight, of the malacca cane. A hard wood or a cork core forms the centre of the beating end and a wool cover is drawn over it, the wool being made up like a small bag with drawn threads and fitting the core exactly. Various weights and sizes are made, and the smaller sizes, the most satisfactory, are generally favoured in England. The larger sizes, some with a ball nearly as big as a tennis ball, are far too cumbersome. American sticks usually have rigid hickory wood handles, which in themselves are much too thick, and rather too heavy felt balls, some hold that American drums all sound much better when English or the smaller German sticks are used on them.

Plain wood-headed sticks are used when a score demands wood sticks. Berlioz in his book on instrumentation describes the use of sponge-headed sticks and demands these in many of his works. The writer has seen a very old pair having whale-bone handles with wooden hand grips and sponge balls about the size of a golf ball. Coins or the fingers are sometimes prescribed by composers to produce various rattling sounds. Kettledrums are often muted by placing a cloth of the size of a small duster on each drum-head in such a way that the tone is damped but not entirely killed.

Though hand-tuned drums, unlike the pedal drums, can be played standing up, it is better that the player should be seated, preferably on an adjustable swivelling stool, for then his body is relaxed, he always strikes the head at the correct place (about a hand's breadth from the hoop) and can lower his ear down to the heads, when he tunes, without being noticed. A good kettledrum in fine condition will, when it is exactly in tune, vibrate in sympathy to the note or its fifth when it is hummed softly by the player with his mouth close over the beating-spot of the head.

**HISTORY.**—There are other and older drums than the kettledrum which give a changeable note. For instance a West African hour-glass-shaped drum with a head which is tightened at will by the player's arm pressing against the thongs where they traverse the waist of the drum; also the Indian drum with a head partially loaded by the application of a paste, so that when struck by the fingers on different parts of its surface, it gives different notes. The kettledrum is not by origin a tuneable drum, but is a derivative of the ancient earthenware pot drum. Use of a pair of kettledrums, one giving a higher note than the other, first appears in the Middle East



in early Islamic times and was adopted in Europe, for martial music in consort with trumpets and pipes, during the Crusades. The drums were of the small, thong-tightened kind still in use among various peoples of the Middle East.<sup>1</sup>

Larger kettledrums were introduced to western Europe in the 15th century, the earliest known report of them being in the train of a Hungarian envoy to France in 1457. By 1500 it was already customary for the retinue of German noblemen to include a mounted kettledrummer in support of his trumpeters. The copper or silver drums, screw-tuned and made or supplied by trumpet makers, closely resembled the cavalry drums of to-day, being smaller than the modern orchestral drums and having a loose tuning-key or a spanner with which all the screws were turned one after the other. Their German name was *Heerpauken* ("army drums") and they are mentioned by Virdung (1511) and by subsequent authorities. They reached England in the middle of the 16th century.

About the middle of the 17th century the kettledrums followed the trumpet into the orchestra both in German church music and in Italian opera. The two drums were tuned in fourths to the tonic and the dominant of the key of the piece, which, on account of the trumpets, was almost invariably either C or D, and even in the 18th century the drums generally shared the trumpet's transposition, their two notes being written c and G whatever the key. The kettledrums used by Bach and Handel were still of the small cavalry size; a pair captured at Malplaquet are still preserved at the Tower of London, whence Handel used to borrow them for some of his performances. Both composers wrote solo passages for the drums, Bach in the opening of the Christmas Oratorio and Handel in 'Semele'. Haydn also wrote solo passages for the drums, but it was Beethoven who brought them to a position of much greater importance. He uses them solo with extraordinarily fine effect at the beginning of the violin Concerto, at the end of the fifth piano-forte Concerto and in the slow movement of the fourth Symphony, the last of which may be said to contain one of his finest drum parts. The octave tuning (F and f) in the eighth and ninth Symphonies and the two-note chords in the latter must also be mentioned. They were complete novelties at the time and it is probable that with modern drums and carefully graded sticks their effect surpasses that which could have been achieved by contemporary players.

Weber was the first to use the third drum in the orchestra (in the 'Peter Schmoll' over-

ture), though Mozart had written for four in his Divertimento for flutes, trumpets and kettledrums. Meyerbeer favoured the use of four drums, and there is a solo for four in the original manuscript of 'Robert the Devil', though in the printed version one of the notes is left to the double basses. Brahms was fond of chords on kettledrums, and the drum parts of his Requiem and of the 'Song of Destiny' contain some of the finest passages ever written for the instruments. Brahms's drum parts, like Beethoven's, show very careful distinction between a roll and demisemiquavers played "open", i.e. not allowed to become a roll.

Berlioz urged that two players, each with a pair of drums, would give a composer greater scope than one player with a set of three, and he frequently employed this idea. In the 'Benvenuto Cellini' overture he demands three players each playing one note, and writes for them chords and the rolling of chords. Rolled chords for four players occur in the 'Symphonie fantastique', but his most lavish parts are in his Requiem, with ten players to eight pairs of drums, each of the first two pairs of drums having two players. There is a long excerpt from this in his 'Instrumentation', a work which should be studied by all those interested in drumming. Wagner uses two pairs, with one player to each pair, in the 'Ring' and in 'Parsifal', but it is usual to find that each player will use a set of three, in order to have available the most suitably-sized drum for every note.

The main systems of machine drum had been invented by the mid-19th century, the earliest being probably the single-handle method devised by Gerhard Cramer at Munich in 1812. Kastner (? 1840, see Bibl.) mentions many types and names Stumpf, in Holland, as the inventor of a rotary type and Boracchi, of Monza, as that of the exterior-frame pedal drums. Many of Richard Strauss's parts are written for machine drums and cannot well be played without them by a single player. Without machine drums 'Till Eulenspiegel' needs four hand-tuned drums, though five are better, and yet the part is simple compared with those in 'Salome' and 'Elektra'.

A curious effect obtainable with machine drums is the *glissando*, of which Bartók's 'Concerto for Orchestra' provides an example. English composers, until recently content with a set of three hand-tuned drums, now also write frequently for machine drums.

(B) **Bass Drum** (Fr. *grosse caisse*; Ger. *grosse Trommel*; Ital. *gran cassa* or *tamburo grande*). Thus, the largest of the drums, has an indefinite pitch. The true bass drum consists of a large cylindrical shell of wood, fitted with two drum-heads lapped onto flesh-hoops and placed over the open ends of the shell. The diameter of the heads is much greater

<sup>1</sup> For further details of these medieval kettledrums see NAKERS.



than the depth of the shell, so that the drum is normally placed upright, with the heads vertical. For orchestral use the heads should be not less than 32 ins. in diameter. There are two counter-hoops, and in the military bass drum these are usually of wood and the drum is tensioned by cross-roping tightened by leather braces. Since one long piece of rope is used, when one head has to be replaced the whole rope has to be removed before the new head can be placed on the shell, and tightening up the rope again so that the two heads become level requires great care. The orchestra, although it can use a roped bass drum with success, is really better served by a bass drum tightened by rods lying across the shell and furnished with hand-screws or with nuts turned by a loose key. This rod tension can be arranged in two ways. If each rod runs from hoop to hoop without centre support, both the heads will be drawn up together and the arrangement is called "single tension". If, however, each rod has a central support, fixed rigidly to the shell, each head will be drawn up independently, with the great advantage that it can be tensioned to give its best tone and be removed, if necessary, without disturbing the other head. In the orchestra this double-headed bass drum is supported on a folding stand which resembles the frame of a camp stool.

A single-headed type of bass drum is the "gong drum" or "gong bass drum". This usually has a greater head diameter than the double-headed bass drum, a metal counter-hoop and a very narrow shell open on one side. Too narrow to stand up by itself, it is slung on straps in a frame, like a large gong. Its tone resembles that of the double-headed bass drum and its vibrations can be damped more easily. Introduced for theatre use to save space (before the appearance of that abomination, the bass drum pedal) it was adopted towards the end of the 19th century by London orchestras and is still in use in these to-day. It seems to be peculiar to them; most of the large British provincial orchestras and orchestras in other countries use the double-headed bass drum.

In the orchestra the bass drum is struck with one large felt-headed stick of sufficient weight to extract the full tone. The stick may have a small felt knob at its handle end and may then be used to give a tolerable roll, but a roll on the bass drum is better made with a pair of sticks, and for convenience these should be rather less bulky than the ordinary single stick. The drum must be struck near the hoop, though not as near as in the case of kettledrums, the best spot being found by experiment.

Before it became customary to employ a single line in a score for the part of a percussion

instrument of indefinite pitch, the bass drum part was written on the bass stave. The cymbals part then often appears on the same stave, in which case the bass drum notes have tails downwards and the cymbals notes tails upwards (though some publishers reverse this, causing players much confusion). It is most desirable, and the rule in every good orchestra, that a separate player should play the cymbals, even with certain old operatic parts which, though labelled simply "Bass Drum", are considered by some players and conductors to be intended for bass drum and cymbals *a due*.

**HISTORY**—In the East the bass drum dates back to the Sumerians. It had various shapes: with large heads, or with narrow heads and deep shell ("barrel drum"). There are Egyptian specimens of the latter at Cairo and in Paris (Louvre). It remained a rarity in Europe until the 18th century, when imitation of the percussion of the Turkish Janissary bands grew fashionable in European military bands and, on appropriate occasions, in opera. An early experiment is Gottfried Finger's 'Concerto alla turcheſta' (MS Rostock) with *tamburo turchese* and *cembalo turchese*. Later the military-band "Turkish Music" included bass drum, cymbals, triangle, tambourine and jingling Johnny, but only the first three of these were used with the orchestra. They were so used by Gluck in 1764 and subsequently by Haydn, Mozart and Beethoven. The bass drum was then much deeper in the shell and narrower across the heads than it is now; its shell-depth and head-diameter were roughly equal (about 28 ins.) and it was therefore known as the "long drum". Hence Berlioz, when he wants a roll on it, demands that it be placed "upright" — i.e. with the heads horizontal and the rolls made with kettledrum sticks. The Dresden State Opera orchestra recently used a drum of this old pattern and in this position to meet this demand, but often a modern bass drum is rested with its heads horizontal upon two chairs for Berlioz's rolls. The remarkable bass drum part in his Requiem gives a good idea of the instrument's capabilities.

In the Turkish Music days the long drum was sometimes played with a drum-stick in the right hand and a switch of birch twigs in the left. The birch strokes and the stick strokes were then distinguished in the part by notes with tails up and tails down respectively, as may be seen in the second movement of Haydn's "Military" Symphony. Mahler used this switch under the name *Rute*, e.g. in his second Symphony.

(C) **Side Drum** (Fr. *tambour militaire* or *caisse claire*; Ger. *kleine Trommel* or *Militär-trommel*; Ital. *tamburo militare* or *tamburo piccolo*. In America it is also called "snare drum"). The side drum has a shell of wood

or metal and two drum-heads. The size varies, but a good standard size for use in all but the very largest orchestras has a head diameter of 14 to 15 ins. and a shell depth of 6 to 8 ins. The largest English orchestras favour a side drum of about 12 ins. shell depth, resembling in its dimensions the deep military side drum. The shallower drums have too snappy a tone for the symphony orchestra. Like the bass drum, the side drum may be tensioned either by ropes or by rods. In a marching band it is nearly always of the deep (12 ins.) size and rope-tensioned (though some up-to-date pipe bands have rod-tensioned drums). The shallow side drums are always rod-tensioned. The rod system allows for floating heads (described above under Kettledrums) and — most important in the side drum — separate tensioning for each head. The "batter" head is usually thicker and kept at greater tension than the bottom or "snare" head. Against the latter rest the snares, which are the cause of the hard, dry and rattling quality of tone by which the side drum is distinguished from all other drums. The snares consist of a group of eight to ten cords of gut (or special silk) wound with fine wire. They can be adjusted from the side of the drum and can be lifted clear of the snare head without altering their tension. This last is done when the side drum is required to be muffled or muted, or to give a tomtom effect.

For marching all side drums are slung on a strap passing over the right shoulder; in the orchestra they rest on an adjustable floor stand, the player normally standing.

A pair of sticks are used. They are of wood without any form of felt attached and they vary both in weight and in taper with different players and with drums of different sizes, but they must be of sufficient weight to bring out the full tone of the drum used. The technique of the side drum is very intricate and difficult to acquire. The whole method is really founded on the roll. This is made up by two strokes of even weight with one hand and then with the other alternately, and in learning to roll a player is taught to start these beats very slowly, gradually to increase the speed until the roll is achieved and finally, as a rule, to slow up the beating until it becomes slow again. To hear and watch an efficient player doing this is most fascinating. There are also a number of "beatings", peculiar to the side drum, all founded on the beating of the roll, being in themselves really very short rolls. They are termed "open" or "closed" beating according to whether the slow or the fast method of beating the roll is used in them. There are also much-used ornamental beatings known as flams (♩ or ♩), drags (♩♩, ♩♩, etc.) and parradiddles (ways of beating rhythmic figures). The single stroke or iso-

lated tap is little used and is often held to be the side drum's least effective sound, yet it has been used effectively by some composers to accentuate a loud staccato chord.

**HISTORY.**—The earliest known true side drum is the medieval tabor, which is clearly depicted in early 14th-century miniatures as a very small rope-tensioned side drum with snares, beaten either with two sticks or, by players of the pipe and tabor, with one. The big military side drum became popular during the 16th century, used chiefly with the fife in the manner then said to have been introduced by Swiss soldiery. It was generally considerably larger than the modern military side drum (which is of 18th-century size). The drum and its beatings are described by Arbeau ('Orchésographie', Langres, 1589), who mentions its two-cord snare stretched across the bottom head. It was occasionally brought into the orchestra by 18th-century composers for martial effect. In certain movements of the 'Fireworks Music' Handel writes "with the side drums", and Gluck uses it in 'Iphigénie en Tauride'. Its employment by Rossini, Auber and other early 19th-century composers is well known. A rod-tensioned side drum is illustrated by Kastner ('Manuel général de musique militaire', Paris, 1848). Berlioz emphasizes that several side drums played together are preferable to one, and he demands them in his funeral march for the last scene of 'Hamlet'. Similarly Sir Henry Wood used to make all his extra percussion players (usually three) play side drums together in his arrangement of the Purcell (or Clarke) 'Trumpet Voluntary'. Elgar and Rimsky-Korsakov should be noticed for their real understanding of the side drum. Among special effects, Walton requires it to be played with kettledrum sticks in 'Façade', and Lambert with the wire brushes of the dance band in 'The Rio Grande', a work which employs fifteen percussion instruments in charge of five players.

(D) **Tenor Drum** (Fr. *casse roulante*, *casse sourde*; Ger. *Ruhrtrommel*, *Rolltrommel*, *Wirbeltrommel*; Ital. *tamburo rullante*). This is a large drum somewhat similar to the deep side drum but without snares. Its shell is about as deep as that of the deep side drum, but its heads are wider, being 17 to 18 ins. in diameter. When correctly proportioned it has a peculiar dull sound, quite unlike that of any other drum, it might be described as that of a very small bass drum but with little resonance, since its heads are well tensioned. The instrument originated in military circles, and there its main use still lies, for it is included in the "Drums" or "Corps of Drums", i.e. the band of drums, fifes and bugles (as opposed to the full military band, in which the tenor drum is not used). Here

it usually has rope tension to match the side drums it accompanies, but for the orchestra it is better made with rod tensioning. In a "Corps of Drums" it is invariably played with felt-headed sticks midway in weight between those of kettledrums and that of a bass drum. In the orchestra it is usually played with side drum sticks, requiring fairly heavy ones, and then gives a mournful, hollow tone. Side drum technique is used, but seldom with intricate rhythms.

In the orchestra it is not common. Wagner uses it in 'Rienzi', 'The Ring' and 'Parsifal', Elgar in the third 'Pomp and Circumstance' March; Bax in several works; and Richard Strauss in 'Ein Heldenleben'. For many years it has been the custom in London to use a tenor drum for the loud solo roll near the end of Strauss's 'Till Eulenspiegel' for *kleine Trommel* directed to be *dumphy*—i.e. for side drum with its snares out of use. This was Sir Henry Wood's custom especially, and undoubtedly the tenor drum gives out more tone than a side drum with its snares silenced. Yet it is said in Berlin that the latter is what Strauss himself always desired. The tenor drum is also frequently employed instead of the side drum in Stanford's song 'Drake's Drum' ('Songs of the Sea'), where the side drum is directed to be loosened or tuned low. No player can afford thus to throw his side drum out of its careful adjustment for a single piece in the programme, and the sound of the tenor drum probably approaches that of the heavy Elizabethan military drum much more closely.

(E) **Tambourine** (Fr. *tambour de Basque*; Ger *Baskische Trommel*, *Handtrommel*, *Schellentrommel*, *Tambourin*; Ital. *tamburino*, *tambourin*, *tamburo basco*; the Fr. *tambourin* denotes the tabor, and the word is occasionally used with this meaning in the other languages, causing some confusion<sup>1</sup>). The tambourine is a drum having a single head stretched over a hoop of wood. Round the side of the hoop, in holes cut out of the wood, are inserted a series of metal jingles about 2 ins. in diameter and resembling small cymbals, and it is these which, when the instrument is struck or shaken, produce its characteristic quality of sound. The diameter of the head, which should be of tough skin (sheep or goat), is usually 10 or 12 ins. The head is fixed directly to the hoop, which is about 3 ins. deep, by means of large-headed nails. Formerly there was also used a type of tambourine with thumb-screwed rods for tightening the head, but these proved too heavy and too tiring to the player's wrist. If a really coarse head is selected, well wetted and nailed on

while wet and the whole instrument well tensioned when the head is dry, a good tambourine will retain its tension satisfactorily unless kept in a very damp atmosphere.

The method of playing varies for different effects demanded by composers. (1) It may be struck with the closed knuckles, when both head and jingles sound. (2) It may be shaken, when only the jingles sound. (3) The finger, or, better, the thumb may be moistened with the tongue and rubbed round the head near its edge. This cannot produce a long roll because the thumb cannot travel farther than about two-thirds of the circumference of the head. (4) It can be laid on the knee, lightly held in place with the underside of the wrists and struck upon the head by the extended fingers of both hands; or, alternatively, held head-downwards on the knee and struck by the fingers on the edge of the hoop. Little sound beyond that of the jingles results from these "knee" methods, but they are useful in complicated rhythms which are too quick to be played with one hand only.

**HISTORY**—The tambourine in the form known to-day dates back to the medieval Arabs, but a kindred instrument, a double-headed tambourine without jingles, was used by the Assyrians and the Egyptians, and was the *tympanon* of the Greeks and probably also the *toph* (transl. timbrel in the Bible) of the Hebrews. Among the Arabs this double-headed tambourine was, and is, generally square-headed, with interior snares stretched against the inner surface of the heads.

The single-headed Arab tambourine often, though not always, has a snare, and similarly jingles. It was adopted in Europe during the crusades and called timbrel (Fr. *timbre*). The timbrel usually had both snare and jingles and was beaten in the oriental manner with the fingers. After the middle ages its use declined in Europe (during the 16th century it was chiefly used in allegorical and exotic spectacles) and it was virtually re-introduced from the East in the 18th century in the military band "Turkish Music" (see (B) *above*). In this it was played by Negroes and, as today, it had no snare. An early example of its orchestral use is Weber's music to 'Preciosa' (1820). Berlioz made full use of it and often requires two to be played together.

(F) **Tomtom**. A kind of drum introduced into jazz music in the 1920s in imitation of African native drums, and one or two tomtoms are now a standard component of a dance or variety drummer's kit. It has a single head lapped onto a flesh-hoop and secured to a wooden shell by rod-tensioning. Its head-diameter and shell-depth are approximately equal and vary in different instruments from 12 to 16 ins. There are no snares. The tomtom is supported on a stand

<sup>1</sup> Timbrel would be the ideal English word, but unfortunately the Franco-English hybrid "tambourine" is firmly established.

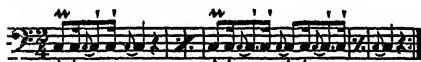
and struck by side-drum sticks or felt-headed sticks as required. The note of a tomtom lies on the borderline between definite and indefinite pitch. It is not tuned to a definite note, but two tomtoms of different sizes are commonly used, the smaller giving a higher sound than the larger. The tomtom is also made with two heads, each with its own rod-tensioning, and by tightening one more than the other something of the effect of two different tomtoms can be obtained with convenient saving of space.

K. S. R.

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**DRUM CALLS.** Before bugle calls were used in armies the side drum sounded the requisite calls and signals. Later these were accompanied by fife calls. The former, which were practised in the British army as late as the 19th century, were doubtless hoary with antiquity, although the oldest British notation only dates from c. 1760. France possesses drum calls a century earlier, and so does Italy. For the sake of appropriateness, here is the British "Drummers' Call":



Drums were used in Britain until the 1890s, the last official version being 'Drum and Flute [= Fife] Duty', issued on 1 Oct. 1887.<sup>1</sup>

H. G. F.

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 See also Fife Calls. Military Calls.

**DRUM-MAJOR.** A non-commissioned officer in the army, or an individual in civil life, who directs drummers (fifers and buglers). In spite of the general belief that the military office is no older than the reign of Charles II (Stainer & Barrett, Dict. Mus. s.v.) it is mentioned, and its duties are defined, as early as 1590 (cf. Oxford Dict. s.v., which says 1598). Thomas Digges, in his 'Arithmetical Warlike Treatise' (1590), says that "there ought to be a Dromme Maior of every regiment" who should be a man "of great

perfection in his science". That the author had originally called this officer the "chief drummer" in the first edition (1579) of his book, which he changed to "drum major" in the later issue (1590), is some slight indication of the date of the office in Britain. Robert Barret ('The Theorike and Practice of Modern Warres', 1598) is equally insistent on the importance of the office. It was certainly commonly adopted on the Continent, where we see the *tamburo generale* in Ferretti ('Della osservanza militare', 1568), the "generall drum" in Vega ('De re militari', 1582), the "drummer major" in Monro ('Monro His Expedition', 1637) and the "colonel-drumm" of the French in Turner ('Pallas armata', 1683). Strange to say, it was Turner who expressed the opinion that although the drum-major was "necessary enough in all Regiments of Foot" there was no place for him "here at home". The statement cannot be strictly correct, seeing that a dozen military writers of the 17th century describe the functions of the drum-major. Gerat Barry ('Militarie Discipline', 1634) says that the "Drom mayor" was responsible for the provision of "dromes and phifes". Robert Ward ('Animadversions of Warre', 1639) has a lengthy chapter on "the Duty and Office of . . . the Drum Major of the Regiment". Richard Elton ('The Compleat Body of the Art Military', 1659) says that as well as being proficient in the drummer's art, the drum-major "must likewise be well skill'd in several languages and tongues". Venn ('Military and Maritime Discipline', 1672) considers him indispensable. Yet Grose holds the view that the office was not universally admitted into the English service until about the latter end of the reign of Charles I, although he thinks it possible that some regiments that had served abroad may have adopted the drum-major. This latter may be true enough since Hepburn's Regiment (= The Royal Scots) had a drum-major in 1637, as they did when they entered the British service in 1666. France, in which this regiment had served, was proud of the *tambour-major* as we know from the Sieur de Praussac ('The Art of Warre', 1639), 'The Art of War at Present Practised in France' (1678), A. Manesson Mallet ('Les Travaux de Mars', 1696), and the Sieur de Briquet ('Code militaire . . . des roys de France' (1728), where the *tambour-major* was on the regimental staff. This was his position in the British Foot Guards from 1650, and in July 1655, when the Lord Protector agreed on field and garrison forces for Scotland, a drum-major was similarly recognized in each of the thirteen infantry regiments. In July 1657, however, the office was wholly abolished. It was not restored until Jan. 1680, and then only to the Foot

<sup>1</sup> But cf. 'Manual for the Corps of Drums of the 22nd (Cheshire) Regiment' (c. 1921) and 'Drums and Drummers' by G. R. Howe (privately printed, London, 1932).

Guards. Yet in spite of this, and notwithstanding the testimony of Turner (writing in 1670-71), there is every reason to suppose that infantry regiments still continued to use the drum-major unofficially (see under 1678, 'Commons Journal', IX, 487).

Before the establishment of a standing army in the mid-17th century, the drum-major held a rank somewhat analogous to that of a present first-class warrant officer, *i.e.* a position between the commissioned and non-commissioned ranks. In 'The Souldiers Grammar' (1639) he is superior to the sergeant, and in 'The Art of Warre' (1639) of the *Sieur de Praissac* we are told that "the drum-major must be lodged near the sergeant-major [=major] or in his own lodging". He was generally the most lavishly dressed man in the regiment, as the clothing regulations and accounts reveal, and one should read the delicious although anonymous satire on this in Grose's 'Advice to the Officers' (1782), where he calls him "the Paris if not the Adonis of the regiment". His "staff" has ever been considered part of his insignia, and one of the oldest examples of this mark of office is that of the Honorable Artillery Company of London, dated 1671, still preserved. Some regiments treasure staves that have been captured from the enemy as trophies. The *Sieur de Praissac* allows that the drum-major may "with his staff correct the drum[mer]s which fail in their duty". The familiar display with this staff was officially recognized, and Charles James says in his 'Military Companion' (1805) that the drum-major was required to turn it "with an easy air one round, so as to keep time, and plant it at every fourth pace". If this rotating and twirling of the staff was merely a part of the "pompe" of war, the precise angle at which this emblem of office was held was certainly the "circumstance", because by this means were conveyed no fewer than seventeen commands, without a solitary word being spoken. In France, from the time of Manesson Mallet (1696), the *tambour-major*, who used his *canne* for a similar purpose, abandoned it in time of war for a side drum. In the British service the same expediency found recognition, and we read, in an indent for arms and accoutrements in 1684, of a request for "one drum for the drum-major". As late as 1777 the 'Rudiments of War', which says that every regiment has a drum-major, also explains that "he is always that person who beats the best drum", but the writer should have added by way of complement, "in time of war".

During the whole of the 18th century only the Foot Guards and the Royal Artillery were officially allowed a drum-major, although most, if not all, infantry regiments had one;

but, as Grose says, being unofficial, he had no pay from the government. He did, however, "receive some addition by stoppage from the pay of the young drummers, and contributions of the captains". Notwithstanding this, both the numerous general orders and the discipline of war gave the drum-major full recognition, as may be seen from Humphrey Bland's 'Treatise of Military Discipline' (1727) to Thomas Simes's 'Military Guide' (1781). However, by 1809 the commander-in-chief thought that the petty system of stoppages to finance the drum-major was improper, and the following year a drum-major, with the rank of sergeant, was allowed to infantry regiments. In the Foot Guards he was taken off the staff of the regiment, one being allowed for each battalion. In 1881 the War Office looked askance at so high-sounding a title as "drum-major", as it seemed rather to convey the idea of a rank much higher than that of a non-commissioned officer. The result was that he was termed "sergeant-drummer", but in 1928 a royal command restored the time-honoured original name. H. G. F.

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**DRUM-MAJOR GENERAL.** Originally he was the drum-major of the royal household who supplied drummers, fifers and other musicians for military service, but later was seconded to the army as drum-major general, when the position was carried over to the Army Estimates. Grose says ('Military Antiquities', 1801) that "there was in the king's household an officer stiled, drum-major general of England, without whose licence no one could, except the king's troops, formerly beat a drum". Up to the year 1700 there does not appear to be any authority giving jurisdiction of this sort to the drum-major general. Before that year the right to demand a licence to play a trumpet, drum or fife was solely the privilege of the sergeant-trumpeter of the royal household. If there was a restricted authority of this sort in favour of the drum-major general, it must have been after 1700. What did exist, although it is not mentioned by Grose, was his right or duty to impress drummers and others for the services. This was also the duty of the sergeant-trumpeter of the royal household, and the latter may have delegated this duty partly to the drum-major

general, just as the latter delegated his duty to deputies. That this supply of drummers and others, by impressment or otherwise, for the services carried a fee is clear from a payment made in Oct. 1676, on the occasion of troops being raised for service in Virginia, where we read: "Drummers impressed by Drum-Major-General John Mawgridge for the occasion — 15". Three years later we read, under the date 10 Apr. 1679, of an order to pay the same individual £5:12.0 for "impressing and furnishing 16 drummers for the eight companies added to the Coldstream Guards in 1678".

From these entries it is clear that the office of drum-major general was in existence in 1676 at the latest, and that it was held by the drum-major of the royal household. *Per contra*, Major Charles Foulkes is of opinion ('Journal of the Society for Army Historical Research', 1838) that the document (P.R.O., W.O. 30/88) dated 1690 is the earliest mention of the office, and he even questions whether the drum-major general had any official standing before 1702 (P.R.O., W.O. 44/168). These statements are clearly wrong. That something approaching this office in the army was in existence even earlier than 1676 is suggested in 'The Souldiers Grammar' (London, 1639), where we read that "the Drum Major of the Army hath the first range, then the Drum Majors of the Regiments successively, according to the antiquities of the Colonells". Indeed the drum-major of the royal household, with his drummers and fifer, were doing duty with the first Foot Guards (= Grenadier Guards), and in this connection there appears to have been a slight delinquency. On the 8 Aug. 1689 we read this instruction: "His Majesty's drum-major to order that the [three] drums and fife do attend his Majesty's First regiment of Foot Guards . . . as they did heretofore". This, in itself, shows a rather close connection between the drum-major of the royal household and the services, which is on all fours with the trumpeters of the royal household being seconded as trumpeters to His Majesty's Horse Guards (= Life Guards). Until 1716 the foot guards were allowed royal livery-garb for four drummers (including the drum-major), and to-day the drum-major still wears it on special occasions, a relic from the old drum-major of the royal household.

The real proof for the official recognition of the drum-major general is to be seen in his warrant of 21 Sept. 1689, "to swear John Mawgridge, esquire [drum-major of the royal household], in the place and quality of drum-major general of all his Majesty's forces". On 21 May 1690 he petitioned the authorities that his fees for supplying drummers for the service be paid. He pointed out that he had secured 144 drummers for six of the royal

regiments, and had certificates from colonels and field offices to verify this. Therefore he prayed that his fees, amounting to £43:4:0, i.e. 6s. per drummer, be allowed to him. It is to be hoped that his claim was settled, since his fee as king's drum-major was only £30 a year, which was £10 less than the annual cost of his livery-garb. In 1694 we have his warrant authorizing him "to presse or cause to be impressed from time to time such numbers of Drums, Fifes, and Hoboyes [i.e. the players of such] as shall be necessary for His Majesty's Service either by sea or land". It was not a pleasant duty, and he was allowed to appoint deputies for the work. Another warrant for the office exists for 1702. Another, dated 8 Sept. 1719, appoints John Clothier as drum-major general. He had been a drummer in ordinary under Mawgridge, jun., since 1699 and appears to have been the son of Devereux Clothier, an old drummer in ordinary of the royal household (fl. 1662-99). In a manuscript entitled 'Establishment: H.M. Guards, Garrisons, & Land Forces', dated 25 Dec. 1735 (P.R.O.) there is allowed a drum-major general at 1s. 7d. *per diem* and we read of it again in 1755 when John Conquest held the position. He too was drum-major to the royal household, in which we see him officiating as late as 1769. Perhaps he was the last to hold this dual position because the drum-major of the 3rd Foot Guards (Scots Guards) became drum-major general in 1777. On 11 Jan. 1777 a warrant is addressed to Charles Stuart, Gent., saying that the Secretary of State does "constitute and appoint you drum-major-general of our Forces", and that the same must carry out his duties "according to the rules and discipline of war". Since Grose (*d.* 1791) speaks in the past tense of the office, it would seem to have lapsed by this date. At the same time it is mentioned by Charles James in his 'Universal Military Dictionary' (London, 1816, 4th ed.). Nowadays drummers and fifers for the army are supplied by voluntary enlistment, generally of boys from the Duke of York's School and similar institutions.

H. G. F.

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See also Drum-Major of the Royal Household. King's Music.

**DRUM-MAJOR OF THE ROYAL HOUSEHOLD.** An officer who had charge of the drummers and fifer(s) of the king's household, a position which later became merged into that of drum-major general of the forces. Drummers had long been a part of the royal retinue, especially in military and processional demands. We know of a Janino le Nakerer (kettle-drummer) as a king's minstrel in 1310, and Edward III had a "tabrer" (not *mabrer*, cf. Hawkins) who, in 1369-70, was Lambekin Taborer. In 1483 Richard III had his "taberetts" and in 1509 Henry VII had three "tabretts and others", one of them, probably, being a fifer, although only one "fyfer" and one "drome player" find a place in 1548. Ten years later there were two of each. What was considered desirable by drummers at this period is apparent from a letter in the state papers (1582 *sic*) from one, Gawen Smithe, who applied to be appointed a drummer in ordinary of the royal household, when he enumerated the marches and dances that he could play. We know from the Lord Chamberlain's accounts that Smithe was appointed in 1576, which shows that the Rev. H. C. de Lafontaine's dating of the above document must be wrong.

As with the sergeant-trumpeter of the royal household, who had charge of the trumpeters in ordinary, there was the need for a similar office for the control of the drummers and fifers in ordinary, and as early as 1552 a Robert Brewer is dubbed "master-drummer"; but although he appears on the pay lists until 1568, the above is the only occasion in which his superiority over his fellows is recognized. When James I came to the throne (1603) there were two drummers and two fifers, and likewise at the accession of Charles I (1625). In 1628, however, there is once more an attempt to recognize a head drummer when, for the first time, we read of a "drum-major" who has charge of four side drummers and a fifer, a complement which continued to be the official strength until the 18th century.

The first "King's drum-major", as he was sometimes dubbed, or more rarely the "chief drummer", was William Gosson, who had been drummer in ordinary since 1603. When he died, in 1629, Robert Tedder received the appointment. At his early decease, William Allen succeeded (1630), and he appears to have retained the position until the Commonwealth. At the Restoration (1660) John Mawgridge had the post conferred on him, and three of his family, all drummers, served in the king's music. His livery-garb, quite a handsome one, cost £52 odd (1674), and we see him in it, with his short staff of office, at the

head of his drummers and fifer in Sandford's plates of the coronation of James II. Old John Mawgridge died in 1688, when he was succeeded by his son, also called John, who had entered the king's music in 1671 (Lafontaine, in his index, does not discriminate between the father and son). By this time the office had become merged into that of drum-major general of the forces, whose duty it was to furnish musicians for the services. Mawgridge, jun., was the drum-major of the royal household as late as 1723-26 and was drawing his customary dues as well as his salary. John Clothier, who had been drum-major general of the forces since 1719, was "court drummer", i.e. drum-major to the household, at £24 a year in the 1740s. John Conquest, mentioned as drum-major general in 1755, was officiating as drum-major to the household during 1762-69 at £100 a year. After this the post seems to have lapsed, although in 1888 John Day, who had previously been listed among the court musicians as "solo violinist", became "household drummer".

H. G. F.

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See also Drum-Major General Sergeant-Trumpet of the Royal Household.

**"DRUM" MASS** (Ger. *Paukenmesse*). The familiar name of Haydn's Mass in C major, written in 1790. It is so called because it makes an unusually continuous use of the kettledrums, even in the "Agnus Dei", where by tradition they are usually silent.

**"DRUM-ROLL" SYMPHONY** (Ger. *Sinfonie mit dem Paukenwirbel*). The familiar name of Haydn's Symphony No. 103, in E<sub>b</sub> major (No. 8 of the Salomon symphonies), written for London in 1795. It derives from the drum-roll with which the slow introductions opens.

**Drummond, W. H.** See O'Hara (settings of poems).

**Drummond, William.** See Benjamin (song).  
Finzi (3 Elegies for chorus). *Křenek* (women's chorus).  
Vaughan Thomas ('Phoebus arise', choral work).  
Walton (song).

**DRUMS and FIFES.** The name given to a combination of these instruments, sometimes with other percussion or concussion instruments added. It is the oldest surviving "band" of military music. The idea of this



combination may have come from the Turks, whose Janissaries (*Yeni cherik*=new troops) had reached the Piave in the last quarter of the 15th century. Waterman, writing in 1550, says that the Turks still "vse a dromme and a fiphe, to assemble their Bandes". In the 15th century the Swiss mercenaries were the professional soldiers *par excellence* in western Europe, and they had these fifes and drums, making music for their infantry. The Swiss custom spread with great rapidity, as the name "Swiches grete tabours" in England (1492), *Schweitzer Pfeiffe* in Germany (1528) and "Swische talburn" in Scotland (1533) prove. France had already adopted the novelty in the 15th century, as Littré assures us, and by 1534, according to the 'Memoires' of Guillaume du Bellay, 2 *fifres* and 4 *tabourins* were allowed to a thousand men. The famous Suabian infantry of Maximilian did better still with a *Pfeffer* and *Trommelschläger* to each company, and it was there that the cadenced step to their music originated.

In England the fife had already made its appearance by 1510, as we know from Holinshed, and this for the court military music. Henry VIII sent all the way to Vienna for his fifers and drummers, for this was the fount of military music in those days. When the train bands of London were dressed in martial array in 1540, their *droumes* and *ffifers* were to the fore, and the former was a new word, the term *dromslade*, borrowed from the Dutch, having taken the place of *taborer*, the older English name for drummer. At Saint-Quentin (1557) a drummer and fifer were allotted to each company, although thirty years later Robert Barret, in his 'Theorike' (1598), advocated three of each. In any case, a fairly good band of drums and fifes could be heard when companies were mustered regimentally.

What they looked like in those days can be seen in a B.M. manuscript (c. 1540) reproduced by Galpin in his 'Old English Instruments of Music' (p. 245) and in Fronsperger's 'Kriegsbuch' (1566), their gaudy apparel, more showy even than that of an officer, being probably due to the fact that their person should be distinguished in battle. They were considered non-combatants, being hired professionals under a warrant, and their person was inviolable in warfare, it being considered wrong to harm them. What they played was of a simple character. Jehan Tabourot ('Orchésographie', 1588) suggests that it did not matter what the fifer played so long as he kept time with the drummer, while Markham ('Five Decades', 1622) thought drumming an unnecessary study, although he actually names an untraced book on this art by a certain Hindar. Yet neither of these authors needs to be taken too seriously in his statements, since

the former has preserved a deal of drum and fife music for us, while the latter testified that he knew of "no more sweet and solemn melody than that which the drum and flute [fife] afforded"

The 17th century brought the heyday of the drums and fifes which, with the resplendent and dexterous drum major, had now become an important factor in the "pomp of war". Nearly all the writers on military discipline at this period dilate on the value of this music, and a rather valuable corpus of the best that served the armies of Louis XIV has come down to us, some of it in four-part harmony. Little has been preserved from English sources save some airs for the exercises to be found in 'Mars: his Triumph' (1638), although 'The Earle of Oxford's Marche' in the 'Fitzwilliam Virginal Book' and 'The Flute and the Droomie' in 'My Ladye Nevells Booke' indicate the character of this type of music. By the close of the century, when the new oboe bands had completely captured the fancy of military men, the drum and fife bands faded out in the army, although they seem to have continued to hold their place in court military music. It was not until forty years later that the drums and fifes joined forces once more to become greater army favourites than ever.

Mersenne (1636) tells us that the French fife differed from that of the Germans in that it was much shorter and narrower of bore, thus giving a more acute and piercing tone. Of course Shakespeare wrote ('Othello') of the "ear-piercing fife" and of the "vile squealing" or "squeaking" (Robert's quarto) of "the wry-neck'd fife" ('Merchant of Venice'), which would seem to suggest that the English fifes were similar to the French, although iconography contradicts this. What means this gibe at "wry-necked musicians", as Barnaby Rich calls these fifers in his 'Aphorisms' (1618)? Fifers, marching abreast with their fifes in alignment, blew into their neighbours' ears, whereas by inclining the head obliquely to the right or left this discomfort to others was overcome somewhat.

Grose ('Military Antiquities', 1801) gives the Foot Guards the credit of reintroducing the fife into the British army about the year 1745, but the whole question has been dealt with at length by the present writer elsewhere.<sup>1</sup> We know from Parliamentary Reports that the Foot Guards had fifes in 1746, and that both the Royal Artillery and the 33rd Foot had them the following year. Only grenadier companies were allowed the instrument at first, so that there were only two per regiment, but the Royal Artillery at a review in Green Park in 1753 had a drum major, six fifers

<sup>1</sup> 'Handel's Kettledrums: Papers on Military Music' (1950).

and ten drummers. In the 1750s and 1760s, despite regulations, most regiments had from four to six fifers with twice as many drummers, and in 1811 the War Office made this latter proportion a regulation. So important had these bands become that a fife major was appointed (1748 in the Artillery) to supervise fifers, and indeed to control whole musical arrangements of the drums and fifes, leaving the drum major to attend to teaching the drum calls and taking disciplinary charge on the march. Even the cavalry adopted fifes for dismounted parades, keeping their trumpets for mounted work. The cavalry fife became one of the forerunners of their military band proper. We know a little about drum and fife music of those days from many sources, notably the fife and flute tutors, but especially from Walsh's 'Warlike Music' (c. 1760) up to Aird's 'Selection of Scotch, English, Irish and Foreign Airs' (c. 1778 and on).

The fife at this time was, and had been since its emergence in the 15th century, keyless, and had a cylindrical bore, both features remaining until the opening of the 19th century, although the flute had a conical bore until 1847. It was the same in Germany, as may be gathered from the works of Agricola (1528) and Praetorius (1614-20), and in France, as we know from Mersenne (1636) and Diderot's 'Encyclopédie' (1751-72). In 1810 George Miller of London produced a metal flute — a boon to regiments serving in equatorial climes. He also patented a conical-bore fife (flute) at the same time, and this latter came into fairly general use with drum and fife bands (*cf.* Welch, *op. cit.*, p. 238).

The instrument continued to be keyless, save here and there (*e.g.* in the Royal Artillery, which was not controlled by the War Office), until after the Crimean War when, in the general overhaul of military music, the keyed flutes were introduced. In Mar. 1858 the War Office ruled that drums and fifes of infantry regiments (except light infantry and rifles which had bugle bands) were to comprise in each battalion 8 B♭ flutes, 2 F flutes, 1 F piccolo, 1 E♭ piccolo and 12 drums, and this instrumentation has continued to be the norm down to the present day. In 1912 the drums and fifes of the Irish Guards comprised 10 B♭ flutes (6 firsts and 4 seconds), 6 F flutes, 2 piccolos (F and E♭), 1 triangle, 1 pair cymbals, 1 tenor drum, 8 side drums, 1 bass drum: total 30. Nowadays the bass flute in B♭ has a place in most bands of 24 or over.

It is not in the services alone that the drums and fifes are favoured. They are extremely popular in civil life, more so in Eire, with Scotland coming second. A good idea of the combination of modern bands of this sort may be obtained from Henry Potter's 'Band Guide':

Instruments	Performers		
E♭ or F piccolo	—	1	1
1st B♭ flutes	5	6	10
2nd B♭ flutes	2	2	5
3rd B♭ flutes	1	2	3
F flutes	3	3	5
E♭ flutes	—	1	3
B♭ bass flutes	—	1	2
Side drums	4	4	8
Tenor drums	—	1	2
Bass drum	1	1	1
Triangle	—	1	1
Cymbals	—	1	1
	16	24	42

Some of the writers on music of the 19th century were quite contemptuous of the military fife. Hugo Riemann, for example, said (1888) that "it is only in English military music that such old-fashioned methods of tuning are to be met with". How different was the outlook of Berlioz, who thought that the military flutes in F (E♭) and E♭ (D♭) could be "very serviceable in ordinary orchestras" and praised the former for "its more crystalline quality of tone". H. G. F.

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**DRUMSLADE** (Eng., obs., also "dromslade"). A drum-beat. The word is probably a corruption of the German *Trommelschlag*. By a false application it was also used for a drum in the 17th century and for a drummer in the 18th.

**Drum, M.** See Barraine ('Mégaree', incid. m.)

**DRURY LANE THEATRE.** One of the historical theatres in London, long, though intermittently, associated with opera and other forms of stage music, and from the first one of the royal theatres. The present building, which only backs on to Drury Lane and has its front in Catherine Street, W.C.2, is the fourth on the site. The first theatre there<sup>1</sup> was built in 1663, by the "King's Company". It was burnt down in 1672, and the second theatre, built by Wren, was opened in 1696, with Colley Cibber as manager. Garrick became manager in 1747. This house was materially altered and enlarged in 1762-63, but pulled down in the summer in 1791. The third house was opened (for plays) on 21 Apr.

<sup>1</sup> There had been another theatre elsewhere in Drury Lane, the Phoenix, since 1616, but this had disappeared before the Theatre Royal was opened, having been suppressed during the Commonwealth.

1794 and burnt down on 24 Feb. 1809. The fourth building, still standing, but with the auditorium modernized in the 1920s<sup>1</sup>, was opened on 10 Oct. 1812.<sup>2</sup>

Among the eminent composers who were connected with this theatre must be mentioned, in the first place, T. A. Arne, who from the year 1738, when he wrote the music to Milton's 'Comus', until shortly before his death in 1778, produced a large number of operas and operettas there. In 1806 one of Bishop's first works, a pantomime-ballet called 'Caractacus', was brought out at Drury Lane. But Bishop, after the burning of the theatre in 1809, accepted an engagement at Covent Garden, where most of his operas and musical dramas were performed. Meanwhile foreign operas, as arranged or disarranged for the English stage by Rophino Lacy, Tom Cooke and others, were from time to time performed at Drury Lane; and in 1833, under the direction of Alfred Bunn, some English versions of Italian operas were produced with Malibran in the principal parts. Drury Lane was the last theatre at which she sang.

A few years later Bunn made a praiseworthy but not permanently successful attempt to establish English opera at this theatre. During this period Balfe's 'Bohemian Girl', 'Daughter of St. Mark', 'Enchantress', 'Bondman', etc., Wallace's 'Maritana' and 'Matilda of Hungary', Benedict's 'Crusaders' and 'Brides of Venice', were brought out at Drury Lane, for which they had all been specially written.

When Her Majesty's Theatre was burnt down (6 Dec. 1867), Mapleson took Drury Lane for a series of summer seasons. In 1870 the performances took place under the management of George Wood (of the firm of Cramer, Wood & Co.), who among other new works produced Wagner's 'Flying Dutchman'—the first of Wagner's operas performed in England. Until 1877 "Her Majesty's Opera", as the establishment transferred from Her Majesty's Theatre was called, remained at Drury Lane. In 1877, however, Mapleson returned to the Haymarket; and Drury Lane was not used for serious operas until the German season of 1882 under Richter, when 'Tristan und Isolde' and 'Die Meistersinger' were given for the first time in London. In the spring of 1883 Carl Rosa took Drury Lane and brought out Thomas's 'Esmeralda' and Mackenzie's 'Colomba'. Stanford's 'Canterbury Pilgrims' was given in 1884 and Goring Thomas's 'Nadeshda' in 1885. The successful career of Sir Augustus Harris as an

operatic manager began at Drury Lane, when in 1887 he introduced the brothers de Reszke and other notable singers to London audiences. After that single season he made Covent Garden the centre of his operations; but in 1892-93 Drury Lane was used for extra performances of German opera.

A regular German season was given at the same theatre in 1895, when the Ducal Company of Saxe-Coburg and Gotha gave a series of performances of comic operas of a more or less high class. Smetana's 'Bartered Bride' was the most important of the operas new to London, though it was introduced as if it were a German work.

In the spring of 1896 a series of performances of stock operas in English was given at Drury Lane before the beginning of the regular season at Covent Garden. In 1904 the Moody-Manners Company gave a series of operas in English at Drury Lane. Most important were the two seasons (1913-14) in which Sir Joseph Beecham introduced Russian opera with Shaliapin at its head, giving at Drury Lane the first performance in England of Mussorgsky's 'Boris Godunov' and other works.

During the war of 1914-18 Sir Thomas Beecham gave a notable series of opera in English, giving model performances of a number of masterpieces, including a lavish and exquisite production of Mozart's 'Figaro'.

By this time, however, the theatre had long been given over mainly to the performance of Christmas pantomimes and spectacular melodramas, to the production of which its enormous stage and elaborate machinery was specially adapted, and it has now succumbed to a change of fashion in entertainment of a popular order by indulging in long runs of expensively produced musical comedies and similar shows, usually American, and is thus lost alike to the serious arts of drama and of music.

H. S. E., adds.

**Drury (Sir) William.** See Seedo (air for 'Devil of a Duke').

**Dryden, John.** See Acis and Galatea (Handel). Alexander's Feast (Handel). Arne (1, 'King Arthur'). Banister (J., 'Conquest of Granada', music for). Blow (Ode on Purcell's death). Boyce ('Secular Masque'). Clarke (J. 1, 'Alexander's Feast'). Clayton ('Feast of Alexander'). Courteville (2, 'Aureng-Zebe', incid. m.). Dibdin (1, 'Jupiter and Alcmena'). Eccles (2, m. for 4 plays). Farmer (T., 'Troilus and Cressida', incid. m.). Grabu ('Albion and Albanus', opera). Handel (3 secular choral works). Humfrey (song in 'Indian Emperor' and 'Conqueror of Granada'). Josten (Hymn for St. Cecilia's Day, choral work). King Arthur (Purcell, opera). King (R., 'Spanish Friar', incid. m.). Linley (1, 'Arthur and Emmeline', add. m.). Mackenzie ('Veni, Creator', choral work). Marcello (B., 'Timotheus', cantata). Marsh (A., sen. songs for 2 plays). Morgan ('Secret Love', incid. m.). Purcell (4, 'King Arthur' & 'Indian Queen', libs.; incid. m. for 8 plays, 2 vocal duets). Ramondon ('Evening's Love', songs for). Smith (R. 1, incid. m. for 3 plays). Staggin (4, songs for 2 plays). Wellez (song).

**Dryden, John (jun.).** See Eccles (2, 'Husband his own Cuckold', incid. m.). Finger (do).

<sup>1</sup> The beautiful vestibule and staircase remain as they were.

<sup>2</sup> This opening, for which the address was written by Byron, gave occasion for the 'Rejected Addresses' of James and Horace Smith.

**DRYSDALE, (G. J.) Learmont** (*b.* Edinburgh, 3 Oct. 1866; *d.* Edinburgh, 18 June 1909).

Scottish composer. He was educated at the Edinburgh Royal High School (1878-82) and then studied architecture, a career he abandoned for music. He had been organist at Greenside Parish Church and had given recitals at the Edinburgh International Exhibition (1886), but in 1887 he accepted the post of sub-organist at All Saints' Church, Kensington, London, and became a student at the R.A.M. (1888-92), where he studied under Frederic Corder (composition) and Kuhe (pianoforte), securing the Lucas Prize in 1890. His first important composition was a ballade for orchestra 'The Spirit of the Glen' (1889), which was played at St. James's Hall. The next year he submitted his prelude, 'Thomas the Rhymer' (1890), also performed at St. James's Hall. This was followed by an 'Overture to a Comedy', written in four days, now known as 'Through the Sound of Raasay', revived at Glasgow by Sir Ernest Bullock in 1946. In 1890 Drysdale won the Glasgow Society of Musicians Prize with his now popular overture 'Tam o' Shanter', which Manns conducted at Glasgow and at the Crystal Palace in 1891. It was this work that won the composer his first important public recognition although, strange to say, his native city did not hear it until 1894, when it was given by Henschel and the Scottish Orchestra. Then followed, in quick succession, a brave setting of Burns's 'Ode to Edinburgh' (1890) as yet unperformed, a fine dramatic cantata 'The Kelpie' (partly composed 1891), a dramatic scena for soprano and orchestra 'The Lay of Thora' (1892, the libretto by Granville Bantock) and the overture 'Herondean' (1893). The second of these had been partly performed in 1891, but the complete work was given by Kirkhope's Choir and the Scottish Orchestra at Edinburgh in 1894. The fourth had its initial hearing at a Stock Exchange Orchestral Society (London) concert in 1894, and was played later by Cowen and the Scottish Orchestra in 1900. A work of unique character and profound handling was 'The Plague', a one-act mystical play in which the spoken words and music synchronized. It was given by Forbes Robertson at Edinburgh in 1896. Two years later came the production of the light opera 'Red Spider' (1898), the librettist of which was the Rev. Sabine Baring-Gould. It had a fairly long provincial run. In 1904 Henry J. Wood introduced the 'Border Romance' for orchestra at the Queen's Hall, and later (1905) Cowen repeated it with the Scottish Orchestra. This was one of the items chosen by Wood to represent Scotland at the Festival of Empire Concerts at the Crystal Palace in 1911. In

1904 Drysdale was appointed Professor of Theory at the Glasgow Athenaeum School of Music, but as this position gave him little leisure for composing he resigned the following year. Meantime he had written a fine and impressive work, a ballad for chorus and orchestra, 'Tamlane', which was performed by the Clydebank Choral Society in 1905, but on a much grander scale by T. H. Collinson and the Edinburgh Royal Choral Society in 1913. Drysdale's last important composition was an opera 'Fionn and Tera' (libretto by the Duke of Argyll), but owing to the composer's early death it was left practically unscored, and its orchestration was completed by David Stephen. In 1912 Oscar Hammerstein placed this opera on his prospectus for the London Opera House. Unfortunately the failure of the impresario's first season led to the abandonment of his plans, and the work was shelved. A cairn to Drysdale's memory was unveiled by Sir Dan Godfrey on the Damhead Hill between Yarrow and Traquair (1937), which is the land of his ancestors. Godfrey, as conductor of the Bournemouth Orchestra, had done much to make his work known and appreciated in England.

Drysdale's music is far more Scottish idiomatically than that of Mackenzie or MacCunn, although every theme is delightfully original. He wrote the most exquisite haunting melodies, and his mastery of instrumental effect was evident from his earliest days. All his major works mentioned above deserve recognition to-day, although unfortunately only three have been published, 'Tam o' Shanter', 'The Kelpie' and 'Tamlane'. The first has almost a permanency in the Scottish repertoires. The two others were revived at Dunfermline (1939) and Edinburgh (1913) respectively, and they have been given a hearing in quite recent years in places so far apart as Brisbane and Moscow. Almost every composition by Drysdale, printed or manuscript, is to be found in the Drysdale Collection in Glasgow University Library, while smaller collections are available in the National Library of Scotland, Edinburgh Public Library and the Mitchell Library at Glasgow.

The following is a list of representative works published or otherwise available for performance:

#### STAGE WORKS

- 'Fionn and Tera' (opera, 2 acts).
- 'Red Spider' (romantic light opera, 3 acts).
- 'The Plague' (mystical musical play, 1 act).
- 'Hippolytus' (Gilbert Murray's translation from Euripides, 2 acts).

#### CANTATAS

- 'The Kelpie' (solo voices, chorus & orch.).
- 'Tamlane' (chorus & orch.).
- 'Ode to Edinburgh' (Burns) (baritone solo, chorus & orch.).
- 'The Lay of Thora' (soprano & orch.).

- \* 'The Scottish Tribute to France' (chorus).  
 \* 'The Proud Damozel' (chorus)  
 \* Barbara Allen' (chorus).

## ORCHESTRAL

- \* 'The Spirit of the Glen.' Ballad.  
 \* Thomas the Rhymer' Prelude  
 \* Tam o' Shanter.' Concert overture.  
 Overture to a Comedy ('Through the Sound of  
 Raasay').  
 \* Heronadean. Concert overture  
 \* Border Romance' Tone-poem.  
 Three Old Dances (also pf. solo)  
 Graceful Dance (also pf. solo)  
 Franco-Scottish March (arr. military band by W  
 Short)  
 Many pf. pieces, partsongs, solo songs and arrange-  
 ments of Scottish and English songs.

H. G. F.

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**DRZEWIECKI, Zbigniew** (b. Warsaw,  
 8 Apr. 1890).

Polish pianist and teacher. He completed his general education in Warsaw in 1909. Simultaneously he studied music with Becker, Konopasek and Oberfeldt. During the years 1909-14 he attended the Academy of Music in Vienna, specializing in pianoforte playing. His teachers there were Prohaska, de Conne, Aronson, Janoch and Mary Prentner. In 1916 he started his pianistic career with a pianoforte recital given in the Warsaw Filharmonia. The same year he also began his pedagogic career at the Warsaw Conservatory. He not only introduced to Polish audiences contemporary works by native and foreign composers, but has worked all his life for the recognition of works by the younger generation of Polish composers.

Drzewiecki is now (1951) rector of the State High School of Music at Cracow. Some of his pupils have won many prizes at international contests and have become concert pianists of a high standard. They include, to mention only a few, Bolesław Kon, Jan Ekier, A. Kagan and Halina Czerny-Stefańska, the first prize-winner at the 4th Chopin International Competition in Warsaw in 1949.

For many years he acted as chairman of the Polish section of the I.S.C.M. and took part in many international competitions either as chairman or as a member of the jury. He is permanent member of the editorial committee of the Polskie Wydawnictwo Muzyczne (Polish Music-Publishing Society). He was awarded many of the highest distinctions of the Polish State and is recognized as one of the greatest authorities on music in Poland.

C. R. H.  
**Drda, Jemś.** See Farkas (F., 'Fountain of St. John', cantata).

**DUB** (Instrument). See BABYLONIAN MUSIC.

**DUB.** An obsolete word for a beat or tap on a drum, also the sound of a drum in general. It is clearly onomatopoeic in this sense, but in another it became an alternative word for the labor.

**Du Bellay, Joachim.** See François (epigram for chorus & sigs) Lutyens (song with chamber m.)

**DÜBEN.** Swedish family of musicians of German and probably, more remotely, Bohemian origin. They are thought to be descended from Václav de Duba. The first member of the family of whom any record exists is

(1) **Michael Düben** (b. ?, c. 1536; d. Lutzen, c. 1600). He lived at Lutzen, first as a musician, "Ludi moderator", and then as an alderman.

(2) **Andreas Düben** (b. Lutzen, 27 May 1558; d. Leipzig, 19 Apr. 1625), son of the preceding. He was cantor at St Thomas's, Leipzig, from 1595

(3) **Andreas Düben (the elder)** (b. Leipzig, c. 1590; d. Stockholm, 1662), son of the preceding. He was a pupil of Sweelinck in Amsterdam from 1614 to 1620 and in 1621 went to Stockholm, where he became organist of the German church in 1625 and *hofkapellmästare* in 1640. Twenty dances for viols in a codex in the Uppsala Library are by him

(4) **Gustaf Düben (the elder)** (b. Stockholm, 1624; d. Stockholm, 19 Dec. 1690), son of the preceding. He was a member of the court chapel in 1647, and organist of the German church and *hofkapellmästare* in 1663. The most important composer of the family, he wrote church music, *concerti grossi* and symphonies for viols, also music for violins, etc. The great collection of sacred and secular 17th-century compositions in the Uppsala Library was made by Gustaf the elder, as also a manuscript collection of 220 dances for 4-6 viols, including some of his own.

(5) **Gustaf Düben (the younger)** (b. Stockholm, 6 Aug. 1659; d. Stockholm, 5 Dec. 1726), son of the preceding. He succeeded his father as *hofkapellmästare* in 1690, was raised to the rank of nobility in 1698 and became successively a court intendant, chamberlain (1712) and a Baron (1718). Of his compositions only an aria with instruments is known.

(6) **Andreas Düben (the younger)** (b. Stockholm, 28 Aug. 1673; d. Stockholm, 23 Aug. 1738), brother of the preceding. He was *hofkapellmästare* from 1701 to 1726. He also received the title of Baron and died as chamberlain. A ballet, arias, songs, minuets, etc. in the Uppsala Library are attributed to him.

(7) **Carl Gustaf Düben** (b. Stockholm, 1700; d. Stockholm, 1758), nephew of the preceding, son of (5). He was director of the court orchestra from 1741 until his death.

(8) **Karl Vilhelm Düben** (b. Stockholm, 2 Feb. 1724; d. Stockholm, 29 Dec. 1790),

cousin of the preceding, son of Joachim Duben (1676–1730), conductor of the court orchestra, member of the Academy of Music and its President in 1772–73, and grandson of Gustav (the elder) (4). He was appointed envoy to the Russian court in 1763 and held high office in the Treasury in 1769. K D.

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**DUBISKA, Irena** (b. Inowrocław, 1899).

Polish violinist. She studied at the Warsaw Conservatory, which she left with a diploma and gold medal. She continued her studies with Huberman and Flesch. For many years she toured in the European countries, establishing her position in the musical world. She also ardently championed Szymanowski's works. Later she pursued a pedagogic career, and she has been teaching the violin and editing works for it. Since the second world war she has been domiciled in Warsaw, teaching at the State High Music School there. She must be credited with great achievements in the field of Polish chamber music. C. R. H.

**DUBLIN.** The capital of Éire possesses two Church of Ireland cathedrals, one Catholic pro-cathedral, five large theatres, numerous halls used for miscellaneous purposes, but no concert-hall suitable for the performance of choral and orchestral works. So long ago as Apr. 1742, at the first performance of Handel's 'Messiah' for the benefit of Mercer's Hospital, the ladies were requested "not to wear their hoops", so that there might be more accommodation, and even with this concession the New Music Hall in Fishamble Street (now occupied by Kennan's iron works) accommodated only 700. The present position (1953) is that concerts on a large scale are held in the Theatre Royal on Saturday afternoon or in the Gaiety Theatre on Sunday night. But on the initiative of The Music Association of Ireland a public company has now (1953) been floated to raise funds for the erection of a concert-hall.

**HISTORY**—In the 18th century Dublin's reputation as a musical centre was such that both Handel and T. A. Arne conducted performances of their works there and violinists such as Geminiani and Dubourg made Dublin their home. In the latter part of the century the city could boast ten music shops, some of them firms of music publishers, eight harpsi-

chord and pianoforte manufacturers, three firms of instrument makers and two firms of organ builders. Patronage of music by the Anglo-Irish nobility was at its zenith and led to a certain amount of creative activity, the chief composers being Dr. Philip Cogan, Lord Mornington—who was appointed to the newly created Chair of Music in Dublin University in 1764—and John Stevenson, who composed music for O'Keeffe's farces and other music for the Irish stage between 1781 and 1801, and was later to provide the accompaniments for Thomas Moore's 'Irish Melodies'.

With the passing of the Act of Union in 1800, however, and the abolition of the Irish Parliament, Dublin lost much of its significance as a political and social centre, and the patronage of music declined. In the 19th century the Irish capital offered so little to the professional musician that the more eminent talents which the country produced, such as Field, Balfe and Wallace, lived and worked abroad. But amateur music-making increased, owing chiefly to the efforts of the Robinson family. The Sons of Handel, a choral society, was formed by Francis Robinson in 1810, and his son Joseph founded the Antient Concerts Society (1834–63) which built the Antient Concert Rooms (now a cinema) in Great Brunswick Street for its performances. Visiting celebrities made their appearance from time to time—for instance Paganini played at a Music Festival held at the Theatre Royal in 1831, the conductors for the Festival being Sir George Smart and Ferdinand Ries. Beethoven's choral Symphony was first performed in 1856 at a concert of the Philharmonic Society (1826–66), and both Joachim and Rubinstein made their first appearances in Dublin at concerts of this Society. In 1876 Joseph Robinson founded the Dublin Musical Society, which performed the current choral and orchestral repertory with a choir and orchestra of about 350 in the Concert Hall at Earlsfort Terrace (built for the Exhibition of 1865 and now incorporated in the buildings of University College, Dublin). Composers included Dr. John Smith, Master of the King's Band of State Musicians in Ireland and Composer to the Chapel Royal, who wrote chiefly church music, and John Glover, who wrote three operas, one of them based on Goldsmith's 'The Deserted Village'.

Towards the end of the century the chief figures in the musical life of Dublin were Sir Robert Prescott Stewart, a prolific composer of organ and church music, and Michele Esposito, an Italian who was appointed professor of the pianoforte at the Royal Irish Academy of Music in 1882. Esposito attempted to provide a permanent orchestra for the city by founding the Dublin Orchestral



Society by public subscription in 1899, and with an orchestra of 70 players he continued to conduct the Society's concerts and also gave a series of Sunday concerts in the Antient Concert Rooms with a smaller orchestra, until the outbreak of war in 1914. Among other pre-war societies may be mentioned the Dublin Oratorio Society (1906-14) under Vincent O'Brien, which performed Elgar's 'Dream of Gerontius' in 1909, and the Orpheus Choral Society, founded in 1899 by Dr. James Culwick, organist of the Chapel Royal. In the years between the wars orchestral concerts were given for the Royal Dublin Society by Dr. John F. Larchet, then Music Director at the Abbey Theatre. In 1927 an attempt was made to revive the Dublin Orchestral Society under the joint conductorship of Esposito and Larchet, but the Society did not survive, and in the same year the Dublin Philharmonic Society was founded by Col. Fritz Brase, a dynamic personality, who had come to Dublin in 1923 as Director of the newly established Army School of Music. This Society made its début with a performance of Beethoven's choral Symphony to mark the centenary of the composer's death, and continued to give a series of concerts each season with an orchestra of some 75 players, the wind being recruited from the Army School of Music. Choral performances were also given under Turner Huggard until the cessation of the Society in 1936.

**CHORAL MUSIC.**—Of existing bodies the earliest is the Hibernian Catch Club, founded in 1679-80 by the vicars-choral of St. Patrick's and Christ Church Cathedrals. It claims to be the oldest surviving musical society in Europe. Monthly dinners are held from Dec. till May, to which members may invite guests and at which the vicars-choral or their substitutes provide the music. The existing records of the club date from 1770, when lay members were first admitted. Sir John Stevenson (who wrote the Charter Glee which is sung at each meeting) was knighted on the occasion of the visit of the Lord Lieutenant, Lord Hardwicke, to the Club in May 1803. Since 1922 Prof. G. H. P. Hewson has presided over Club meetings.

The University of Dublin Choral Society was founded in 1837, with Joseph Robinson as its first conductor. Originally only choristers of the cathedrals could be employed for the treble parts, and where boys' voices were inadequate the concerts had to be given outside the College walls. But in 1870 permission was granted to admit ladies as associates. Since 1903 an amateur orchestra has taken part in the performances of the Society. Three concerts are given during the session in the Examination Hall of the College, the present conductor being Joseph Grocock. The corre-

sponding University Society, the Music Society of University College, Dublin, was founded in 1917, and since it was taken over in 1936 by its present conductor, Dr. J. F. Larchet, a choral and orchestral concert has been held in the first term and an opera produced in the second term of each session.

Of the large choirs which give regular performances in Dublin the earliest is the Culwick Choral Society, a direct descendant of the Orpheus Choral Society referred to above, which for a generation devoted itself to the production of oratorio and other major choral works, but has latterly concentrated on a *cappella* singing. Of more recent origin is Our Lady's Choral Society, formed in 1946 from the combined Catholic church choirs of the archdiocese of Dublin, the first Irish choir to give performances in Paris and in Rome. For the Newman Centenary held in Dublin in 1952 Our Lady's Choral Society combined with the Hallé Orchestra under Sir John Barbirolli in a performance of 'The Dream of Gerontius', and in 1953, for the first Tóstal Festival, the choir, the Hallé Orchestra and Sir John Barbirolli went on tour to give performances of 'Messiah' at Cork, Limerick, Waterford and Dublin. Another choir of recent origin is that of the Thirteens Musical Society (1951), conducted by Michael O'Higgins, which has produced Mozart operas in Dublin and specializes in rare early and modern choral music.

A professional choir of 24 voices, the Cór Radio Éireann, was formed in 1943 to give regular broadcasts of choral music from Radio Éireann. In 1953 this choir was reconstituted as a full-time choir of ten singers working under a permanent conductor. The Radio Éireann Choral Society, formed in 1952 under Dr. Hans Waldemar Rosen, gives performances of choral works in conjunction with the Radio Éireann Symphony Orchestra.

**ORCHESTRAL AND CHAMBER MUSIC.**—From small beginnings, as a Station chamber ensemble in 1926, the Radio Éireann Symphony Orchestra expanded gradually during the 1930s and from 1941 to 1947 gave fortnightly public concerts each season, at first in the Mansion House and later in the Gaiety Theatre, under its then permanent conductor, Capt. Michael Bowles. On his resignation in 1948 public concerts were discontinued, but the orchestra was brought up to its present strength of 63 players and a series of guest conductors from abroad, including such conductors as Jean Martinon and Hans Schmidt-Isserstedt, appointed to direct the orchestra for a short period each. Since 1948 two orchestral concerts have been relayed each week from the Phoenix Hall, which has a seating-capacity of about 400, the public being admitted free of charge on application for



tickets of admission. Strengthened in recent years by the importation of a number of foreign players, the orchestra's standard of performance is now comparable to that of the best of the smaller English professional orchestras, and the enterprising programmes given include much contemporary music and occasional performances of new works by Irish composers. A permanent conductor and an assistant conductor are due to be appointed in the season 1953-54.

A second professional orchestra, the Radio Éireann Light Orchestra consisting of 23 players, gives studio and public performances of light music under its permanent conductor, Dermont O'Hara. The chief amateur orchestra is that of the Dublin Orchestral Players, conducted by Brian Boydell, which features a new work by an Irish composer at each of the four concerts it gives in the season.

Public support for chamber music is meagre, and the few active ensembles consist of members of the Radio Éireann Symphony Orchestra. Since 1886 an annual series of chamber-music recitals has been provided by the Royal Dublin Society. They are held on Monday afternoons and evenings during the season and are given by outstanding English and continental chamber groups and solo performers.

**OPERA.**—The foremost organization for the production of opera is the Dublin Grand Opera Society, which since 1941 has given two seasons of opera annually at the Gaiety Theatre and, as a rule, one in the provinces. The permanent Musical Director is Lt.-Col. James Doyle, Director of the Army School of Music. While the orchestra and chorus are local (the orchestra consists mainly of members of the Radio Éireann Symphony Orchestra) and local principals frequently appear, in recent years the Society has brought over complete casts from continental opera organizations. Thus in 1948 Debussy's '*Pelléas et Mélisande*' was given with a cast from the Paris Opéra-Comique under Roger Desormière, in 1950 '*Don Giovanni*' and other operas were given with a cast from the Hamburg State Opera, and in 1953 '*Tristan*' was produced with principals from the Munich State Opera.

**COMPETITIVE FESTIVALS.**—The chief music festival is the Feis Ceoil founded in 1897.<sup>1</sup> The Oireachtas, also founded in 1897 and held annually in the autumn, is a Gaelic festival of literature, music, drama and fine art, which includes competitions in the arranging of Irish folksong and the performance of traditional music. Other important festivals are the Father Mathew Feis, founded in 1908, and the Feis Atha Cliath, founded in 1904 for the promotion of Irish music and dancing.

<sup>1</sup> See FEIS CEOL.

**CHURCH MUSIC.**—Christ Church Cathedral and St. Patrick's Cathedral have a long and distinguished musical tradition, dating back to the early medieval period. Two noted madrigal writers of the English school were organists of Christ Church, namely John Farmer (1596-99) and Thomas Bateson (1608-30). At intervals from 1631 on Christ Church and St. Patrick's shared the services of the one organist, the morning service at Christ Church and the evening service at St. Patrick's being elaborate services at which the organist and principal members of each choir assisted, while the evening service at Christ Church and the morning service at St. Patrick's were simpler, so that only the assistant organist and a small choir took part. Sir Robert Stewart was the last organist to hold both positions. The present organist of St. Patrick's is Dr. G. H. P. Hewson who, like many of his predecessors, combines with this post that of the Chair of Music at Trinity College and the organist's post at the College Chapel.

The choir of the Catholic pro-Cathedral, Marlborough Street, formed in 1902 and consisting of at least eight men and twenty boys, owes its existence to the munificence of Edward Martyn of Tulyra Castle, Co. Galway, patron of literature and of ecclesiastical art. The deed of gift states: "The music to be sung shall be Gregorian and that of Palestrina or in the Palestrina style". No music composed later than the end of the 17th century may be sung unless it has been sanctioned by the Supreme Liturgical Authority of the Catholic Church. Vincent O'Brien, choirmaster of the Palestrina Choir since its inception, played a leading part in the musical life of Dublin until his death in 1946, when he was succeeded as organist of the Pro-Cathedral by his son, Oliver O'Brien.

**BROADCASTING.**—Since the inception of the Irish broadcasting service in 1926 the number of wireless licence-holders has increased from 10,000 at the end of the first year to 400,000 in 1953. Programmes are relayed on the Athlone, Dublin and Cork wavelengths for a total of 41½ hours of ordinary and 14½ hours of sponsored programmes per week. In the absence of a special building for broadcasting the main studios are incorporated in the top storey of the G.P.O., but programmes involving large forces are relayed from the Phoenix Hall or from the Light Orchestra's Studio at Portobello. The music staff consists of a Music Director, two assistant Music Directors, a conductor and assistant conductor of the Symphony Orchestra, a conductor of the Light Orchestra, a conductor of Cór Radio Éireann, an assistant for vocal programmes, an accompanist, three balance and control officers, a gramophone librarian and

an orchestral manager. The following Music Directors have held office: Dr. Vincent O'Brien (appointed 1926), Capt. Michael Bowles (1941), Fachtna Ó hAnnracháin (1947). Permanent units of the service are the Radio Éireann Symphony Orchestra, the Radio Éireann Light Orchestra and the Cór Radio Éireann.

**SCHOOLS OF MUSIC**—Degrees in Music are conferred by the University of Dublin (Trinity College, Dublin) and the National University of Ireland (University College, Dublin). The first graduate in music of Trinity College was probably Thomas Bateson in 1612, but no chair of music was created until Lord Mornington's appointment in 1764. The chair was vacant from 1774 to 1845, since which year it has been occupied successively by Dr. John Smith, Sir Robert Stewart, Dr. Ebenezer Prout, Dr. Percy C. Buck, Dr. Charles H. Kitson and Dr. G. H. Hewson. Candidates for degrees in music may sit for the examination without attending lectures in the College.

A Chair of Music was created at University College, Dublin, in 1913, since when three professors have held office: Rev. H. Bewerunge, Dr. Charles H. Kitson and Dr. John F. Larchet. The Dublin Corporation Professorship of Irish Music was held from 1914 to 1939 by Robert O'Dwyer. This chair has since been vacant, but a Department of Irish Folk Music was created in 1951, with Dr. Donal O'Sullivan as Director of Studies.<sup>2</sup>

Two state-endowed and two private schools of music provide courses in practical musicianship, the chief being the Royal Irish Academy of Music. This was founded in 1848, and in 1870 it was voted an annual grant of £150 by the Gladstone government, the grant being increased to £300 on condition that £100 should be contributed annually by private subscribers. This grant has been continued by successive Irish governments. The title "Royal" was granted in 1872. The Academy is governed by a board of twenty-four governors, consisting chiefly of nominees of the subscribers and of Dublin Corporation. There is no director, orders being carried out by a secretary under the direction of the board of governors. Local centre examinations are held in Dublin and some 215 centres throughout the country, and over 10,000 candidates are examined annually. Three diplomas are granted, namely the F.R.I.A.M. (*honoris causa* only), A.R.I.A.M. (Teacher's Diploma) and L.R.I.A.M. (Performer's Diploma). The Montague Reference Library was opened in 1939, and in 1945 the "Band Room" was converted into a concert-hall with a seating-capacity of 300. A Students' Musical Union has been active since 1906. Among the chief

names associated with the history of the Academy are those of Joseph Robinson, Sir Robert Stewart, Michael Esposito, Sir Hamilton Harty and Dr. J. F. Larchet.

The Dublin Municipal School of Music, founded in 1890 to make provision for the musical instruction of the working classes, has gradually expanded its scope, and with an enrolment of 1400 students the lack of accommodation in the present building is such that only a proportion of the applications for tuition each year can be accepted. The school grants an Advanced Teacher's Diploma (Dip. D.S.M.), is managed by a director and assistant director, and is under the control of the City of Dublin Vocational Education Committee.

The two private schools of music are the Leinster School of Music, founded in 1904, which holds local centre examinations in 131 centres in Dublin and the provinces, and grants the Diploma of Dip. L.S.M. (Teacher's and Performer's Diploma); and the Read School of Pianoforte Playing, founded in 1915.

The Army School of Music at Portobello Barracks, established in 1923, trains the officer bandmasters and bandmen for the Irish Army. The staff consists of a director, an assistant director and an instructional officer. Four bands are maintained, No. 1 Band being stationed in Dublin and the other three in the provinces. Since 1923 the successive directors have been Col. Fritz Brase, Col. F. C. Sauerzweig and Lt.-Col. J. M. Doyle.

**DEPARTMENT OF EDUCATION.**—Music is a compulsory subject in the primary schools, and the music staff of the Department of Education's primary branch consists of a head Organizing Inspector and four Organizing Inspectors of Musical Instruction. Though music has been an optional subject in secondary school examinations since 1879, an Inspector of Music for the Department's secondary branch was appointed only in 1948. Since 1946 the Department has organized a Summer School of Music in Dublin for part of July and part of Aug. each year, to which students from all over the country are admitted free of charge. The courses, given chiefly by English experts, include composition, choir-training, conducting, pianoforte and violin playing, singing and Irish traditional music.

**MUSIC COLLECTIONS.**—The chief music collections are those of the library of Trinity College, which includes the Prout Collection, and of the National Library, which includes the Joly Gift and the Plunkett Collection. Manuscript collections of Irish folk music are to be found in the libraries of the Royal Irish Academy and Trinity College, in the National Library and in the National Museum, which

<sup>2</sup> For details of the degrees of Trinity College and University College, Dublin, see *DEGREES IN MUSIC*.

also houses a noteworthy collection of harps, bagpipes and Dublin-made harpsichords and pianofortes. Manuscript and ediphone recordings of some 3000 folksongs have been made by the Irish Folklore Commission, which now possesses one of the finest collections of folklore in the world.

**ORGANIZATIONS.**—The Irish Musical Fund, a charitable fund founded in 1787 and incorporated by an Act of the Irish Parliament in 1794, is administered for the benefit of twenty professional musicians, mainly orchestral players, who are elected to membership of the fund for life. Apart from the Irish Federation of Musicians (1936), which is a trade union, and the Leinster Society of Organists and Choirmasters (1919), no organization representative of the teaching side of the profession exists in Dublin, though a Music Teachers' Association is active at Cork and negotiations are in progress (1953) for the founding of a national Music Teachers' Association. The Music Association of Ireland (1949), a non-professional organization, has promoted schemes for the encouragement of Irish composers, organized concerts and lectures, and made recommendations to the authorities concerned in matters of official musical policy.

An Arts Council was set up by the Government in 1951 for the promotion of the Arts in Ireland. Recommendations made by its Music Panel, and already put into effect, include the granting of a number of scholarships in music, the holding of a network of recitals in Irish schools and the giving of guarantees against loss in respect of enterprising performances held in Dublin and throughout the country.

A. F. (U).

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**DUBOIS, Alfred** (b. Brussels, 17 Nov. 1898; d. Brussels, 24 Mar. 1949).

Belgian violinist. He studied at the Brussels Conservatoire under Alexandre Cornelis and Eugène Ysaye. In 1920 he obtained the Prix Vieuxtemps and the Prix de S.M. la Reine Élisabeth. In 1927 he embarked on his international career by appearing with the Stockholm Philharmonic Orchestra and at the Colonne concerts in Paris. The same year he became the violinist in the Trio de la Cour de Belgique, with which he made a European tour, playing in England, Spain, Italy, Switzerland, Germany, etc. In 1938–39 he was in the U.S.A., where he played as soloist and with the pianist Marcel Maas in New York, Washington, Boston and New Haven.

Dubois was appointed violin professor at the Brussels Conservatoire in 1927 in succession to Ysaye. Among his pupils may be mentioned Arthur Grumiaux (his successor at the Conservatoire), Noël Brunet, violin professor at

the Montreal Conservatory, and Jean Laurent, who holds a similar post at Antwerp

A. L. C.

**DU BOIS, Léon** (b. Brussels, 9 Jan 1859, d. Boitsfort, 19 Nov. 1935).

Belgian conductor and composer. He studied at the Brussels Conservatoire, among his masters being F. Kufferath for counterpoint and Gevaert for composition. In 1885 he gained the Belgian Prix de Rome. He was conductor at the theatres of Nantes (1889–90) and Liège (1891–92), and from 1892 to 1897 at the Théâtre de la Monnaie in Brussels. In 1899–1912 he was director of the Music School of Louvain and in 1912–26 of the Brussels Conservatoire. He wrote a treatise on harmony and among his compositions are the following:

- 'Son Excellence ma femme', opera (1884)
- 'La Revanche de Sganarelle', opera (1890)
- 'Smylis', ballet (1891)
- 'Le Mort', mumed drama (1894)
- 'Edénie', opera (1912)
- 'Vers la gloire', dramatic ode (1919)
- 'L'Aveugle-né', oratorio (1922)
- 'Atala', symphonic poem

Songs.

E. B.

**DUBOIS, (François Clément) Théodore** (b. Rosnay, Marne, 24 Aug. 1837, d. Paris, 11 June 1924).

French organist, teacher and composer. He went to Paris at an early age and entered upon a brilliant course of study at the Conservatoire, where he gained successively first prizes for harmony, fugue and organ, and finally, in 1861, under Ambroise Thomas, the Prix de Rome. On his return from Italy in 1866 he devoted himself to teaching and was appointed *maître de chapelle* of Sainte-Clotilde, where on Good Friday 1867 he produced an important and carefully written work, 'Les Sept Paroles du Christ', afterwards performed at the Concerts Populaires in 1870.

For some time he was *maître de chapelle* at the Madeleine, where he succeeded Saint-Saëns as organist in 1877. He succeeded Elwart as professor of harmony at the Conservatoire in 1871, and in 1883 was decorated by the Legion of Honour. In 1894 he was elected to the Institut in place of Gounod, and he was head of the Conservatoire from 1896 to 1905. His treatise on fugue, his 'Notes et études d'harmonie' and his 'Leçons de solfège' were well known to students.

Being unable at first to force an entrance into the great musical theatres, Dubois contented himself with producing, at the Théâtre de l'Athénée, a pleasing little work, 'La Guzla de l'Émir' set to the libretto previously used by Bizet, on 30 Apr. 1873. In 1878 he carried off, together with B. Godard, the prize at the Concours Musical instituted by the city of Paris, and his 'Paradis perdu' was performed, first at the public expense (27 Nov 1878) and again on the two following Sundays at the Concerts du Châtelet. His other works for the

stage are 'Le Pain bis' (Opéra-Comique, 26 Feb. 1879); 'La Farandole', ballet (Opéra, 14 Dec. 1883); 'Aben-Hamet', a grand opera (Théâtre du Châtelet, 16 Dec. 1884, in Italian); and 'Xavière', dramatic idyll in three acts (Opéra-Comique, 26 Nov. 1895).

Among Dubois's many concert works are 'Divertissement' and 'Pièces d'orchestre' (Concert National, 6 Apr. and 14 Dec. 1873), a 'Suite d'orchestre' (do., 8 Feb. 1874), 'Scènes symphoniques' (Concerts du Châtelet, 25 Nov. 1877) and overture 'Frithjof', based on Tegnér's epic poem (do. 13 Feb. 1881). A symphonic poem, 'Notre Dame de la Mer', was produced in 1897, and Dubois also set to music a Latin ode on the baptism of Clovis, for tenor and baritone, chorus and orchestra, performed at Rheims in 1899. His church music, 'Messe de requiem', 'Messe de la délivrance', motets 'O quam suavis' and 'Puer natus est nobis', was in its time very popular with choirmasters and organists.

A. J., adds. M. L. P.

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**DUBOURG, George** (b. ? , 1799; d. Maidenhead, 17 Apr. 1882).

English violinist. He was a grandson of Matthew Dubourg and the author of a history of the violin which was originally published in 1836 and in 1878 reached a fifth edition. He was one of the most celebrated performers on the violin in his time.

W. H. H.

**DUBOURG, Matthew** (b. London, 1703; d. London, 3 July 1767).

English violinist, grandfather of the preceding. He was a natural son of Isaacs, the dancing-master, became a pupil of Geminiani's and first appeared as a boy at one of the concerts of Britton, the small-coal man, when he performed a solo by Corelli with great success, standing on a high stool. On 27 May 1714 he had a benefit concert at Hickford's Room. He visited Dublin in 1724, and on 17 June 1727 married Frances Gates at Stanmore (Middlesex). In 1728 he was appointed to succeed Kusser as conductor of the Viceroy's band at Dublin, in which capacity he set many odes for the celebration of royal birthdays. During his residence there he led the band at the performances given by Handel during his visit to Ireland in 1742, and also had the distinction of assisting at the first performance of 'Messiah'. Later he returned to London, and in 1752 succeeded Festing as leader of the king's band, though still retaining the Dublin appointment. In 1761 he was appointed Master of Her Majesty's Band of Musick at £200 a year. Geminiani was his guest at Dublin in 1761-62 and on many other occasions. Dubourg composed the birthday odes for Dublin Castle from 1728 to 1764; he finally left

Ireland in 1765. He was buried in Paddington churchyard.

Dubourg appears to have been a brilliant performer and fond of showing off his skill. Burney relates that on one occasion he introduced a cadenza of extraordinary length into the ritornello of an air. When at last he finished, Handel, who was conducting, exclaimed "Welcome home, Mr. Dubourg". A portrait of Dubourg, by Philip Hussey, was in the possession of Joseph Cooper Walker of Dublin. His published compositions are few and scattered through minor collections. Several are in John Simpson's 'Delightful Pocket Companion for the German Flute', c. 1746-47, and to Walsh's 'Musica bellicosa, or Warlike Musick' (about the same period), he contributed some 'Serenading Trumpet Tunes'. P. D., adds. W. H. G. F. & F. K.

**Dubreuil, Alphonse Du Congé.** See Pécinini ('Iphigénie en Tauride', lib.).

**Dubreuil, Ernest.** See Bizet ('Nicolas Flamel', lib.)  
**DUBS, Hermann** (b. Zurich, 23 Mar. 1895).

Swiss choral conductor. He studied conducting, organ and singing at Zurich with Andreac, Ochs, Isler and Messchaert, and in 1923 was appointed teacher of singing at the Conservatory. He became known in Switzerland and abroad by taking over, in 1922, the conductorship of the famous Hausermann private choir, one of the best chamber choirs in Switzerland, with which he gives performances of old masters (Monteverdi, Schutz) and modern works. K. V. F.

**DUC D'OLONNE, LE** (Opera). See AUBER.

**DUC, Philippe de** (b. ? , d. ?).

Flemish 16th-century composer. Nothing is known of his life except that he lived in Italy, probably at Padua, according to the dedication of his madrigals of 1586. The following three madrigal books were published: 'Di Filippo Duc, il primo libro de' madrigali a 4 voci con una serenata et un dialogo a 8 . . .' (Scotto, Venice, 1570); 'Le vergini di F. Duc fiamengo, lib. 1 a 6 voci con 1 dialogo a 8 v.' (Gardano, Venice, 1574); 'Di Filippo D. fiamengo il 1 lib. de madrigali a 5 e 6 voci' (Vincenzi & Amadino, Venice, 1586). Church music in manuscript is in the libraries of Breslau, Munich and Vienna (State Lib.). E. v. d. s., rev.

**DUCA D' ALBA, IL** (Opera). See DONIZETTI.

**DU CANGE, Charles (Dufresne) (Sieur)** (b. Amiens, 18 Dec. 1610; d. Paris, 23 Oct. 1688).

French musical scholar. He wrote 'Glossarium ad scriptores mediae et infimae latinitatis' (Paris, 1678, several editions; latest, 1882-87), a standard work on medieval musical terms and instruments. M. L. P.

<sup>1</sup> Often erroneously called Le Duc.

**DU CASSE, Roger.** See ROGER-DUCASSE.  
**DU CAURROY, (François) Eustache**  
 (Sieur de Saint-Frémin) (b Gerberoy nr. Beauvais, [bapt. 4 Feb. 1] 1549; d. Paris, 7 Aug. 1609).

French composer. He entered the service of the French royal house as singer in the Sainte-Chapelle about 1569, became a canon there and continued in office during the reigns of Charles IX, Henry III and Henry IV. In 1583 he is called Master of the Children of the Chapel, and later Master of the Music of the Chapel. From 1573 he was prior of Saint-Aioul in the diocese of Provins. The post of Surintendant de la Musique du Roi was created for him in 1599. He was buried in the church des Grands Augustins in Paris. A monument (destroyed in the Revolution) was erected to his memory by his successor Nicolas Formé, with an epitaph by his friend Cardinal du Perron.<sup>2</sup>

Du Caurroy was called by his contemporaries "Prince des professeurs de musique", a title he shared with Lassus and Palestrina. His compositions include 'Missa pro defunctis', performed at the funerals of the kings of France at the church of Saint-Denis until the 18th century and at Notre-Dame on All Souls' Day: one copy only exists, at the Bibliothèque Nationale in Paris; 'Preces ecclesiasticæ' (2 books, containing 25 compositions a 4, 5 and 6) (Paris, 1609). Published by his grandnephew André Pitart: 'Fantaisies' in 3, 4, 5 and 6 parts, a collection of 42 instrumental pieces on sacred and secular themes (Paris, 1610) and 'Mélanges de musique' (Paris, Ballard, 1610), from which Burney prints in his third volume a Noel in 4 parts. This work consists of 62 pieces a 4, 5, 6 and 7, containing chansons, psalms, motets, Noels, etc., composed for the service of the court (Ballard, 1610). As early as 1569 the music printers Le Roy and Ballard inserted 3 pieces by Du Caurroy in their 22nd and 23rd books of chansons. The collection 'Le Rossignol musical' (Phalèse, 1597) contains one. Like his contemporaries Le Jeune and Mauduit, he composed music to measured verses in imitation of Greek and Latin models.<sup>3</sup> Du Caurroy has been credited without proof, or any likelihood, with the airs 'Charmante Gabrielle' and 'Vive Henri IV'.

Modern editions of the 'Mélanges' and of 5 instrumental Fantasies were published by Henry Expert, of the 'Missa pro defunctis' by R. P. Martin. M. C. C. & M. L. P.

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<sup>1</sup> In the church of La Basse-Œuvre at Beauvais, as the son of Claude Du Caurroy, registrar "en l'élection de Beauvais".

<sup>2</sup> See La Borde, 'Essai sur la musique ancienne et moderne', 1780, Vol. VIII.

<sup>3</sup> See MÉLANGES.

DUFORCQ, R., 'A propos d'Eustache du Caurroy' (R. de M., Dec. 1950, pp 94-108).  
 QUITTARD, H., 'Eustache Du Caurroy: les "Mélanges"' (Rev. Mus., 1904).

See also Ballet de Cour

**DUCHÉ, Benedict.** See DUCIS.

**Duché, Joseph.** See La Guerre (E. J., 'Céphale et Procris', lib.) Moreau (incid. m. for 3 plays).

**DUCHESS OF DANTZIC, THE**  
 (Operetta) See CARYLL.

**Duchinska, S.** See Kryzozonowska ('Jasyr', incid. m.)

**DUCIS, Benedictus** (b. Constance, ?, d. Schalkstetten nr. Ulm, 1544)

German composer. He travelled much in the early 16th century, but was fundamentally a member of the small group of south German composers headed by Sixtus Dietrich and Leonhard Paminger. He has in the past been confused with Benedictus Appenzeller, while his frequent change of abode and occasional use of his German surname (Herzog) gave rise to further complications, only recently resolved by Dr Dénes Bartha.<sup>4</sup> Although a native of Constance, he first found renown as an organist and a singer at Antwerp. The Lady Chapel of Antwerp Cathedral provided him with ample opportunities for exercising his talent as a keyboard executant from the year 1514, and in the following year he was nominated principal singer of the brotherhood of St. Luke. Shortly afterwards he was released from his duties in order to travel to England, where he was appointed organist and choirmaster of the Chapel Royal in 1516. During 1517 and 1518 Ducis, who is mentioned in the State Papers as "Benedict de Opitus", seems to have employed his leisure hours fruitfully by importing wine and musical instruments, and by exporting wheat.

He returned to the Continent and came under the influence of the Reformation. From 1535 he was pastor at Schalkstetten near Ulm, where his three- and four-part settings of odes by Horace were published in 1539. No trace of this publication survives. Documents at Ulm refer to him as "Benedict Duch" and those of Schalkstetten as "Benedictus Herzog", yet after his death in 1544 his name was Latinized by Gesner (Bibl. Univ., 1545).

Ten of Ducis's German sacred songs are reprinted in Vol. XXXIV of D.D.T. His surviving compositions are as follows:

'Te Deum' a 4

Motets a 4 (Rhaw, 1538)

Dum fabricator mundi.

Beatus vir qui timet.

De profundis.

Dilexi quoniam.

Ingresso Zacharia.

Motets a 3

Clamabat Jesus.

Omni custodia

<sup>4</sup> See Dénes Bartha, 'Benedictus Ducis und Appenzeller' (1930).

Omnia probate.  
Oportuit Christum.  
Rogamus vos fratres.  
Si in praeceptis.

German sacred songs *a 3* (Petreus, 1541)

Ach Gott wie lang.  
An Wasserflüssen Babylon.  
Aus tiefer Not.  
Ich glaub.

German sacred songs *a 4* (Rhaw, 1544)

Ach Gott vom Himmel  
An Wasserflüssen Babylon.  
Aus tiefer Not.  
Elend pringt peim.  
Erbarm dich mein.  
Es wollt uns Gott  
Ich glaub.  
Nun freut euch  
O Gott wir loben dich  
Vater unser im Himmelreich.  
Wohl dem der in Gottes . .

D W. S.

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See also Appenzeller (confusion with).

**Ducquois, Georges.** See Saint-Saëns (10 songs).

**DUCRÉ, Pierre.** An imaginary composer invented by Berlioz, whose *Shepherds' Farewell* in 'L'Enfance du Christ', written in a supposedly archaic style, was attributed to that fictitious master of the past, perhaps with the intention of mystifying the public and confusing the critics.

E. B.

**DUCTIA.** See ESTAMPIE.

**DUDEY.** See BAGPIPE (GERMANY).

**DUE FOSCARI, I** (Opera). See VERDI.

**DUE GEMELLE, LE** (Opera). See ANFOSSI.

**DUE LITIGANTI** (Sarti). See FRA DUE LITIGANTI.

**DUENNA, THE, OR THE DOUBLE ELOPEMENT.** Opera in 3 acts by Thomas Linley, sen. and jun. Libretto by Richard Brinsley Sheridan. Produced London, Covent Garden Theatre, 21 Nov. 1775. 1st perf. abroad, New York, 10 July 1786. Modern revival, London, Lyric Theatre, Hammer-smith, 23 Oct. 1924.

**DUET** (Fr. *duo*, Ger. *Duett*; Ital. *duetto*)

A composition for two performers, singers or players with or without accompaniment, in which the interest of the writing is divided as equally as possible. Some writers have used the term "duet" for vocal and "duo" for instrumental compositions, but this is a wholly artificial distinction. Beethoven wrote 3 duos for clarinet and bassoon, published without opus number. Spohr's Duos for violin and viola retain this title, but generally instrumental duets resemble vocal ones in being written for a pair of instruments of the same kind. Sonatas for violin and pianoforte, cello and pianoforte, flute and harp, and so on, are not as a rule called "duets", not because of their form, but because of their instrumental disparity. On the other hand, while Ravel wrote a 'Sonata' for violin and cello, Kodály

produced a similar work entitled 'Duo'. The term is thus loosely applicable both to a medium and to a form.

In pianoforte music it is used in two ways: (1) for music for four hands with two performers at one piano; (2) for music for two pianos with one player at each.

The earliest examples of keyboard duet music are manuscript pieces by Nicholas Carlton and Thomas Tomkins for two virginals.<sup>1</sup> The earliest printed works of which we have any knowledge are Burney's four 'Sonatas or Duets for two Performers upon one Piano Forte or Harpsichord' published in 1777 and those published at Dessau about 1782 under the title 'Drey Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen von C. H. Müller'; before this, however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers which were published after his death. The short compass of the harpsichord keyboard, which rarely exceeded five octaves, was ill adapted to the association of two performers on the same instrument, hence doubtless the small amount of music of the kind in that period.

According to Fétis, Haydn wrote a *Diversissement, à quatre mains*, which was never published, the two Sonatas, Opp. 81 and 86, published under his name being spurious. Mozart wrote 10 duets, two of which were originally written for a mechanical organ or musical clock in a Vienna exhibition, afterwards arranged for pianoforte, one by himself, the other by an unknown hand. Schubert's 'Grand Duo', Op. 140, and the 'Divertissement à la Hongroise', Op. 54, should be mentioned, as also Brahms's Op. 23, the variations on a theme by Schumann.

The first composition for two keyboard instruments with one performer at each is probably Giles Farnaby's little duet in the 'Fitzwilliam Virginal Book' (I, 202). The ninth of Couperin's 'Ordres' begins with an 'Allemande à deux clavecins'. J. S. Bach used harpsichords together, but generally in the concerto form. There are, however, two fugues in the 'Kunst der Fuge' for two harpsichords alone. The Sonata in F, published as his in B.-G., XLIII, was proved to be by Wilhelm Friedmann Bach. Mozart wrote a Sonata in D major and a Fugue in C minor for two pianofortes; and Clementi's two sonatas, both in B♭ major, are worth mentioning. Schumann's Variations in B♭ major, Op. 46, originally written for two pianos, two cellos and horn, Chopin's Rondo in C major and Brahms's Variations on a theme by Haydn (also for orchestra) should be mentioned. Later composers have been more productive in duets for two pianofortes than for one. They

<sup>1</sup> B.M. Add. MSS 29,996



are too numerous to be catalogued, but the names of Saint-Saëns, Parry, Rakhmaninov, Debussy, Reger, Bax, Milhaud, etc., come readily to mind. Arnold Cooke applied the principle of bitonality successfully to music for two keyboards, to which it is peculiarly suited.

A large quantity of orchestral and other music has been arranged for both forms of piano duet, the comparative facility in performance making such works more readily accessible to the amateur in that form. The study of orchestral music by means of such duets is especially popular in France, where almost every orchestral work of any importance is to be had arranged *à quatre mains*. The two-piano combination is particularly successful in representing works for piano and orchestra: all the best-known concertos are arranged for two pianos, and in the case of Chopin the arrangement is at least as effective as the original.

Organ duets are very rare. There are three by Samuel Wesley and other pieces by Hesse, Hopner and Julius André.

The vocal duet differs from a two-part song in that the interest is more evenly divided. It is generally accompanied. Morley's 'First Book of Canzonets to two voices' was published in 1595. The "chamber duet" (*duetto da camera*) became a species of some importance in the late 17th and early 18th century. See especially duets by Alessandro Scarlatti, Handel and by Steffani. These duets were often in several movements linked by recitatives, and almost invariably in the polyphonic style. The duet, of course, takes a prominent place in opera from about the middle of the 18th century onward, until it ceases to be a separate "number" and becomes merged in the general continuity of the music (Verdi, Bizet, Puccini, etc.) or dissolves into a musical dialogue in which the voices no longer sing simultaneously (late Wagner, early R. Strauss, Debussy, etc.).

F. T. & N. C. G., rev.

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**DUETTINO** (Ital. *dimn.*), a duet of short extent and concise form.

**DUFAY** (*du Fay, du Fayt, Doufayt*), **Guillaume** (b. prob. Hainault, c. 1400; d. Cambrai, 27 Nov. 1474)

Burgundian composer. He was a choirboy in Cambrai Cathedral, probably from 1409 onwards. Two of his teachers, Loqueville and Grenon, are known as composers. Both of them had first-hand knowledge of French music. The Bishop of Cambrai, Pierre d'Ailly, was Chancellor of the University of Paris. He played an important part at the Council of Constance and was accompanied

there by thirty-five members of the Cambrai clergy. As Carlo Malatesta of Rimini was also present, this assembly may have been the place where Dufay met Malatesta. There is no documentary evidence of the facts of Dufay's life at the time he composed his early works; but it appears that he spent a number of years in the South, probably at Malatesta's court. This may be assumed from his setting of Italian words and a number of dated pieces of music dedicated to members of the Malatesta family ('*Vasilissa ergo gaude*', in celebration of Cleopha Malatesta's marriage in 1419–20, '*Resvelles-vous*', on the marriage of Carlo Malatesta in 1423, and '*Apostolo glorioso*' for the consecration of the cathedral at Patras by Archbishop Pandolfo Malatesta in 1426).

For the next stages in Dufay's career evidence is found in archives. Haberl's research work was continued by van den Borren, Bax and Pirro (*see* Bibl.). In 1427 Dufay must have been at Bologna, possibly studying at the University, when he was granted the privilege of absenting himself from Saint-Géry at Cambrai. In the following year he entered the papal choir in Rome, which then contained a number of Netherlands musicians. He stayed there until 1437, apart from an interruption in 1434–35. In these years he also stayed with Louis, Duke of Savoy, whence he went on leave home to see his mother.

Dufay's post as a singer in the papal choir proved a great advantage to his clerical career. Under Pope Martin V (1417–31) he became in 1429 a chaplain of Saint-Fiacre at Laon and of Saint-Géry at Cambrai, two posts that did not require his residence in either place. In Apr. 1430 another living, that of Saint-Jean-Baptiste in the parish church of Nouvion-le-Vineux in the diocese of Laon, was added to these. Two more canonries, one at the cathedral of Tournai and one at Saint-Donatien, at Bruges, came his way between 24 Mar. 1431 and 22 Aug. 1431. Pope Eugene IV (1431–47) gave him a canonry and a living in the church of Lausanne—then in Savoy—for which he had to give up Saint-Pierre at Tournai. When in Savoy Dufay is mentioned as curate of Versoye on 12 Aug. 1434. Back at the papal chapel in June 1435 he received another living at Cambrai from Eugene IV. In 1438 Dufay was again in Savoy.

On 7 Apr. 1438 Dufay is named as one of the delegates of the Cambrai cathedral chapter who took part in the council of Basel. On 16 Oct. of the same year he was once more in Savoy. The duke's treasurer mentions that on that day Dufay and four of Amédée's chaplains left Le Bourget for Pignerol, where Louis of Savoy and his wife Anne of Cyprus



had gone for the winter. The following year Dufay is referred to as a canon of Saint-Donatien at Bruges.

The accounts of Cambrai Cathedral refer in 1440 to thirty-six lots of wine which were delivered to Dufay and one Jo. de Griboval for the celebration of the feast of John the Baptist. From then on the documents seem to suggest that Cambrai may be regarded as Dufay's more or less permanent residence. He was present at the meeting of the chapter on 27 July 1442. On 23 Oct. 1443 he sent two delegates to receive money at the bank of the Borromeo family at Bruges, transmitted to him by the Marquess of Ferrara. Dufay's mother died in 1444 while he was with her. On 2 and 30 May 1445 he attended meetings of the chapter, and on 26 May he received money for some of his works and was charged with the supervision of the copying of his music by Jean de Namps, work that went on until 1470. During 1444-45 he was in charge of the boy singers. In Oct. 1446 he went on a mission to the court of Burgundy. In 1448 he was cellarer. On 21 Apr. 1452 he received 60 écus, *propter qualitates et merita*, having enriched the services with his music. Towards the end of the year 1458 he returned from a journey, and he took up his position with the singers in June 1459, which he still held in 1460. His name appeared in various capacities in Cambrai cathedral documents each year from 1462 to 1467.

As an honoured member of his profession Dufay was free to be away from Cambrai occasionally. On 17 Oct. 1446 he is called *baccalaureus in decretis* (bachelor of canon law) for the first time in connection with his appointment as a canon of Sainte-Waudru at Mons. He attended a reunion of the clergy of this church in 1449, where he met his famous contemporary Binchois.

In 1450 Dufay is mentioned in the accounts of Louis, Duke of Savoy, as *cantor illustrissimus domini Ducis Burgundie*. He stayed in the Osteria del Capello at Turin from 26 May to 1 June, together with nine monks, at the expense of the Duke of Savoy, and in 1455 he was one of the singers of the chapel who received a new year's gift according to the custom of the court of Savoy.

Dufay was present at Cambrai when the dedication of the Cathedral was celebrated in 1472. The date of his will too is known, 8 July 1474, and a number of records are extant referring to its execution. His tombstone, originally at Cambrai and according to van der Borren in the Lille Museum in 1925, bears the epitaph:

Hic inferius jacet venerabilis vir magr. guillelmus du fay musici baccalaureus in decretis olim huius ecclesie choralis deinde canonicus et scilicet Waldevtrudis montani qui obiit anno dñi millesimo quadr. . . . xxvii mensis novembris.

In his will, which is printed by Haberl (see Bibl.), Dufay bequeaths to Charles the Bold four books "d'une grandeur de diverses chanteries", a small book with chansons and another book with hymns and the Mass 'Ave Regina Coelorum'. He also desires that, when he has received the last sacrament and is *in articulo mortis*, eight choristers of the Cathedral shall sing very softly by his bedside the hymn 'Magno salutis Gaudio', after which the altar boys, with their master and two choristers, shall sing his motet 'Ave Regina Coelorum'. This pious duty was, however, performed, not at his bedside, but in the chapel, after his death, *corpore presente*.

Dufay commanded the respect of the musicians of his time as well as the admiration of the musical amateurs. When on a visit to Besançon in 1458 he was chosen to settle a controversy concerning the mode of the antiphon 'O quanta exultatio'. Martin Lefranc in his 'Champion des dames', written about 1440 in Paris, names Dufay, together with Dunstable and Binchois, as the greatest composers of their time. As more 15th-century music comes to light, Dufay's greatness is more clearly revealed. After being regarded as the leader of the first Netherlands school of polyphonic music he is seen to-day as the outstanding composer between the Gothic and the Netherlands epoch. His early Mass in G (MS Bologna Q15) is most likely the first *ordinarium missae* composition of the 15th century. His later four-part tenor masses formed the pattern for the younger generation of Netherlands composers. He was also most certainly the originator of the faburden.

In Dufay's early works of about 1426 the melody in his chansons shows a tendency towards tonality, but the setting does not yet support this trend. Later on the tonic-dominant relationship becomes apparent in melody and harmony. Semitones leading to the tonic are effectively accompanied by the bass descending a fifth or ascending a fourth. As the tenor, according to the northern tradition, had to be a melodic counterpart to the *cantus*, the counter-tenor was formed into this lowest part in the chanson, or *cantilena*, as it is sometimes called.

Altogether Dufay's music followed the French tradition adapting to it Italian and English features: functional harmony and full-sounding chords were assimilated into the polyphonic texture.<sup>1</sup>

The motet in Italy from the time of Cicconia (1400) served as music for official ceremonies. Dufay kept to this tradition by composing motets for the enthronement of the pope, peace treaties, marriage and funeral services, and feasts of the saints. In these motets he made use of Italian features like duo-introductions

<sup>1</sup> See BURGUNDIAN SCHOOL.

in canon, imitations and functional harmony. To achieve this the counter-tenor became the lowest part, since the tenor with its Gregorian tune could not serve as a bass.

Dufay's work includes at least 7 masses, 35 fragments of masses, 2 Magnificats, 87 motets, 59 French and 7 Italian chansons

E. D. (11).

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Duff, E. L. See Berners (song)

Duffett. See Banister (1., 'Beauties Triumph', music for). Marsh (A. sen., songs for 'Spanish Rogue').

**DUFON (Du Fon), Jean** (b. Namur, [bapt. 21 Sept.] 1574; d. Namur, May or June, 1634).

Flemish singer and composer. He was sent to Spain as a choir-boy (*cantorcillo nuevo*) for the royal chapel at Madrid, where he arrived in 1586, just in time to have lessons from George de La Hèle before that master's death the following year. His later masters were Philippe Rogier and Guillaume Bosquer. On 4 Dec. 1593 he was admitted as an adult singer, but obtained leave a few days later for a visit to the Netherlands. In 1597 his 8-part motet 'Omnes de Sabat venient', for which he received 8 reals, was sung in the chapel. In 1607-8 he again had leave to visit his home,

and on 24 July 1610 he asked to be allowed to return there on account of infirmity. He went to live in his parental house at Namur, and although he moved to another later, he remained in his native town until his death.

The following works by Dufon are known: Mass 'Un jour laiment' (on a song by Lassus) and 13 chansons.

E. B.

**DUFRESNE, Charles.** See DU CANGE, SIEUR.

**DUGAZON, Gustave** (b. Paris, c. 1780; d. Paris, 1826).

French composer. He was the son of Louise Rosalie Dugazon and a pupil of Berton and Gossec at the Paris Conservatoire. At the age of eighteen he made his début as a dramatic composer, collaborating with Bertheau, Dubuat, Pradher and Quinebaud in a little opera, 'Le Voisinage' (Théâtre Favart, 24 Jan. 1800). Subsequently he wrote, with Pradher, 'Le Chevalier d'industrie' (1804) and, alone, 'Marguerite de Waldemar' (1812) and 'La Noce écossoise' (1814), and for the Opéra the ballets 'Les Fiancées de Caserte' (1817), 'Alfred le Grand' (1822) and 'Aline, reine de Golconde' (1823, partly adapted from Monsigny's and Berton's operas of that title), another ballet, 'Noémi', for the Théâtre de la Porte Saint-Martin and some miscellaneous vocal and instrumental music. He died at the end of 1826.

A. L.

**DUGAZON, Louise Rosalie** (b. Berlin, 18 June 1755; d. Paris, 22 Sept. 1821).

French singer, mother of the preceding. She was the daughter of François Jacques Lefebvre, a dancer at the Berlin Opera, who returned with his family to his native Paris in 1765. Two years later, at the age of twelve, she made her début as a ballet dancer at the Comédie-Italienne. Her voice was discovered by Grétry — who remained a great admirer of her throughout his life — and he wrote a little air for her in his 'Lucile' (5 Jan. 1769) in which she performed a small part. Mlle Lefebvre's official début as a grown-up singer took place on 19 June 1774, as Pauline in Grétry's 'Sylvain'; the first part she newly created was that of Narine in 'La Colonne', an adaptation of Sacchini's 'L'isola d'amore' (16 Aug. 1775). The next year she married the actor and writer Jean Baptiste Henri Gourgault, called Dugazon, and as Madame Dugazon (although separated from her husband after a few years) she continued to sing for more than a quarter of a century, creating over 60 new parts in the productions of the Comédie-Italienne (later Opéra-Comique or Théâtre Favart).

Next to her great predecessor, Madame Favart, Dugazon probably was the most famous and best-known singer of French *opéra-comique*. Contemporary accounts and memoirs in her praise abound, the poems addressed to her fill

a small volume and numerous paintings and engravings show her in her most popular parts, Dalayrac's Nina among them. The genres in which she excelled were known for a long time as "jeunes Dugazon" and "mères Dugazon". The last part she created was that of Bouzoula in Isouard's 'Le Médecin turc' (19 Nov. 1803). A few months later, on 29 Feb. 1804, she made her farewell appearance at the Opéra and retired from the stage.

A. L.

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**DU GRAIN, Johann Jeremias** (b. ?; d. Danzig, [buried 19] Jan. 1759).

German composer (P) of French origin. He lived at Elbing (formerly West Prussia) from before 1732 (when his first child was baptized there) until Oct. 1739, and then until his death at Danzig. He also sang and played clavier and organ, the latter at St. Mary's, Elbing (substituting for the regular organist, one Daniel Dibbe) and at St. Elizabeth's, Danzig. His extant works comprise a Passion according to St. Matthew and other vocal compositions. Du Grain was a composer of purely local importance, which would hardly warrant inclusion in this Dictionary were it not for the fact that his name has on one occasion been linked with Handel's. This connection has been much bolstered up by earlier writers; according to I. Leux (see Bibl.) the facts are simply as follows:

It was intended to celebrate the Elbing jubilee in 1737 by the production of an Italian opera on a local subject, called 'Hermann von Balcke'. For some reason this plan came to nothing, but a libretto had been printed beforehand, and a copy of this is preserved at Elbing and is the only remainder of the ambitious project. The names of Du Grain and Handel are mentioned in the libretto; Handel's "collaboration", however, was of a completely passive nature. Du Grain chose some airs (16 out of a total of 33) from various of Handel's London operas, the words of which approximately fitted the context, and set—or intended to set—the remaining airs and the connecting recitatives himself. The libretto was partly utilized for a school drama by one Georg Daniel Seyler (which contained no music at all), and in the end it was this that seems to have been produced at the jubilee. There is no question of the "Elbing councillors travelling from the Baltic coast to Aix-la-Chapelle to approach Handel" and similar anecdotes; in all probability Handel never knew about the project at all, or of the existence of a composer named Du Grain. Whether Du Grain ever wrote any new music for the

intended 'Herman von Balcke' is doubtful; certainly none has been found.

A. L.

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**DUHAMEL, Antoine** (b. Paris, 30 July 1925).

French composer. He is a son of the well-known writer Georges Duhamel. At the age of seventeen he began to compose; three years later he began studies under René Leibowitz. He has written a number of works in the twelve-note technique which show originality and sensitive handling of the means employed.

His chief works are:

#### COMPOSITIONS

Music for a Film, for flute, cello, pf., harmonium & perc.  
4 Songs for baritone & orch  
Quintet for wind & pf.  
Variations on a theme by Schoenberg for pf.  
Songs for voice & pf.

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H. S. (ii).

**DUIFFOPRUGCAR (Tiefenbrucker), Gaspard (Caspar)** (b. ?, c. 1514, d. ?, c. 1570).

German musical-instrument maker. A native of Bavaria, he is said to have attracted the notice of François I and to have been persuaded by him to settle in Paris. He seems, however, to have worked continuously at Lyons. His viols were remarkable for their elaborate inlaid work. A notable example of his work is a bass viol, now belonging to the Brussels Conservatoire, on the back of which is a plan of the city of Paris made of different coloured inlaid woods. This instrument belonged early in the 19th century to J. B. Vuillaume of Paris, who ornamented some of his violins and violoncellos with inlaid work after the manner of Duiffoprugcar's viols. It is sometimes stated that Duiffoprugcar made violins, but this is an error. After his death the business was carried on for some years by his son John and other members of the family. A portrait of Gaspard was engraved at Lyons by Pierre Woëriot and published in 1562.

E. H. F.

**DUKAS, Paul** (b. Paris, 1 Oct. 1865; d. there, 17 May 1935).

French composer. He entered the Paris Conservatoire in 1882 and was a pupil of Mathias Dubois and Guiraud. He gained a second Grand Prix de Rome for his cantata 'Velléda'. At that time he had already composed two overtures, to Shakespeare's 'King Lear' and Goethe's 'Gotz von Berlichingen', which remained unpublished. These

were followed, after a period of fruitful study, by other works, songs, choruses, symphonic and dramatic sketches, all unpublished.

In 1892 an overture to Corneille's 'Polyeucte' was performed at one of the Lamoureux concerts. This work interpreted in a remarkable way the poetic substance of the tragedy. The influence of Wagner, so understandable at that period, could not obscure Dukas's striking qualities of delicacy, which had already attracted the attention of the discriminating and led them to consider Dukas as one of the young French musicians for whom a great future was in store.

There followed in 1896 the Symphony in C major, conducted at the concerts of the Opéra in Paris by Paul Vidal, to whom it was dedicated. It is distinguished by a youthful ardour that does not exclude a style of lofty feeling and a strong structure, in which some prolixity of development may be criticized. Without detracting from the beauty of the other movements, the *Andante* surpasses them by the quality of its emotion and the finished purity of its style.

'L'Apprenti sorcier', the most familiar of Dukas's works, which he conducted the following year (1897) at the Société Nationale de Musique, was very soon accepted in the concert repertoires of all countries. In England it was played for the first time in May 1899 at the London Musical Festival. It is a symphonic comment in the form of a scherzo on Goethe's mordant ballad, a work logically built up, carrying its sense within itself, well worthy, with its ironic rhythm, its furious animation and its brilliant instrumental writing, to remain one of the models of a difficult style.

In 1901 and 1903 there appeared two works which occupy an important place among modern compositions for the pianoforte; the imposing Sonata in E $\flat$  minor, which carries a hint of Beethoven, and the 'Variations, interlude et final' on a theme by Rameau, which has an altogether tender character, enticing, touching, nimble, showing a mastery of traditional forms united with brilliance of writing and depth of personal feeling. The same delicacy of language, the same fullness of poetic sentiment is found again in the shorter pieces composed for special occasions: 'Villanelle' (horn and pianoforte, 1906), for a competition at the Conservatoire; 'Vocalise' (1909) in the second volume of the 'Vocalises-Études' collected by Hettich in the Leduc edition; 'Prélude élégiaque' (pianoforte, 1909), on the occasion of the centenary of Haydn's death; 'La Plainte, au loin, du faune' (pianoforte, 1921), a striking homage to the memory of his friend Claude Debussy; 'Sonnet de Ronsard' (voice and pianoforte, 1924), written for the fourth centenary of the

poet's birth, full of subtle and flavoured archaism.

But it is, without question, in the sphere of dramatic music that Dukas gave the most complete expression to his art. After having undertaken the poem and the score of a Hindu drama, 'L'Arbre de science', he put it aside to devote himself altogether to 'Ariane et Barbe-Bleue', which Maurice Maeterlinck had conceived with him in view. This is a "conte lyrique" in three acts (Paris, Opéra-Comique, 10 May 1907), which gained a considerable artistic success. The character of Ariane symbolizes the liberating pity which struggles against the enslavement and feebleness of humanity, and endeavours to educate towards a higher consciousness those souls which are not yet sufficiently developed to understand its significance. Through the touching humanity of the principal figure, the variety of the successive scenes, the nature of the dialogue, the poem (although lacking the violent *coups de théâtre* dear to Italian realists) gives a great opportunity to the musician. And indeed the music becomes the inspiration of the drama, the soul and being of the work. It has a clarity and a rare depth, inspired by an emotion which is well balanced throughout. One may call to mind here in the first act the first chorus, the brilliant variations accompanying the rustle of precious stones which fall from the doors opened by Ariane, the striking colour of the underground song sung by Bluebeard's wives, the sudden apparition of Bluebeard himself; in the second act the poignant scene between Ariane and the imprisoned women, their deliverance, their ecstasy before the sudden glow of the daylight, before the beauty of the country and of the sea. Above all, in the third act, after the tragic return of the tyrant, the indescribable eloquence of Ariane's departure, where she sings with such dignity and serenity, with solemn and trembling feeling; while the wives, who dare not follow their liberator, choose rather to take up again the daily slavery of their existence. This is a profoundly moving scene, where the loftiness of the thought attains that equilibrium in which an art completely realizes its goal of human expression. One recognizes something of the spirit of 'Parsifal' recreated by a later technique, by an altogether individual temperament, strengthened by a profound knowledge of classical tradition, and of the most modern musical language current at that time, not forgetting that of 'Pelléas et Mélisande', of which from the first moment Dukas was a convinced admirer.

The "poème dansé" of 'La Péri', presented in Paris (1912) with the Russian dancer Trukhanova, then at the Opéra, has been played often at concerts. It represents under a new aspect a conception of the relationship

between music and dancing which approximates to that in the second version of the *Venusberg* in 'Tannhauser'. Inspired by a poetic oriental legend, preceded by a striking fanfare for brass instruments, the music unites once again the deep feeling and ardour of perception with the originality of a form which is always plastic and symphonic, the result of intense poetic feeling. The instrumentation of these works reveals the hand of a master: by turns light, subtle, lustrous, sumptuous, always solid and firmly built up. Thus the virtues of Dukas's spirit and art are maintained at an equal level and adapt themselves to different subjects.

From 1910 to 1913 Dukas was a professor of the orchestral class at the Conservatoire, and from 1913 till his death professor of composition there and at the École Normale de Musique. He was an excellent teacher who strove always to impart to his pupils a truth too often lost sight of, that form in art cannot exist as a separate entity, but must be a direct outcome of the creative impulse, and has no value apart from its appropriateness to the idea it seeks to express.

Dukas helped Saint-Saëns to finish 'Frédérigonde', the uncompleted opera of his master, Guiraud (Paris, 1895), of which he orchestrated the first three acts. He contributed to the modern edition of Rameau's works by editing 'Les Indes galantes', 'La Princesse de Navarre', 'Les Fêtes de Ramire', 'Nélie et Myrtille' and 'Zéphyre'. He revised 'Les Goûts réunis' (Couperin), the 'Essercizi per gravicembalo' (D. Scarlatti) and Beethoven's sonatas for piano, piano and violin, variations for pianoforte, violin Concerto and trios for Durand's edition. He made an arrangement of Saint-Saëns's 'Samson and Delilah' (4 hands) and of Wagner's *Venusberg* music (2 pianos, 4 hands). He was a music critic of authority, a notable writer: he contributed to 'La Revue hebdomadaire' (1892-1901), 'Gazette des Beaux-Arts' (1894-1902), 'Chronique des Arts' (1894-1905) and to the 'Quotidien' (1923-24). He also wrote numerous articles for the 'Courrier musical', 'Minerva', the 'Revue bleue', the 'Monde musical', 'Latinité' and the 'Revue musicale', proving the uncommon acuteness of his mind and the independence and liberality of his views. He was a member of the Conseil Supérieur de la Conservatoire; inspector of the Beaux-Arts (musical department) and an officer of the Legion of Honour. On the death of Vincent d'Indy, Dukas was elected president of the Union Syndicale des Compositeurs, and later he became a member of the Conseil des Émissions Radiophoniques. In 1934 he finally yielded to the entreaties of the members of the Académie des Beaux-Arts by occupying the chair left vacant by the death of Alfred

Bruneau. The heavy demands made on his energy, which, particularly in his last years, he was always ready to dispense in the service of others, affected his health, but he never failed in what he considered to be his duty. Nor did the hand of the artist falter. As his more intimate friends well knew, he put the best of himself into his compositions. That so small an amount should have survived is due to his severe and scrupulous self-criticism.

Dukas died suddenly of heart failure, leaving behind him, by his own wish, works few in number but all alike bearing the stamp of his sensitive and poetic nature. They refute the suggestion that he was primarily a technician and architect in music. As Paul Valéry truly said, in them may be found

quelques unes de ces vertus et de ces volontés qui sont, dans tous les arts, des modes de la grandeur de l'être et de la puissance de l'esprit. G. S., rev.

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See also Albéniz (I., pupil), Barraine ('Hommage à D.', for pf.) Falla ('Tombeau de D.', pf.). Fauré (ded. of pf. 5tet) Messiaen (memorial pieces for pf.)

**DUKE, John Woods** (b. Cumberland, Maryland, 30 July 1899).

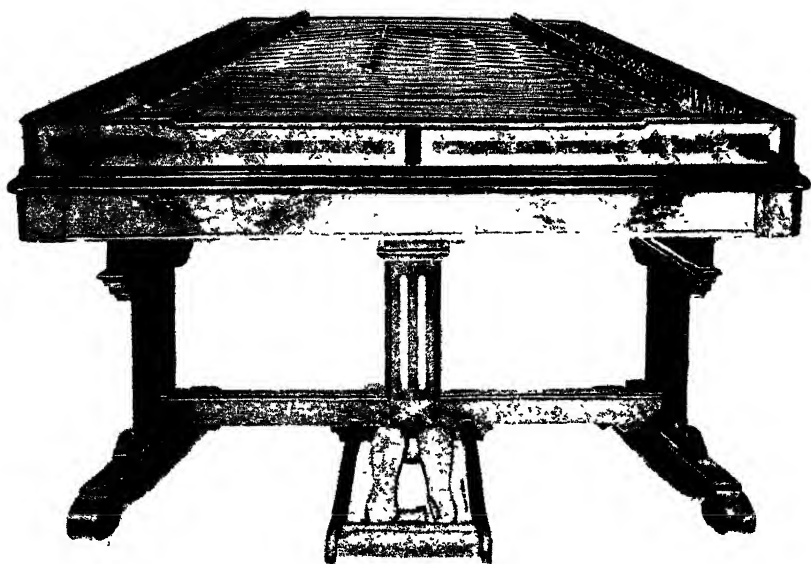
American composer. He studied composition with Strube at the Peabody Conservatory, Baltimore, for three years from 1915, and the years 1929-30 were spent in Europe, where he studied with Nadia Boulanger and Artur Schnabel. He has been since 1923 a member of the faculty at Smith College as Professor of Music. In his later years Duke has specialized in song-writing and has composed 60-70 songs, many of which appear frequently in American song recitals throughout the country. Among his other works are the following:

- 'Pole Star for this Year' (A. MacLennan) for unaccompanied chorus (1939).  
 Overture, D mi, for orch. (1928)  
 Carnival Overture for orch. (1941).  
 Concerto for pf. & stgs. (1938)  
 'Three Songs in Praise of Death' for voice & stg. 4tet (1935).  
 Trio for vn., viola & cello (1937).  
 String Quartet (1941).  
 Trio, D ma, for vn., cello & pf. (1943).  
 Fantasy, A mi, for vn. & pf. (1937).  
 Suite for unaccompanied cello (1934).

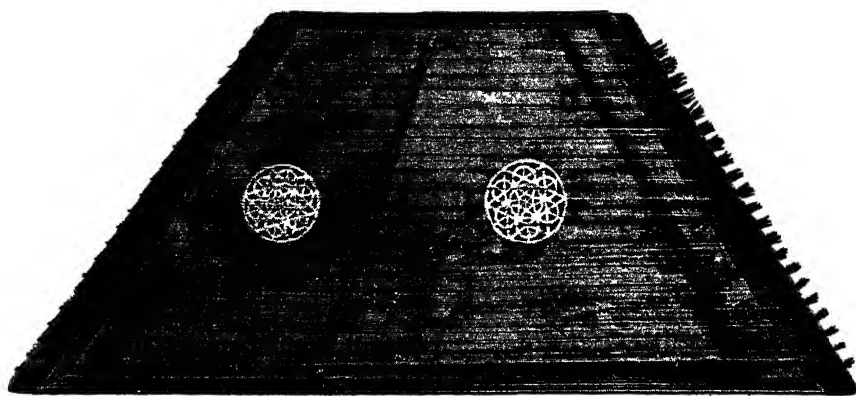
P. G.-H.

**DUKE, Richard** (b. ?; d. ?).

English 18th-century violin maker. He flourished about 1750-80 and has been con-



CIMBALOM (with sticks)



PANTALEONS



sidered one of the best of the Stainer and Amati copyists at this period. His high reputation among English violin makers is amply justified by the genuine examples of his work, but unfortunately it became the fashion to affix his name to a large number of spurious instruments of very poor quality. He worked, as his labels state, "near opposite Great Turn-Style, Holbourn, London". E. H. F.

**DUKE, Vernon.** See **DUKELSKY, VLADIMIR.**

**DUKELSKY, Vladimir** (b. Parfianovka nr. Pskov, 10 Oct. 1903).

American composer of Russian birth. He belongs to a family settled at Kiev. One of his grandparents was directly descended from the kings of Georgia; and another was Spanish. At six years of age he attempted to write a ballet. He studied composition in Moscow and Kiev under Glière and Yavorsky. He left Russia in 1920 and spent two years in Constantinople, after which he migrated to the U.S.A., where he became acquainted with George Gershwin, who influenced one side of his creative personality. His overture for N. Gumilev's drama 'Gondla' was produced at Carnegie Hall in New York. In May 1924 he returned to Europe with a pianoforte Concerto in C major, dedicated to Artur Rubinstein, which he played to Diaghilev, with the result that he was at once commissioned to write the ballet 'Zéphyre et Flore'. This was produced on 28 Apr. 1925. He then turned to a contrapuntal style and almost classical construction, despite the freedom of the part-writing.

Dukelsky returned to the U.S.A. in 1929 and settled there, becoming an American citizen. A prolific writer, he produced a steady stream of compositions, which include, besides those already mentioned, 3 songs (1920-23), 'Triolets for the North', song cycle to words by Feodor Sologub (1922), three Symphonies (1928, 1929, 1946), 'Dédicaces' for soprano, pianoforte and orchestra (1935), a ballet, 'Public Gardens' (1935), an oratorio, 'The End of St. Petersburg' (1937), ballet, 'Le Bal des blanchisseuses' (Paris, 1946), violin Concerto (1943), cello Concerto (1946), 'Ode to the Milky Way' for orchestra (1946) and chamber music.

Dukelsky has also composed a great deal of music in a lighter vein for revues, musical comedies and cinemas, employing for this type of music the pseudonym of Vernon Duke.

E. E. & N. B.

**BIBL.**—SLONIMSKY, N., 'Vladimir Dukelsky' ('Modern Music', Mar. 1927).

**Dukes, Ashley.** See O'Neill ('Man with a Load of Mischief', incid. m.).

**DULCET.**

**DULCIAN.**

**DULCIANA.**

**DULCINANA MIXTURE.**

} See ORGAN  
STOPS.

**DULCIMER** (Fr. *lympanon*<sup>1</sup>; Ger. *Hackbrett*; Hung. *cimbalom*, Ital. *timpanon*<sup>2</sup>, *salterio tedesco*). The prototype of the pianoforte, as the psaltery was of the harpsichord. These instruments were so nearly alike<sup>2</sup> that one description might serve for both, were it not for the different manner of playing them, the strings of the dulcimer being set in vibration by small hammers held in the hands, while in the psaltery the sounds were produced by plectra of ivory, metal or quill, or even the performer's fingers. It is also no less desirable to separate in description instruments so nearly resembling each other on account of their ultimate development into the harpsichord and pianoforte by the addition of keys.

Rumbault ('The Pianoforte', p. 23) derives "dulcimer" from "dulce melos". Perhaps the "dulce"—also used in the old English "dulsate" and "dulsacordis"—unknown instruments unless dulcimers—arose from the ability the player had to produce sweet sounds with the softer covered ends of the hammers, just as "piano" in pianoforte suggests a similar attribute. The Italian *salterio tedesco* implies a German derivation for this hammer-psaltery. The roughness of description used by medieval Italians in naming one form of psaltery *strumento di porco* (pig's head) was adopted by the Germans in their translation *Schweinskopf*, and in naming a dulcimer *Hackbrett*—a butcher's board for chopping meat.

The dulcimer is a trapeze-shaped instrument of not more than three feet in greatest width, constructed of a wooden framing enclosing a wrest-plank for the tuning-pins, round which the strings are wound at one end; a soundboard ornamented with two or more soundholes and carrying two bridges between which are the lengths of wire intended to vibrate; and a hitch-pin block for the attachment of the other ends of the strings. Two, three, four and sometimes five strings of fine brass or iron wire are grouped for each note. The dulcimer, laid upon a table or frame, is struck with hammers, the heads of which are clothed on either side with hard or soft leather to produce the *forte* and *piano* effects (see *PLATE 17*, Vol. II, p. 798).

The tone, harsh in the loud playing, is always confused, as there is no damping contrivance to stop the continuance of the sounds when not required. This effect is well imitated in various places in Schubert's 'Divertissement à la hongroise'. The compass of two or three octaves, from c or d in the bass clef has always been diatonic in England, but became chromatic in Germany before the end of the 18th century. English dulcimers have ten long notes of brass wire in unison strings, four or five in number, and ten shorter notes of the

<sup>1</sup> Cf. also the Celtic *tempan*.

<sup>2</sup> See *PSALTERY*.

same. The first series, struck with hammers to the left of the right-hand bridge, is tuned g, a, b, c', d', e', f', g', the F being natural. The second series, struck to the right of the left-hand bridge, is g', a', b', c'', d'', e'', f'', g'', the F being again natural. The remainder of the latter series, struck to the left of the left-hand bridge, gives d'', e'', f'', g'', a'', b'', c''', d'''. This tuning has prevailed in other countries and is old. Chromatic tunings are modern and apparently arbitrary. As in most medieval musical instruments painted ornamentation was freely used on the sound-board and on the outer case when one existed. The dulcimer and psalter appear to have come to Europe from the East, it may be through the Crusades, for the dulcimer has been known for ages in Persia and Arabia, and also in the Caucasus, under the name of *sanjir*. Its European use is now limited to the semi-oriental gypsy bands in Hungary and Transylvania and to the more genuinely Magyar folk musicians.

Carl Engel ('Descriptive Catalogue', 1874) points out the remarkable resemblance between an Italian dulcimer in the London Victoria and Albert Museum of the 17th century and a modern Georgian *sanjir*, and refers to the use by the translators of the English Bible of the word "dulcimer" as well as of the names of other instruments common in the Elizabethan epoch, to represent Hebrew musical instruments about which we have no sure knowledge.

A description of Pantaleon Hebenstreit's development of the instrument will be found elsewhere.<sup>1</sup>

There is a Concerto for cimbalom and chamber orchestra by Hugo Herrmann.

A. J. H., rev.

See also *Sanjir*.

**DULCITONE** (Fr. *typophone*). A keyboard instrument somewhat similar in effect to the Celesta, in which graduated steel tuning-forks are struck by hammers. The compass is usually five octaves from bass A. The same principle was employed in the 18th century by Charles Clagget in his Aulton or Ever-tuned organ.

J. A. F.-M.

See also *Tuning-Fork*.

**DULCKEN, Louisa** (born David) (b. Hamburg, 20 Mar. 1811; d. London, 12 Apr. 1850).

German pianist. She was a younger sister of Ferdinand David and became a pupil of Willy Grund, making her appearance in public at Hamburg as early as her tenth year. In 1823 she played in Berlin and in 1825 with her brother at Leipzig, always with the greatest success. In 1828 she married and left Germany for London, where she lived for the rest of her life. Her first public appearance there

was at one of Ella's *soirées* in 1829. At the Philharmonic she played a Concerto of Herz's on 1 Mar. 1830, and thenceforward she was one of the most prominent figures in the music of London. She was an executive pianist of the first order.

See also David (Ferd., brother). Regondi (tour with)

**DULEBA (Dulemba), Józef** (b. Nowy Sącz, 28 Dec. 1842; d. Warsaw, 1 June 1869).

Polish pianist. He was a pupil of F. Hollman and Lubowski. In 1858 he went to Paris and for two years studied under Marmontel and Maldan. He continued his studies under Mirecki at Cracow and Krejčí in Prague. There he made his début in 1863 and followed it with an extensive European tour, establishing himself firmly in the pianistic world. In 1867 he settled in Warsaw. On 11 May 1869 he was seriously wounded in a duel, and he died a fortnight later.

C. R. H.

**DULICHUS, Philipp** (b. Chemnitz, Dec 1562, d. Stettin, 25 Mar. 1631).

German composer. He was teacher of music in the Padagogium at Stettin from 1587 and held the degree Ph.D. of Chemnitz. His compositions seem to have been highly thought of by his contemporaries.

#### LIST OF WORKS

1. 'Cantiones quinque senis vocibus composita . . . Philippo Dulichio Chemnicensi Hermunduro, illustris Padagogi Stetinensis Musico. Stetini. Kellner. 1589.' Obl. 4to. Six partbooks in B.M.
2. 'Philomusis omnibus et singulis dominis et amicis suis colendis, hasce quatuor octavarum vocum cantiones sacras consecrat. Stettini. Kellner 1590.' Obl. 4to. Eight partbooks in Rostock Univ. Lib.
3. 'Harmoniae aliquot septenis vocibus composita. (1) Laudate Dominum. (2) Venite ad me. (3) Delectare a Domino. (4) Erravi sicut ovis. (5) Querite primum Authore P. D. Chem. illus. Pedag. Stet. Musico. Stettini. Andreae Kellner. 1593.' With 'Quatuor Cantionum. P. D. Chem.' Four motets for 8 v. (1) Exaltabo te. (2) Exaltate justi (3) Confitemini Domino. (4) Deus musicatur. Eight partbooks, obl. 4to, in the Zwickau Lib.
4. 'Sex cantiones sacrae quinque vocibus concinnatae et in lucem editae studio P. D. Chem. illus. Pedag. apud Stetinenses musici. Stetini. Kellner. 1593.' Obl. 4to. Five partbooks in B.M.
5. 'Fasciculus novus continens Dicta insigniora ex evangelis, dierum cum festorum tum Dominorum, intra Pentecostes et Adventus ferias contentorum desumpta et quinarum vocum concentu XII Glareani modis indubitatis attemptato, exornata studio P. D. Chem. Herm. illus. Pedag. quod Stetini est, Musici Stetini. In officina Kellneriana 1598.' Obl. 4to. Five partbooks in Brieg Gymn. Lib. Another edition was published in 1609. . . . ex evangelis totius anni desumpta quinque vocibus concinnata. Authore P. D. Stetini 4to.
6. 'Novum opus musicum duarum partium. Continens dicta . . . tum Dominorum praecipuorum totius anni, desumpta . . . accurate exornata. In Communem Ecclesiae Dei usum compositum, atq. jam primum editum a P. D. Chem. Herm. illus. Pedag. quod Stetini Pomeraniae est, musico. Stetini, in officina Myliana 1599' Obl. 4to. Five partbooks in B.M. This must have been a

<sup>1</sup> See PANTALEON, also SCHROETER.

- rival edition to that of 1598 (No. 5). Another edition was published at Leipzig, 1609 4to.
7. 'Hymenaeus VII vocum in solennia nuptiarum . . . Christophori Albini . . . compositus a P. D. illius Pädag. Stet. Musico. Stettini Typis Myliani' 14 Oct. 1605. 4to. Text 'Dilectus meus loquitur'. Three partbooks in Breslau Univ. Lib.
  8. 'Hymenaeus VII vocum sollemnibus nuptiarum . . . Guilhelmi Simonis . . . virginem Elisabetham . . . Frederici . . . filiam. Dicitur a P. D. illius Pädag. Stet. Musico. Stettini.' 18 Nov. 1605. Text: 'Ego flos campi & lilium'. Six partbooks in one vol. 4to in the Zwickau Lib.
  9. 'Prima pars Centuriae octonum et septenum vocum harmonias sacras laudibus sanctissime triados consecratas continentis accurata diligentia adornata . . . a P. D. Chem illius. Pädag. Stet. musico. Stettini Joh. Duberi.' 1607. 4to
  10. The same: 'Secunda pars. Stettini. Myliandrinis. 1608.'
  11. The same: 'Tertia pars Stettini. Myliandrinis. 1610.'
  12. The same: 'Quarta pars Stettini. Kelnnerianis 1612.' A complete set in eight partbooks of the four volumes is in the Berlin State Lib. Other editions were published at Leipzig and Danzig in (?) 1608, 1610, 1619
  13. 'Dictum Psalmi. 30 Stettini. 1611.' 4to Eight partbooks in the Archives of St. Mary's Church, Elbing
  14. 'Primus tomus Centuriae senarum vocum harmonias sacras laudibus sanctissime Triados consecratas continentis Stettini Georg Gretschui. 1630' 4to. Six partbooks in the Archives of St. Mary's Church, Elbing.

Vollhardt (p. 18) mentions the following manuscript motets as being in the Zwickau Library:

1. 'Deus parentum meorum' (a 8).
2. 'Quam magnificata sunt' (a 8)
3. 'Lobet den Herrn' (a 8)
4. 'Siehe wie fern und lieblich' (a 8)
5. 'Deus in adiutorium meum' (a 8).
6. 'Ehre sei Gott dem Vater' (a 7).
7. 'Zion spricht. der Herr hat mich verlassen' (a 8).

There are two copies of 'Quaerite primum regnum' (a 7) in the Breslau Town Library, MS 30 (Bohn) Dulichius's motet 'Exultate justi in Domino' (a 8) was included in the Bodenschatz collection 'Florilegium selectis. cantionum' (Leipzig, 1603) and again in the 1618 edition.

G. S.  
Du Locle, Camille. See Aida (Verdi) Bizet (ded., list). Don Carlos (Verdi, lib.). Reyer ('Sigurd' & 'Salammbô', lib.). Verdi (2 lib.).

DULZIAN. See BASSOON. DOLCIAN.

DU MAGE, Pierre (b. ?; d. ?).

French 17th-18th-century organist and composer. The dates of his birth and death are unknown, and we have almost no information about his career except that he was organist of the collegiate church of Saint-Quentin in Paris between 1703 and 1713. He played at the inauguration of the new organ at Notre-Dame in Paris. Like so many of the organ composers of his time he was a pupil of Louis Marchand.

Du Mage published a 'Livre d'orgue' in 1708. While his work does not attain the subtle mingling of spirituality and emotionalism which characterizes the organ music of Couperin and Grigny, and to a lesser extent of Roberday, it contains many fine things. The movements using operatic and dance tech-

niques are relatively unconvincing, but those exploiting sustained dissonance and chromaticism are extremely powerful and impressive. Moreover, although not exactly liturgical in spirit, they create a feeling of solemnity and awe, if less immediately striking, they are more mature than the almost hysterically dissonant pieces in a comparable style by Marchand and Gigault.

Du Mage's volume is republished with an introduction in Guillemant's 'Archives des maîtres de l'orgue'.

W. H. M.

DUMANOIR, Guillaume (i) (b. Paris, 16 Jan. 1615, d. Paris, ?).

French violinist and composer. He was the son of a violinist, succeeded L. Constantin as *roi des ménestriers* on 20 Nov. 1657 and was himself followed in that post by his son (see below) in 1668. The degrading intrigues, connected with the revenues of the Confrères de Saint-Julien<sup>1</sup>, of which he was the head, attempting to compel dancing-masters to pay a tribute to the guild, which they resisted, caused him to write the coarsely-worded pamphlet 'Le Mariage de la musique avec la danse' (1664).<sup>2</sup> His dance music, which Louis XIV greatly appreciated, procured for him the appointment of ballet-master of the pages. The suites of the Cassel Manuscript signed "G. D.", which Écorcheville published as those of Dumanoir, are probably by G. Diesener; but some of Dumanoir's compositions are in the Uppsala library. A suite of 3 five-part airs, entitled 'Charivaris' and dated 1648, is also by him.

E. v. d. s.

DUMANOIR, Guillaume (ii) (b. Paris, ?; d. Paris, 1697).

French violinist and composer, son of the preceding. He followed his father as *roi des ménestriers* in the Confrérie de Saint-Julien in 1668 and presided over it until 1685. He engaged in a long quarrel with Lully on account of a privilege accorded to the latter to train orchestral musicians, which was decided by law in 1673 in Lully's favour. Dumanoir's subsequent renewed quarrels with the dancing-masters, in which he was equally unsuccessful, led to his resignation in 1685. Of a number of dances which have been preserved it is impossible to ascertain the authorship except in the case of the 'Charivaris' attributable to his father (see above).

E. v. d. s.

Dumas, Alexandre, jun. See Fauré ('Caligula', incid. m.) Gounod (3 song). Minckemer ('Otto the Archer', opera) Salvayre ('Dame de Monsoreau', opera) Traviata (Verdi, opera). Verdi (do.). Vlad ('Dama delle camelle', ballet).

Dumas, Alexandre, sen. See Cui ('Saracen', opera). De Lara ('Three Musketeers', opera) Donizetti ('Gemma di Vergy', opera) Flotow ('Duchesse de Guise', opera). Franck (C., 1 song) Humperdinck ('Heirat wider Willen', opera). Liszt (No. 293, song).

<sup>1</sup> See ROI DES VIOLONS.

<sup>2</sup> It was republished in 1870

Saint-Saëns ('Ascanio', opera). Visetti ('Trois Mousquetaires', opera). Xyndas (do).

**Du Maurier, George.** See Bath ('Trilby', opera). Taylor (J. D., 'Peter Ibbetson', opera). Toch (do., film).

**DUMB GIRL OF PORTICI, THE** (Auber). See MUETTE DE PORTICI, LA.

**DUMKA** (plur. **Dumky**). Little-Russian (Ukrainian) word, meaning "lament" or "complaint", introduced into the terminology of cosmopolitan music by Dvořák, in whose chamber music it is of frequent occurrence as the name of a movement of melancholy character in more or less slow tempo, alternating sometimes with quick sections. His Op. 90, a Trio for strings and pianoforte, is called 'Dumky' and consists of a series of short movements linked together by a common bond of poignant expression. In a footnote the term is explained as a Little-Russian word occurring frequently in popular literature and generally indicating a passionately emotional character. J. A. F.-M.

**DU MONT (de Thier),<sup>2</sup> Henry** (b. Villers-l'Évêque nr. Liège, 1610; d. Paris, 8 May 1684).

Walloon organist and composer. The family early moved to Maestricht, where he received his musical education, together with his brother Lambert, at the collegiate church of Notre-Dame, in 1621-26. In 1630 he was sent to Liège, where he studied organ and composition under Léonard de Hodimont and Lambert Pietkin. Soon afterwards he became organist and later choirmaster at his church at Maestricht, but in 1632 his brother replaced him in the former post. In 1638 he went to France and two years later he was organist at St Paul's Church in Paris, a post he held till his death. About 1652 he was appointed organist and harpsichordist to the Duc d'Anjou, Louis XIV's brother, and in 1663 he became chapel master to the king. He had returned to Maestricht at some time to be married, but his wife died and he received an ecclesiastical benefice. He was made a canon of Maestricht, but never resided there, having become a naturalized Frenchman.

Du Mont's works include 5 'Messes royales en plain chant', 5 books of 2-4-part motets with instruments (1652-86), 2-part motets edited by the elder Philidor (1690), 'Cantica sacra' for 2, 3 and 4 voices, 4-part airs, 3 books of 'Meslanges' (chansons, motets, magnificats, preludes for organ and for viols, and serenades), etc. E. v. d. s., rev.

**DUMP.** A piece of music of a melancholy cast, probably synonymous with "lament". In 17th- and 18th-century books of instrumental music the name is occasionally met with as a title to a piece; for example 'The Irishe Dumps' in the 'Fitzwilliam Virginal

Book'. The following is a late instance from S. Holden's 'Collection of Old Established Irish Slow and Quick Tunes', Vol. I:



It is named 'An Irish Dump'. An arrangement of this tune to words by Joanna Baillie was made by Beethoven. F. K.

**DUN, Finlay** (b. Aberdeen, 24 Feb. 1795; d. Edinburgh, 28 Nov. 1853).

Scottish viola player, singing-teacher, musical editor and composer. He studied abroad under Baillot, Crescentini and others, and played first viola in the orchestra of the San Carlo Theatre at Naples. On his return to Scotland he settled in Edinburgh.

Besides two Symphonies (not published), *solfege* and scale exercises for the voice (1829), Dun edited, with Professor John Thomson, 'Paterson's Collection of Scottish Songs' and took part also, with G. F. Graham and others, in writing the pianoforte accompaniments and symphonies for Wood's 'Songs of Scotland'. He was editor of other Scots and Gaelic collections. W. H. (ii)

**DUNAYEVSKY, Isaak** (b. Lokhvitsy nr Poltava, 30 Jan. 1900).

Russian composer. He was precociously gifted and at the age of four began to learn the pianoforte, adding the violin when he was eight. In 1910 he began to compose and was entered at the Kharkov College of Music (later Conservatory). There he studied violin under Akhron and composition under Bogatirev. After his graduation in 1919 he wrote a good deal of stage music for the Kharkov theatre, and later for Leningrad and Moscow, where he also wrote much dance music, which led to his development as a composer of light, satirical operas. In 1937 he was elected President of the Union of Soviet Composers at Leningrad, which assists and advises composers in their work while supervising it in order to make sure that it conforms to the type of art considered healthy by the authorities. Under his direction this organization secures performances of approved works by the Leningrad Philharmonic School, at factories, in the Red Army and in workers' clubs.

Dunayevsky was one of the first composers in the U.S.S.R. to use jazz (1933). He wrote music for many films, including 'The Merry

<sup>1</sup> For 'Trilby' see also NODDY.

<sup>2</sup> The old family name was de Thier, but Du Mont was adopted during his childhood.

Boys' and 'Circus'; the 'Song of the Fatherland' from 'Circus' is his most popular work. Simultaneously with his film music he wrote new operettas, among the best of which are 'The Golden Valley' and 'The Road to Happiness', numerous songs and choruses, among them 'Song of Stalin' for chorus and orchestra.

He is not an innovator in music. He is mainly concerned with making his music comprehensible and accessible to the masses, and attains great expressiveness by means of simple and tested methods. The source of his success lies in the lyrical melodiousness of songs on themes near to the people's heart and familiar to them. Hence also the popularity of his patriotic songs.

In 1936 he was awarded the Order of the Red Banner of Labour and the title of "Merited Artist of the U.S.S.R."

The following are Dunayevsky's chief works:

#### OPERETTAS

- 'To Ours and to Yours, or Share and Share Alike' (1924).
- 'Bridegrooms' (1926).
- 'The Knives' (1928).
- 'Polar Passions' (1928).
- 'Million Langours' (1932).
- 'The Golden Valley' (1937).
- 'The Road to Happiness' (1939).

#### BALLETS

- 'Rest of a Faun' (1924).
- 'Murzilka', children's ballet (1924).

#### FILM MUSIC

- 'The First Platoon' (1932).
- 'Twice Born' (1933).
- 'The Merry Boys' (1934).
- 'The Golden Lights' (1934).
- 'Three Friends' (1934).
- 'The Way of a Ship' (1935).
- 'Circus' (1935).
- 'The Children of Captain Grant' (1935).
- 'Beethoven's Concerto' (1935).
- 'Seekers of Happiness' (1937).
- 'The Happy Bride' (1937).
- 'Volga-Volga' (1938).

#### MASS-SONGS

- 'Song of Stalin' for chorus & orch.
- 'Soviet Fatherland'
- 'Kharkovka.'
- 'Lyric Song.'
- 'Komsomol Song.'
- 'Tractor Song.'
- 'Song of the Volga.'
- 'Song of Youth.'

#### ORCHESTRAL WORKS

- Ballet Suite
- Suite on Chinese Themes
- 'Rhapsody on Song-Themes of the Peoples of the U.S.S.R.' for jazz orch. (1931).
- 'The Music Shop' (1932)

#### CHAMBER MUSIC

- String Quartet.
- 'Requiem', for reciter & quintet.

S. G. R.

**Dunbar, William.** See Dyson ('In Honour of the City', choral work). Parry (H., 'Ode to Nativity', choral work). Scott (F. G., 'Ballad of Kynd Kittock', voice & orch.; 5 songs). Seiber (song cycle). Walton ('In Honour of the City', choral work).

**Duncan, Isadora.** See Ballet.

**Duncan, Ronald.** See Britten ('Rape of Lucretia', lib.; 'This Way to the Tomb', incid. m.; 'Wedding Anthem'). Rape of Lucretia (Britten, opera).

**DUNCAN, (Robert) Todd** (b. Danville, Kentucky, 12 Feb. 1903).

American Negro baritone singer. He graduated from Butler University, Indianapolis, in 1925, received the M.A. degree from Columbia University in 1930 and later that of Doctor of Humane Letters from the University of Valparaiso, Indiana. After four years as instructor in English and music at the Municipal College for Negroes, Louisville, he became professor of voice production at Howard University, Washington, D.C., in 1930 and head of its Public School Music Department in 1931. His stage debut, as Alfio in 'Cavalleria rusticana' in New York with a short-lived opera company in 1934 led to his engagement for the part of Porgy in Gershwin's 'Porgy and Bess' (1935). The run of this opera, in New York and on tour, made him nationally prominent. In 1938-39 he acted in Edgar Wallace's play 'The Sun Never Sets' in London. He returned to the musical stage for Vernon Duke's 'Cabin in the Sky' (New York, 1940-41) and the 1942 revival of 'Porgy and Bess', and also sang Tonio ('Pagliacci') and Escamillo ('Carmen') with the New York City Opera in 1945. In Kurt Weill's 'Lost in the Stars' (New York, 1949-50) the leading part of Stephen Kumale ranks with Porgy among his most notable stage characterizations.

Since the early 1940s Duncan has also been active in the U.S.A. as soloist at orchestral concerts and as recitalist, and later abroad. He visited South America in 1945, Australia in 1946 and 1949, sang at the first Edinburgh Festival in 1947 and later made European tours. He is a singer and interpreter of a consistently high standard both in opera and on the concert platform.

F. D. P.

**DUNCAN, William Edmonstone** (b. Sale, Cheshire, 22 Apr. 1866; d. Sale, 26 June 1920).

English organist, composer and writer on music. He became an associate of the R.C.O. at the age of sixteen and obtained an open scholarship at the R.C.M. on the foundation of that institution in London in 1883. There he studied under Parry and Stanford, and after leaving the College he studied with Macfarren for some little time. He spent ten years in London, acting as music critic, etc., and later was for some time professor at the Oldham College of Music.

The most remarkable of Duncan's early compositions was an Overture, Op. 4, performed in London in June 1888. An ode for chorus and orchestra, 'Ye Mariners of England', had a great success when given by the Glasgow Choral Union in 1890; a Mass in F

minor was composed in 1892; in the same year an opera, 'Perseus', was written. Swinburne's 'Ode to Music' was set in 1893; Milton's sonnet 'To a Nightingale', for soprano and orchestra, in 1895. In that year a Trio in E minor was given at Oldham, and various other works show untiring ambition and much musical skill. Among his literary works on music of a useful, popular kind are 'The Story of Minstrelsy' (1907) and 'The Story of the Carol' (1911).

J. A. F.-M.  
Duncker, M. W. See Beethoven ('Leonora Prohaska', *incid. m.*)

**DUNEDIN ASSOCIATION, THE.** A society formed in 1911 at Edinburgh, the chief objects of which were to promote interest in the best models of Scottish folksong and the works of modern Scottish composers. It met with a widespread approval with a membership of over a thousand and had among its early presidents Andrew Lang (1911), Sir James Donaldson (1912) and Sir George Douglas (1915), with Janey C. Drysdale, sister of Learmont Drysdale the composer, as one of the secretaries. Its operations included an intense propaganda, much of which was carried out through its excellent quarterly 'The Dunedin Magazine' (1913-1916), edited by the Rev. Dr. Lauchlan Maclean Watt. Its agitation for a Scottish College of Music led to its scheme being adopted by the Corporation of Edinburgh, but the first world war led to its abandonment. Its choral and orchestral concerts became an outstanding feature of Edinburgh musical life, especially because of the works of MacKenzie, MacCunn, Drysdale, William Wallace, McEwen, David Stephen, Helen Hopekirk, W. B. Mooney, Charles Macpherson, Edgar Barratt, Alfred Moffat, C. H. F. O'Brien and H. Sandiford Turner, which were performed. The removal of its principal supporters and officials from the capital during the troublous days of 1914-18 led to the gradual decay and final cessation of the association's activities in 1917.

R. G. F.

BRL.—'The Dunedin Magazine' (Edinburgh, 1913-1916).

**DUNHILL, Thomas (Frederick)** (b. London, 1 Feb. 1877; d. Scunthorpe, Lincolnshire, 13 Mar. 1946).

English composer, teacher and lecturer. He received his musical education at the R.C.M. in London, which he entered in 1893, studying the pianoforte with Franklin Taylor and composition with Stanford. In 1897 he was awarded a scholarship for composition, and several early works of his were performed at the College concerts. From 1899 to 1908 he was assistant music master to Dr. C. H. Eloyd at Eton College, at the same time holding other posts as teacher and examiner, notably of harmony and counterpoint at the

R.C.M. In 1907 he instituted a series of concerts, of which the special function was to revive works by young British composers which had already been played for the first time and then laid aside. His chamber concerts were continued in London through several years, and at them many of his own works were heard together with those of his contemporaries.

Dunhill first made his name as a composer of well-written concerted chamber music. Three Quintets — one in E $\flat$  major for violin, cello, clarinet, horn and pianoforte, one in F minor for strings and horn, and one in C minor for strings and pianoforte — are the work of a serious mind devoted to classical principles of structure. A Quartet in B minor, two Phantasy Trios (all for strings and pianoforte), a violin Sonata in D minor, Variations for cello and pianoforte, alike show his knowledge of what is suitable for expression in various forms of chamber music, knowledge which took literary form in his important book, 'Chamber Music' (1913).

From time to time Dunhill wrote charming songs, among which two to words by Yeats, 'The Cloths of Heaven' and 'The Fiddler of Dooney', are most widely known, and also children's cantatas, operettas and educational pieces. Later he turned his attention more to the orchestra, and two works deserve particular mention. A set of 'Elegiac Variations on an Original Theme', written in memory of Parry and produced at the Gloucester Festival of 1922, and a Symphony in A minor (four movements) produced at Belgrade by the composer during a continental concert tour, and in England at the Bournemouth Festival in Apr. 1923. A one-act opera, 'The Enchanted Garden', was awarded publication by the Carnegie Trust in 1925 and given privately at the R.A.M. in Mar. 1928.

The most popular of Dunhill's later compositions was the light opera 'Tantivy Towers', which had the advantage of a witty libretto by A. P. Herbert. It was produced in London, at the Lyric Theatre, Hammersmith, on 16 Jan. 1931 and after a successful run there transferred to the New Theatre in St. Martin's Lane. Altogether it ran for nearly six months. Dunhill's music has the attractive qualities of melody and rhythm essential to opera of this type. That he was a close student of the Gilbert and Sullivan operas had been declared by his 'Sullivan's Comic Operas' (1928), which is the only book on these famous works that enters critically into the style of Sullivan's music and is based on a study of the full scores. But 'Tantivy Towers' cannot merely be called "after Sullivan"; its music has character of its own. The hunt-supper scene, based on a skilful handling of the traditional melody 'John Peel', finds no prototype any-

where in Sullivan's operettas. On the other hand, a trio of footmen in the last act, expressing the horror in which gentlemen's gentlemen hold the crime of shooting a fox, is in the manner of Gilbert and Sullivan to the extent that the satire of the librettist gains humour by being allied with decorously serious music.

Another light opera, 'Happy Families', to a libretto by Rose Fyleman, was not given in London, but was produced for a short season at Guildford on 1 Nov. 1933 and repeated there in the following year. Dunhill later composed two ballets. The music for one of them, 'Dick Whittington', has been heard only in the form of a concert setting; the other, 'Gallimaufry', adapted from a story by Hans Andersen, was produced at Hamburg in the State Opera House on 11 Dec. 1937, under the title of 'Die Eiskonigin'. Ten performances were given there during the Christmas season. One more literary work has to be recorded, a short biographical study, 'Sir Edward Elgar', published in the autumn of 1938.

G. S. K.-B. & H. C. C.

BIBL.—B.M.S. Ann., 1920, with list of works to that date.

**DUNI, Antonio** (b. Matera, Basilicata, c. 1700; d. ?, after 1768).

Italian composer. He is said to have had a first appointment at the archiepiscopal court of Trier (about which no details are known), subsequently he went to Spain and his stay there can at least be verified and dated by two plays which show his name as composer: 'Locuras hay que dan juicio y sueñes que son verdad' by Antonio de Zamora, performed in Madrid on 23 Feb. 1726, and 'Santa Ines de Montepoluciano' by Manuel Francisco de Armesto, performed there on 25 Dec. 1727. If it is true that Duni later became a friend of Farinelli's and was through his mediation appointed *maestro de capilla* to the king and music teacher to the son of the Duke of Ossuna, he must have stayed in Madrid at least until 1740 or thereabouts. To Duni's Spanish period presumably belong the 'Cantate di camera' which he dedicated to John V, King of Portugal — though why they were published in London (by W. Smith, c. 1735) remains a puzzle; Duni's brother, who was in London about that time, may have brought the cantatas with him.

Duni reappears about 1753, as the conductor of a travelling opera company in northern Germany. An intermezzo, wholly or partly by him, called 'L' amor mascherato', was performed at Leipzig, Lubeck, Schwerin and other towns, and the score has been preserved at the Brussels Conservatoire. Subsequently he went to Russia, secured a post as singing-teacher at Moscow University and gave private lessons (1757). About 1765 he lived at Riga as a teacher again and in 1766 was

back at Schwerin applying for a post in the ducal orchestra there. He was probably still living in 1768, for Gerber records a 'Litania della Beata Virgine' for 2 voices, violins and organ as having been published at "Norby" (? Norimbergi = Nuremberg) in that year (no copy extant). One Mass, motets and other music for the church, chamber duets and symphonies have been preserved in various libraries.

A. L.

**DUNI, Egidio Romoaldo** (b. Matera, 9 Feb. 1709; d. Paris, 11 June 1775).

Italian composer, brother of the preceding. He studied at the conservatories of the Madonna di Loreto and of the Pietà dei Turchini at Naples and at the former had Francesco Durante for a teacher. His first opera, 'Nerone', was produced in Rome on 21 May 1735, and its success is said to have eclipsed that of Pergolesi's 'Olimpiade' — a much better work in Duni's own opinion. Various and contradictory accounts have been given of Duni's travels before his settling at Parma and ultimately in Paris. From the appended list of his operas, however, his movements become fairly clear. He went to London much earlier than is usually stated: his opera 'Demofonte' had three performances at the King's Theatre in May and June 1737, and the following year he published a volume of 'Minuetti et Contridanze', which he dedicated to Elizabeth Griffith, Lady Rich. From London Duni went to Leyden, where his name appears in the University registers under date of 22 Oct. 1738; the six Sonatas for two violins and cello published (? or reprinted) as Op. 1 at Rotterdam ("gravé par A. Magitto fils") probably came out during his stay in Holland. By Jan. 1739 he was back in Italy, and from then onwards, as far as is known, he devoted himself almost exclusively to writing operas. For a few years, about 1745, he held an appointment as *maestro di cappella* at San Nicola, Bari, from which period probably dates his only oratorio, 'Giuseppe riconosciuto', the score of which is at Naples. In 1748 he went to Parma by way of Genoa. The French taste which became more prevalent at that court when the Bourbon Don Philip (son of Philip V of Spain and son-in-law of Louis XV) succeeded to the Farnese dukedom made Duni try his hand at French *opéra-comique*, and his settings of Favart's 'La Cherceuse d'esprit' and 'Ninette à la cour' were the first outcome of his change of style. Of the former so far only an Italian translation ('La semplice curiosa', Florence, 1751), and of the latter only an undated score (under the title of 'Le Retour au village') is known, but it is likely that both pieces, in new settings by Duni, first appeared in French at the Parma court.

The great success which Anseume's 'Le Peintre amoureux de son modèle', with



Duni's music, achieved at the Foire Saint-Laurent in the summer of 1757 stimulated the composer to take up his permanent residence in Paris, and like Lully and many others before, and Cherubini, Spontini and many others after him, Duni completely assimilated the French style, so much so that he now figures alongside of the younger generation of Monsigny, Philidor and Grétry as one of the leading spirits of French *opéra-comique*. Nearly all the works he wrote in Paris from 1757 onwards were published, translated and imitated, and some, like 'La Fille mal gardée', 'Le Milicien', 'Les Deux Chasseurs et la laitière', 'La Fée Urgèle' and 'La Clochette' became international successes which kept the stage for many years.

The following is a list of Duni's operas (names of librettists in brackets):

- 'Nerone' (altered from Francesco Silvani), Rome, Teatro Tordinona, 21 May 1735.
- 'Adriano in Siria' (Pietro Metastasio), Rome, Teatro Tordinona, 27 Dec. 1735.
- 'La uranide debellata' (Apostolo Zeno & Pietro Pariati), Milan, Teatro Regio Ducal, Carnival 1736.
- 'Alessandro nell' Indie' (Metastasio), 1736 (doubtful).
- 'Demofonte' (Metastasio), London, King's Theatre, 24 May 1737.
- 'Didone abbandonata' (Metastasio), Milan, Teatro Regio Ducal, Jan 1739.
- 'Catone in Utica' (Metastasio), Florence, Teatro della Pergola, Carnival 1740.
- 'Baiazette' (Agostino Piovene), Florence, Teatro della Pergola, autumn 1743.
- 'Artaserse' (Metastasio), Florence, Teatro della Pergola, Jan. 1744.
- 'Ipermestra' (Metastasio), Genoa, Teatro del Falcone, Jan. 1748.
- 'Ciro riconosciuto' (Metastasio), Genoa, Teatro del Falcone, spring 1748.
- 'La semplice curiosa' (Italian version of Charles Simon Favart's 'La Chercheuse d'esprit'), Florence, Teatro del Gocomero, autumn 1751.
- 'L' Olimpiade' (Metastasio), Parma, Teatro Regio Ducal, Carnival 1755.
- 'Le Caprice amoureux, ou Ninette à la cour' (Favart), prob. Parma, 1756.
- 'La buona figliuola' (Carlo Goldoni), Parma, Teatro Regio Ducal, 26 Dec. 1756.
- 'Le Peintre amoureux de son modèle' (Louis Anseaume), Paris, Théâtre de la Foire Saint-Laurent, 26 July 1757.
- 'Le Docteur Sangrado' (Anseaume & Jean Baptiste Lourdé de Sarterre), with Jean Louis Laruelle, Paris, Théâtre de la Foire Saint-Germain, 13 Feb. 1758.
- 'La Fille mal gardée, ou Le Pédant amoureux' (parody, by Favart, Madame Favart and Lourdé de Sarterre, of 'La Provençale', an entry in Mouret's opéra-ballet 'Les Fêtes de Thalie'), Paris, Comédie-Italienne, 4 Mar. 1758.
- 'L' Embarras du choix' (parody of Dauvergne's opera 'Enée et Lavinie'), Paris, Théâtre de la Foire Saint-Germain, 13 Mar. 1758.
- 'Nina et Lindor, ou Les Caprices du cœur' (César Pierre Ruchelet), Paris, Théâtre de la Foire Saint-Laurent, 9 Sept. 1758.
- 'La Veuve indécise' (parody, by Jean Joseph Vadé, of 'La Veuve coquette', another entry in Mouret's 'Les Fêtes de Thalie'), Paris, Théâtre de la Foire Saint-Laurent, 24 Sept. 1759.
- 'L' Isle des foux' (Anseaume & Pierre Augustin Lefebvre de Marcouville), Paris, Comédie-Italienne, 29 Dec. 1760.
- 'Mazet' (Anseaume), Paris, Comédie-Italienne, 22 Sept. 1761.
- 'La Plaisance, ou Le Procès' (Favart), Paris, Comédie-Italienne, 19 May 1762.
- 'La Nouvelle Italie' (Jean Galli di Bibiena), with André

- Jean Rigade, Paris, Comédie-Italienne, 23 June 1762.
- 'Le Milicien' (Anseaume), Versailles, 29 Dec. 1762; Paris, Comédie-Italienne, 1 Jan. 1763.
- 'Les Deux Chasseurs et la laitière' (Anseaume), Paris, Comédie-Italienne, 21 July 1763.
- 'Les Rendez-vous' (Pierre Legner), Paris, Comédie-Italienne, 22 Nov. 1763.
- 'L'École de la jeunesse, ou Le Barnevelt français' (Anseaume), Paris, Comédie-Italienne, 24 Jan. 1765.
- 'La Fée Urgèle, ou Ce qui plaît aux dames' (Favart, after a story by Voltaire derived from Chaucer), Fontainebleau, 26 Oct. 1765, Paris, Comédie-Italienne, 4 Dec. 1765.
- 'La Clochette' (Anseaume), Paris, Comédie-Italienne, 24 July 1766.
- 'Les Moissonneurs' (Favart), Paris, Comédie-Italienne, 27 Jan. 1768.
- 'Les Sabots' (Jean Michel Sedaine, after a plan by Jacques Cazotte), Paris, Comédie-Italienne, 26 Oct. 1768 (previously performed at a private house at Auteuil).
- 'Thémire' (Sedaine), Passy, privately, Aug. 1770, Fontainebleau, 20 Oct. 1770; Paris, Comédie-Italienne, 26 Nov. 1770.

Of uncertain date is a setting of Metastasio's 'Demetrio', airs of which are extant. Duni's collaboration in 'La Rosière de Salency' (Favart, 1769) is doubtful. 'Le Retour au village', sometimes quoted as an independent work, is the title of the Vienna score of Duni's setting of 'Le Caprice amoureux' (see above, 1756). At his death Duni left an opera, 'L'Heureuse Espièglerie', which was not performed.

A. L.

See also Fortunati (Ital version of D's opera). Rush (adapt of 'Caprice amoureux'). Schulz (J. A. P., resetting of 'Fée Urgèle', lib.).

**DUNICZ, Jan Józef** (b. Lwów, 3 May 1910; d. Dora, 3 Apr. 1945).

Polish musicologist. After completing his general education at Lwów in 1928 and his musical studies at the Lwów Conservatory in 1930, he began further studies at the University of Lwów in musicology and the Polish language. The dissertation on Adam Jarzębski, the Polish 17th-century composer, with which he obtained his doctor's degree in 1937, was published at Lwów under the title of: 'A. Jarzębski and his Canzonas and Sonatas, 1627'. Later he published in the 'Rocznik Muzykologiczny' ('The Musicological Year-Book') studies on K. Pyrzyński (1935) and on J. Szczurowski (1936), both composers of the 18th century.

In 1939 Dunicz was nominated head of the section of the music schools in the Department of Arts of the Ministry of Education. During the second world war he taught music secretly first in a village near Skiermiewice and then in Warsaw. In 1944 he began to write a study on the chamber music of Chopin. In Apr. of that year he was arrested by the Gestapo and transferred to the concentration camp at Gross-Rosen. The International Red Cross announced after the war that he had died in the camp of Dora.

G. R. H.

**DUNIECKI, Stanisław** (b. Lwów, 25 Nov. 1839; d. Venice, 16 Dec. 1871).

Polish composer. He studied in Warsaw and Leipzig, finally in Paris under Berlioz (instrumentation). He wrote many *opere*

*buffe*, operettas and vaudevilles. His main works are

- 'Pokusa' ('Temptation') (his own libretto), prod. Lwów.  
 'Pazowie Królowej Marysieńki' ('The Pages of Queen Mary') comp 1864, prod. Lwów and within a year in Vienna.  
 'Doctor Randolfo' (1866), prod Cracow.

Duniecki acted as conductor at Černauti and then settled at Cracow to compose and teach music. He also wrote incidental music for a stage adaptation of Victor Hugo's 'Les Misérables' and many songs set to words by Mickiewicz, Zaleski and Heine. For reasons of health he went to Venice, where he died shortly after his arrival. C. R. H.

**DUNKELD ANTIPHONARY.** One of the few books of early church music of Scottish provenance that have been preserved. It is in the Library of the University of Edinburgh. From the watermark we learn that the paper is of early 16th-century Normandy make. This gives an approximate date. The manuscript is in two clear handwritings — one has preserved the whole of a Mass and the other is devoted to about thirty Latin anthems in praise of the Blessed Virgin Mary. On a blank page in the body of the volume the following inscription is found: "Robert Douglas with my hand at the pen, William Fischer". It has been assumed from this that Robert Douglas was the composer of all the music in the volume. So far no trace has been found of a Robert Douglas in any of the records of Dunkeld Cathedral. As for William Fischer, he may have been a scribe, or the music may have been the property of one William Fischer, a notary, who took the test in Edinburgh in 1681.

It is evident from the binding of the volume that it was arranged in its present condition many years after the music was composed. It looks as if what is left was rescued from a collection of the pieces saved from total loss only by careful binding. All the music seems to have been originally in five parts — treble, counter-tenor and three others, either tenor or bass. The Mass is complete, and rather more than half of the anthems are also in five parts, but only fragments are available of other hymns. How the University came to acquire the manuscript is unknown. The earliest information about it is found in a catalogue of the contents of the Library dated c. 1695, and among other titles is 'Music of the Church of Dunkeld — 5 vols. — gifted by . . .'. Then there is a blank. Obviously the cataloguer did not know who the donor was.

The vellum binding carries the title 'Antiphonarium ecclesie Dunkeldensis', and it seems reasonable to accept Dunkeld Cathedral as the original home of the music. Certainly, in the early years of the 16th century Dunkeld

kept up a musical service on a considerable scale.

Alexander Miln, in his history of the cathedral in pre-Reformation days, gives us some information on the singers and their duties. He tells us that one Young was "steady in the chant", Penecuick was a "pillar of the choristers", Stephan was "sublime in musical theory and in organ playing" and Martyn a "master of music". So the little Cathedral of Dunkeld in the early 16th century was as well equipped with a capable staff of singers as the larger cathedrals at Glasgow and Aberdeen, where music was fostered and musicians were encouraged. Like all the cathedrals and most of the collegiate churches, the Cathedral of Dunkeld had its "Sang Schule", where boys were trained in the service of the church. They were specially fostered by Bishop Lawder (1452-81), and each was paid £2.10.4. It might be expected that Gavin Douglas, as Bishop of Dunkeld from 1516 to 1522 and a poet of high ability and culture, would have fostered the practice of music at Dunkeld, but as he spent most of the time of his bishopric in London, he had no opportunity of giving the cathedral his patronage.

As has been said, the manuscript is in two different scripts, and possibly two composers were represented. The Latin hymns show evidence of the influence of the Netherlanders — that great school of composition which dominated music in western Europe during the second half of the 15th century. Several of the hymns are set to music written in five parts round a canon. For instance, this is the case with the 'Regina caeli' as well as in the favourite verses taken from the Song of Solomon, 'Descendi in hortum meum'. A rather naive device is employed in this latter hymn, where the "descent" into the garden is sung through a complete octave downwards, with a melody that is pleasingly varied in the distribution of notes of different duration. The Mass is less dependent on canonical devices than the hymns, but the use of imitation in the Kyrie is ably handled. Each of the three sections of the Kyrie is admirably organized. The Sanctus is also a finely conceived piece of music and the Osanna has moments of crisis that are marked by music of an expressive character. H. M. W.

**DUNKLEY, Ferdinand (Luis)** (b. London, 16 July 1869).

American organist and composer of English birth. He studied at the R.C.M. and T.C.M. in London, but in 1893 he emigrated to the U.S.A., settling first at Albany, N.Y. After holding various organist's and educational posts, at Asheville, N.C., New Orleans, Vancouver and elsewhere, he went to Seattle in 1912 and to Birmingham (Alabama) in 1920.

Eventually he returned to New Orleans, where he remained active past his eightieth birthday as organist, choirmaster and teacher. His compositions include choral works, church and synagogue music, orchestral works, chamber music and songs.

R. A.

**Dunlap, William.** See Carr (B., 'Archers', opera).

**DUNLOP, Isobel (Violet Skelton)** (b. Edinburgh, 4 Mar. 1901)

Scottish composer. She is a granddaughter of the late Professor Darcy Wentworth Thomson and claims descent from the poet John Skelton. She studied violin with Camillo Ritter, singing with Michael Poutatine of Malta and with Sir Donald Tovey and Dr. Hans Gál in Edinburgh and Sir George Dyson in London. Having taught at Westonbirt School and Downham School, Essex, she was from 1943 to 1948 Assistant National Officer for the Arts Council of Great Britain in Edinburgh. She has given recitals of her work in London (1931) and Edinburgh (1933) and has been represented in the programmes of the Edinburgh Festival.

Isobel Dunlop's works include the following:

Incidental music for John C. Woodiwiss's 'The Lundleys'.

5-part Anthem (James I of Scotland) for chorus & organ.

'The Spirit of Earth' (Mary Webb) for women's chorus & stgs.

'Such is the Beauty' (William Soutar) for unaccompanied chorus (4 movements).

2 Tone Poems (Humbert Wolfe) for contralto & stgs.

1. The Water Queen.

2. Viols.

'Ultima Thule' for narrator, contralto & orch.

Sonata for viola & pf.

5 Preludes for pf.

4 Songs for contralto & viola.

7 Songs (Soutar) for voice & pf.

Numerous other songs, part-songs, &c.

M. L.

**DUNN, Geoffrey (Thomas)** (b. London, 13 Dec. 1903)

English tenor singer and opera producer. He was educated at the City of London School and subsequently at the R.A.M., of which he became Licentiate (for singing) in 1928 and Associate in 1932. During his student days he took part in the Glastonbury Festivals and in London appeared at the Lyric Theatre, Hammersmith, in Sir Nigel Playfair's time. Subsequently he had a wide experience not only of work for the stage but in concerts, recitals, broadcasting and television. As a concert singer he has a voice somewhat limited in colour, and his interpretations are distinguished for their lively intelligence rather than for acute sensibility, but he has the scholar's approach to all music and possesses the uncommon ability of singing the English language naturally and well. His talent, however, is primarily dramatic and he excels in the character parts of comic operas — Riccardo in A. Scarlatti's 'Trionfo dell' onore' or Galanthis in Vaughan Williams's 'The Poisoned Kiss', for example — but he

will sustain heroic parts such as the leads in Mozart's 'Idomeneo' and 'La clemenza di Tito'. These titles are typical of the works in which he has been associated with amateur companies. By participation in those scattered operatic enterprises, professional and semi-amateur, on which English musicians have to rely for their acquaintance with operas outside the ordinary repertory, Dunn made notable contributions to English opera. He has made English translations of foreign opera texts as diverse as 'Il trionfo dell' onore', Handel's 'Xerxes', Wolf's 'Der Corregidor' and Rimsky-Korsakov's 'Mozart and Salieri', and has prepared acting editions of Purcell's 'Don Quixote' and of several one-act operas by Dibdin and other 18th-century English composers. The latter were undertaken for performance by the Intimate Opera which he founded in 1930 in collaboration with Margaret Ritchie and Frederick Woodhouse. He is the author of three original librettos for operas by Brian Easdale and Herbert Murrill.

Dunn is equally at home on the West End stage, and in his productions at the R.A.M. he has dealt with Wagner, Verdi and Puccini. His production of 'Don Giovanni' at Sadler's Wells in 1949 won special praise for paying attention in the first place to Mozart's music, at a time when operatic presentation in London seemed to make a point of disregarding the composers' intentions. To all his operatic enterprises, whether of translation, production or singing, he brings a ready wit and artistic discernment. In 1931 he was made responsible for the production of the operas given annually by the R.A.M., of which he is a professor.

F. S. H.

See also Corregidor (Wolf, trans.). Murrill ('Man in Cage', lib., 4 songs).

**DUNN, John** (b. Hull, 10 Feb. 1866; d. Harrogate, 18 Dec. 1940).

English violinist. He studied with his brother at first and later went to Leipzig for a finishing course under Schrädieck, Richter and Jadassohn. On his return to England he began to make a career as a virtuoso, and he continued for many years to make sporadic appearances, mainly in the English provinces. He was remarkable for his command of technique rather than for musicianship and taste, but with better fortune and greater opportunities he could easily have won as great a reputation as many of his more successful foreign rivals.

E. B.

**DUNOYER, Alard.** See GAUCQUIER.

Dunsany, Lord. See O'Neill (incid. m. for 2 plays).

**DUNSTABLE, John** (b. ?; d. London, 24 Dec. 1453).

English composer. Martin Le Franc, writing about Dufay and Binchois in 'Le Champion des dames' says:

Car ilz ont nouvelle pratique  
De faire frisque concordance

En haulte et en basse musique,  
 En fante, en pause et en muance,  
 Et ont prins de la contenance  
 Angloise et ensuy Dunstable  
 Pour quoy merveilleuse playssance  
 Rend leur chant joyeux et notable.<sup>1</sup>

Tu as bien les Anglois ouy  
 Jouer à la Court de Bourgongne,  
 N'a pas, certainement ouy  
 Fut il jamais telle besongne.  
 J'ay veu Binchois avoir vergongne  
 Et soy taire emprès leur rebelles  
 Et du Fay despiste et frongne  
 Qu'il n'a mélodie si belle.<sup>2</sup>

Dunstable seems to have already reached the height of his renown in 1437, when these verses were written, so that Wooldridge's guess of "c. 1390"<sup>3</sup> for the date of his birth is justifiable. Jules Combarieu<sup>4</sup> gives 1370, but without producing any authority for his estimate. In Apr 1438 Dunstable compiled some tables of latitude and longitude<sup>5</sup>, which are preserved in the Bodleian Library at Oxford. His connection with the town of Dunstable in Bedfordshire is not certain, although it is suggested by the fact that he is described in another astronomical treatise<sup>6</sup> as "musician to the Duke of Bedford". In this capacity he went, presumably, to live in France with the duke, who was the brother of Henry V (the "Roy Henry" of the Old Hall Manuscript), and with a few exceptions his works are preserved not in English but in continental libraries. He was buried in St. Stephen's Walbrook in the City of London, where the original epitaph was restored in 1904, as under:

Clauditur hoc tumulo qui coelum pectore clausit  
 Dunstable Joannes Astrorum conscius ille  
 Indice novit Urania abscondita pandere coeli  
 Hic vir erat tua laus, tua lux, tibi musica princeps,  
 Quique tuas dulces per mundum sparserat artes  
 Anno Mil C quater semel L tria jungito Christi  
 Pridie natalem, sidus transmigrat ad astra.  
 Suscipiant proprium civem coeli sibi cives.<sup>7</sup>

There is no reason to suppose that "Dunstable", as his name is usually spelt in the 15th-century manuscripts, was an expatriated Englishman trying to learn foreign methods. On the contrary, the writers of the time clearly looked upon him rather as a missionary, bringing certain important things to the knowledge of the Burgundian composers. In 1471 he is mentioned at the head of a list of fifteen eminent composers by John Hothby<sup>8</sup>: Dufay follows second and Lionel Power third, and there are at least four more Englishmen in the list. In 1477 Tinctor writes:

Facultas nostrae musices tam mirabile suscepit incrementum quod ars nova esse videatur, cujus, ut ita dicam, novae artis fons et origo, apud Anglicos quorum caput Dunstable existit, fuisse perhibetur, et huic contemporanei fuerunt in Gallia Dufay et Binchois.<sup>9</sup>

Other nearly contemporary references are found in Gaforius (1496)<sup>10</sup>, an anonymous writer of Seville (c. 1480)<sup>11</sup>, Eloy d'Amerval (1508)<sup>12</sup> and elsewhere.

There was, until recently, some difficulty in determining what grounds there were for Dunstable's fame, owing to the fact that up to the end of the 19th century very little of his work had been discovered or made accessible. So tantalizing was this lack of knowledge about his compositions, especially those existing in England, that it is not surprising to find that a certain amount of nonsense has been written about him from the time of Sebald Heyden (1540) and Morley (1597) through Marpurgh and Lustig down to Davey (1895) and Eitner (1900 onwards). These mistakes were corrected in detail by William Barclay Squire in former editions of this Dictionary, and we can now pass on to more constructive information, though the time is not yet entirely ripe for the fullest criticism, so few of Dunstable's works having been actually heard; which means that the present writer is aware that he may be qualifying for a place on the penitents' form alongside the names just given when another generation has elapsed.

As a composer Dunstable seems to correspond almost exactly to what is generally meant by the word "Renaissance". His writing is as a breath of fresh sunny air after the confined and jaded atmosphere of the scholastic musicians of the *ars nova*, with their isorhythmic and other formalities. Though well versed in isorhythm, he knew when to use it and when to lay it aside, with him the fully concordant harmony, the free unfettered melody, are the features which must be allowed fullest expression. As with all great masters, technique was his servant, not his master. The knowledge of how to use the six-three chord was one of his greatest contributions to the polyphonic art. Continental composers had used this chord, but rarely and, as it were, without any definite purpose in mind; but the English writers had been using it methodically for a century or more before Dunstable, and with a definite purpose: that of providing chains of sound which are suavely harmonious in themselves but look forward unresting to their close upon the final chord in root-position. In the hands of a master such as Dunstable the style of the English specimens of 1280-1300, formal to some extent because

<sup>1</sup> Quoted by Henry Davey in 'A History of English Music', 2nd ed. 1921, p. 58.

<sup>2</sup> Quoted by Wooldridge in O.H.M., 2nd ed. 1932, II, 23.

<sup>3</sup> *Ibid.*, p. 38.

<sup>4</sup> 'Histoire de la musique', I, 422.

<sup>5</sup> D.N.B. (1917), VI, 221.

<sup>6</sup> Cambridge, St. John's Coll., MS 162, f. 74v.

<sup>7</sup> Quoted by W. Barclay Squire in 2nd ed. of this Dictionary (1912), I, 743-44.

<sup>8</sup> Coussemaker, 'Scriptores', III, xxxi.

<sup>9</sup> *Ibid.*, IV, 154.

<sup>10</sup> 'Practica musicae' (Milan), Bk. II chap. 7.

<sup>11</sup> J. F. Riano, 'Notes on Early Spanish Music', p. 65. The MS is in the Escorial, C III 23.

<sup>12</sup> Davey, *op. cit.*, p. 60.

it belonged to the age of the scholastics, is as wax ready to take the lovely forms which a skilled humanistic craftsman will turn out. And this process was carried onward by his junior associate Dufay.

Dunstable was among those who first began methodically to bind the five items of the Ordinary of the Mass into one whole. His compatriot Lionel Power, probably older than Dunstable, should perhaps be looked upon as the leader, so far as present evidence goes. The place which the Mass has taken in the history of musical composition is so great that any details in its musical development are of interest, though the process of determining this particular point is not as yet complete. At any rate it is clear that in at least two cases Dunstable paired the Gloria with the Credo, and the Sanctus with the Agnus, instead of leaving the numbers without any thematic connection. Machaut (1364) and possibly others had achieved the unified Mass at an earlier date, but these are sporadic appearances, not systematic.

The number of Dunstable's compositions which we possess is quite considerable. Many of them are to be found in six volumes of manuscript music discovered by Haberl at Trent, in a volume in the Estensian Library at Modena (Cod. vi. H. 15) and in manuscripts at Bologna (Licco Musicale, Cod. 37) and Aosta (Seminary Library).<sup>1</sup> The Modena manuscript contains thirty-one motets, copies of which (made by W. Barclay Squire in 1892), with copies and collations from the Trent and Bologna manuscripts, are now in the B.M.<sup>2</sup>

In 1900 Miss C. Stainer printed a thematic catalogue of forty-six entries, and eight more were added in 1936 by Manfred Bukofzer<sup>3</sup>; six others have recently been found in the Aosta manuscript, but evidence from this new source makes it more than likely that three works previously ascribed to Dunstable should go under the name of Benet. Those from the Trent manuscripts have been printed in D.T.O.4, and in all fifty-two have now been published from this and other sources. A definitive edition of 'Opera omnia' has been announced (ed. Manfred Bukofzer).

Dunstable's works are, with three exceptions ('Durer ne puis', 'Puisque m'amour' and 'O rosa bella'), Latin church music. The first of these chansons is provided with a tenor and contratenor by Binchois in the Escorial manuscript IV a 24, f. 6<sup>v</sup>; but in an Oporto manuscript<sup>4</sup> the same tune is given a different tenor and contratenor, all three under the name of Bedingham. 'Puisque m'amour' occurs in three manuscripts, one of them

English<sup>5</sup>, but only in the Trent codices is the name 'Dunstable' given. The chanson is followed there by an anonymous Gloria, Credo and Sanctus on the theme 'Puisque m'amour' which may possibly be by the same composer. 'O rosa bella', perhaps the best-known work under Dunstable's name, occurs in no less than fourteen sources, testifying to its well-deserved popularity: twelve of these are anonymous, one is ascribed to Dunstable<sup>7</sup> and one to Bedingham.<sup>8</sup>

If the real authorship of this undoubted gem was known in the 15th century, it is strange that thirteen out of fourteen scribes did not know it was Dunstable's. And when it is desired to hazard the name of some composer, a distinguished name such as that of Dunstable is more likely to be inserted than that of a lesser-known man, such as John Bedingham. In the present state of our knowledge, and seeing that 'O rosa bella' is not specially reminiscent of Dunstable's style (though we have only his sacred music to guide us), it would seem that the ascription is highly doubtful and that Bedingham has as good a claim, or even better, to the production of this masterpiece. Whoever wrote it, it is a treasure. A curious use (to which attention does not seem to have been previously called) was made of it by Tinctor<sup>9</sup>, who might at least have been supposed to know the authorship, but quotes it anonymously, showing how the first strains of 'O rosa bella' and 'L'homme armé' fit together. A. H.

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*See also* Faburden (mus. ex.) Polyphony ('O rosa bella', mus. ex.).

**DUNSTAN, Ralph** (b. Truro, 17 Nov. 1857; d. Truro, 2 Apr. 1933).

English musical educationist and composer. He completed his musical studies by taking the Mus.D. degree, and he published many educational works on the teaching of sight-singing in which he was active. A more distinctive achievement, however, is his composition of a series of liturgical masses in modal counterpoint on the plainsong of the Vatican

<sup>1</sup> 'Musica Disciplina', Vol. II (Rome, 1948).

<sup>2</sup> Add. MSS 36,490.

<sup>3</sup> 'Acta Musicologica', VIII, 102.

<sup>4</sup> Years 7, 31 and 40.

<sup>5</sup> Oporto, Bibl. municip. 714.

<sup>6</sup> B.M. Cotton Titus A XXIV (fragmentary).

<sup>7</sup> Rome, Vat. Urb. lat. 1411.

<sup>8</sup> Coussemaker, 'Scriptores', IV, 173.

and the Solesmes graduals. Ten of these, together with a 'Missa pro Defunctis', were published, and a copy was accepted by Pope Pius X. Dunstan was not a member of the Roman Communion; his interest in liturgical music was aroused by R. R. Terry's exposition of it at Westminster Cathedral, from which he set himself assiduously to study the style of the old polyphony based on a plainsong foundation.

H. C. C.

**DUNY.** See DUNI.

**DUO.** See DUET.

**DUOCLAVE.** See PIANOFORTE.

**DUODRAMA.** See MELODRAMA.

**DUPARC, Elisabeth** (b. ? , d. ? , 1778<sup>1</sup>).

Italian singer of French origin, called "La Francesina". Her name does not appear in the available operatic chronologies of Italian theatres, either before or after her stay in London, where she first appeared in Nov. 1736. According to the 'London Daily Post' of 18 Nov. of that year she

had the honour to sing [with Menghi and Chiment] before her majesty, the duke, the princesses at Kensington, and met with a most gracious reception; after which the *Francesina* performed several dances to the entire satisfaction of the court.

The accomplishment of dancing, however, she does not seem to have kept up. Her début on the stage took place a few days later, 23 Nov. 1736, when she appeared (as Elisabetta du Parc) in Hasse's 'Siroe'; she next sang in Broschi's 'Merope' and Pescetti's 'Demetrio', and in the following season (1737-38) in Pescetti's 'Arsace', Handel's 'Faramondo' (3 Jan. 1738) and several other operas. In 1739 she took part in 'Acis and Galatea', 'Saul' and 'Israel in Egypt' (where she had the doubtful honour of singing the four Italian songs which Handel was compelled to insert in order to carry the oratorio over a third performance); and in 1740-41 she was the *prima donna* of Handel's last opera season at Lincoln's Inn Fields, singing Rosmene in 'Imeneo' (22 Nov. 1740) and the name-part in his last opera, 'Deidamia' (10 Jan. 1741), in which, according to Burney, "*Nascondi l'usignol*", which finishes the first act, is a light, airy, pleasing movement, suited to the active throat of the Francesina". In 1744 and 1745 she took part in Handel's 'Joseph', 'Belshazzar' and 'Hercules'; she had quitted the stage, "but constantly attached herself to Handel, and was first woman in his oratorios for many years" (Burney).

In 1737 her portrait was engraved by J. Faber in mezzotint from a painting by George Knapton. It is a half-length and represents a pleasant, intelligent woman; she holds a music book showing a page with the beginning, probably, of one of her favourite songs.

J. M., adds. A. L.

<sup>1</sup> According to the B.M. Catalogue of British Portraits.

**DUPARC, (Marie Eugène) Henri (Fouques)** (b. Paris, 21 Jan. 1848, d. Mont de Marsan, 12 Feb. 1933).

French composer. He showed little disposition for music in his childhood, but while being educated at the Jesuit College of Vaugirard (Paris) he had César Franck as pianoforte teacher, who gradually developed his musical taste. He began to devote himself to serious harmony studies, and afterwards to composition under Franck; together with Arthur Coquard and Albert Cahen, he was one of the earliest of Franck's pupils. His first published works were pianoforte pieces, 'Feuilles volantes' (1869). Disposed to be excessively self-critical, he destroyed many compositions of value, including a Sonata for cello and pianoforte (1867), 'Poème nocturne' (1873) and 'Laendler' (performed by the Société Nationale, 24 June 1874). Among those which remain a symphonic poem, 'Lénore' (1875), one of the best models of its kind, was performed at one of Pásdeloup's Concerts Populaires, 28 Oct. 1877. It was arranged for two pianos and for four hands on one piano by Saint-Saëns and Franck respectively. A "nocturne" for orchestra, 'Aux étoiles', was issued in 1910, and later a motet, 'Benedicat vobis Dominus', for 3 voices, appeared. Duparc took an active part in the contemporary musical movement till 1885, in which year he was compelled by a strange mental breakdown to give up all compositions and leave Paris. He then lived in complete retirement in Switzerland, not insane, but utterly indifferent to the past, his work and his friends.

The fourteen songs on which his reputation rests were all composed during the years 1868-84, but were not published until some years later. Two of them, 'La Vague et la cloche' and 'La Vie antérieure', were designed originally for voice and orchestra; the others were set for voice and pianoforte, although Duparc later orchestrated the accompaniments of 'Chanson triste', 'Au pays où se fait la guerre', 'L'Invitation au voyage', 'Phidylé' and 'Testament'. Undoubtedly they are all masterworks and, to quote Julien Tiersot ('Un Demi-siècle de musique française', 1918), "he has given French song an impulse, an amplitude, a power not surpassed since". Duparc shares with his contemporary Fauré the distinction of creating, in collaboration with the *poètes du verbe* of the Parnassian and Symbolist schools, a characteristic form of French art-song in the *mélodie*. Among some general observations on the composer's style may be noted his frequent reliance on a pedal-point, real or implied, with which is to be associated a habit of pivoting the melodic line about the dominant of the key; a sensuous and vivid chromaticism strengthened with well-contrived internal counterpoints; the

brevity of his instrumental preludes and ritornelli and, despite the wide compass of so many of the songs, a splendid recognition of the varying qualities in the vocal tessitura. As Georges Servières said ('Guide musical', 1895), "The songs of M. Henri Duparc . . . are absolutely original, rich and abundant in strength, with a depth of sentiment rarely found in French music".

M. L. P., adds. S. N.

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Dupaty, E. Mercier. See Dalayrac (2 lbs).

**DU PLESSIS, Hubert L.** (b. Malmesbury district, Cape Province, 7 June 1922).

South African pianist and composer. He studied music and literature at the University of Stellenbosch (1940-42) and received instruction in composition from W. H. Bell. He continued his musical studies at the Rhodes University College, Grahamstown, under F. H. Hartmann (formerly of the State Academy in Vienna). In 1946 he was appointed lecturer in music at Rhodes University and in 1951 he received a scholarship for the study of composition at the R.A.M. in London.

Up to the present Du Plessis has been mainly attracted to the intimate musical forms: pianoforte works, songs and chamber music. His compositions are of a high standard and many have been recorded by the South

<sup>1</sup> The manuscript of a second version of this song was lost.

African Broadcasting Corporation with the composer at the pianoforte. He composes in a modern but definitely tonal idiom, with emphasis on clear, linear design. His style is exceptionally concentrated and finely polished, with no unnecessary notes, and reveals strength of form and individual harmonies. His music is dynamic and fervent, but controlled and refined.

Du Plessis's most important compositions include:

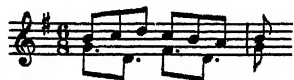
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G. F. S.

**DUPLET.** In musical notation a group of 2 notes or chords occupying the time of 3 in any movement bearing a time-signature in which the numerator is 3 or a multiple of 3, e.g. 3, 6, 9, 12, etc. It is the exact opposite of the triplet occurring in any movement in simple or common time (i.e. under the numerator of 2 or its multiples). Duplets are usually written thus:



but since each note in such a group occupies exactly half as much time again as each in the normal grouping of 3, and thus has the value of a dotted note, there is no reason why the practice of many modern composers should not be universally adopted and duplets be written as follows.



E. B.

**DUPLEX COUPLER PIANOFORTE** (wrongly named). See EMANUEL MOOR PIANOFORTE.

**DUPLUM.** See NOTRE-DAME SCHOOL.

**DUPONCHEL, Jacques** (b. Douai, ?; d. ? Osimo, ?)

Flemish 17th-century organist and composer. He became a monk in the Franciscan order and in 1665 was *maestro di cappella* at the basilica of the Twelve Apostles in Rome. In 1671 he was organist to Cardinal Bicchi at Osimo and at the cathedral there in 1676. His published works are 'Psalmi vespertini una cum Latinis B.M.V.' for 3 voices and organ (Rome, 1665) — his first work, according to



himself; 'Messe a 3, 4, e 5 voci concertate con Vio. e ripieni a beneplacito', Op. 3 (Rome, 1676; later ed. Venice, 1685); 'Domine probasti' for 4 voices (in 'Salmi vespertini di Caiafaleri', 1683). He is highly praised by the compiler of the last-named work.

E. v. d. s., adds

**DUPONT, Auguste** (b. Ensival nr. Liège, 9 Feb. 1827; d. Brussels, 17 Dec. 1890).

Belgian pianist and composer. He was educated at the Liège Conservatory, and after several years spent in successful travel as a pianist he was appointed in 1850 a professor of the Brussels Conservatoire.

His works for the pianoforte were numerous. A 'Concertstück' (Op. 42) and a Concerto in F minor (Op. 49), both with orchestral accompaniment, are his most ambitious works. Among his solo pieces the best are 'Roman en dix pages' (Op. 48), a set of short pieces showing the influence of Schumann, and 'Contes du foyer' (Op. 12).

J. A. F.-M.

**DUPONT, Gabriel** (b. Caen, 1 Mar 1878; d. Vésinet, 3 Aug 1914).

French composer. He was the son of Achille Dupont, organist of Saint-Pierre, Caen. He was a pupil of Widor, won the second Prix de Rome in 1901 and gained his first success with the opera 'La Cabrera' (in 2 acts), which took, in 1904, the Sonzogno prize founded by the Milanese publisher. It was produced at the Teatro Lirico of Milan on 16 May 1904. The original French libretto by Henri Cain was translated into Italian by Amintore Galli.

Endowed with a fine dramatic temperament, Dupont also composed 'La Glu' to a libretto by Jean Richepin and Cain, founded on the former's novel and play. This was produced at Nice on 26 Jan. 1910. It was followed by 'La Farce du cuvier', libretto by Maurice Léna on a 15th-century play, produced at the Théâtre de la Monnaie in Brussels on 21 Mar. 1912. His last opera was 'Antar', a romantic story by Chekri Ganem, which was being rehearsed at the Opéra when he died and was not to receive its first performance there until 11 Mar. 1921, under Chevillard. Dupont's operas are full of life, movement and ardour, and keep a high musical level. The first act of 'Antar' is especially remarkable and representative of his noble and powerful art.

Dupont also wrote a string Quartet, songs, 'Poème d'automne'; symphonic poems: 'Hymne à Aphrodite' and 'Chant de la destinée', the subject of which is indicated by a single verse by Jules Laforgue, "Berce-moi, roule-moi, vaste fatalité . . ."

'Les Heures dolentes' (14 pieces for pianoforte, of which several are orchestrated) are, as it were, his last legacy to posterity. In this music he sought both a means of expressing

his emotions and something which might distract him from them during a period of painful illness and profound distress; and it is this which makes them a collection of poignant confidences.

F. R., adds.

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Walloon theologian, organist and composer. He was musically educated as a choir-boy at the Cathedral of Saint-Lambert at Liège. He hoped to succeed Guillaume de Lexhy as organist there in 1680, but lost the post in favour of one Gottire, at whose death in 1685, however, he obtained it. In 1702 he became a canon of Saint-Lambert and in 1713 he was appointed choirmaster in addition to his organist's post, Jean Noel Hamal being among his pupils. He left a valuable library, and among his compositions were 10 anthems, responses in counterpoint for the feasts of the ecclesiastical year and a 'Te Deum pro Turcarum destructione' sung in 1696 to celebrate Prince Eugene's victory over the Turks at Belgrade.

E. B.

**DUPONT, Joseph** (b. Ensival nr. Liège, 3 Jan. 1838; d. Brussels, 21 Dec. 1899).

Belgian conductor, brother of Auguste Dupont. He was educated at Liège and Brussels, and attained great distinction as an operatic conductor. He held posts of this kind successively at Warsaw (from 1867), Moscow (from 1871) and Brussels. At the last-named he was professor of harmony in the Conservatoire and conductor to the Théâtre de la Monnaie as well as the Association des Artistes Musiciens from 1872. In the following year he succeeded Vieuxtemps as director of the Concerts Populaires. During the final seasons of Gye's management of Italian Opera in London Dupont conducted many of the most important performances given at Covent Garden.

J. A. F.-M.

**DUPONT, Jean Louis** ("Dupont le cadet") (b. Paris, 4 Oct. 1749; d. Paris, 7 Sept. 1819).

French violoncellist. He was the younger son of a dancing-master and first dancer at the Paris Opéra, and a pupil of his elder brother, Jean Pierre Dupont. He made his début at the Concert Spirituel in 1768. The arrival of Viotti in Paris in 1782 inspired Dupont to imitate the breadth and brilliancy of style of that great violinist, and thus to become the extraordinary player he was. About this time he made the acquaintance of Crosdill and at his invitation visited London for six months. On the breaking out of the Revolution he joined his brother in Berlin and entered the royal orchestra. It was either with him or his brother — probably with him — that Beethoven played his two Sonatas for

cello and pianoforte (Op. 5) at the Prussian court in 1796.

The younger Duport returned to Paris in 1806, ruined by the war. He gave a concert in 1807 with Isabella Colbran (the future wife of Rossini) which created great enthusiasm. He entered the service of the ex-king of Spain at Marseilles, but returned to Paris in 1812. At length fortune smiled on him. He appeared three times at the Odéon concerts during the winter of 1812-13; he was admitted into the private orchestra of Marie-Louise, then into that of the emperor, and at last became professor at the Conservatoire, until its suppression in 1815. He remained afterwards a member of Louis XVIII's orchestra.

In the evening of his life Duport composed a great deal, but the work by which he survives is his 'Essai sur le doigtier du violoncelle et la conduite de l'archet, avec une suite d'exercices' (English and German translations). A sentence from this work exhibits the modesty of a great artist:

Tout le monde connaît le coup d'archet martelé ou staccato; c'est une affaire de tact et d'adresse. Il y a des personnes qui le saisissent tout de suite, d'autres ne parviennent jamais à le faire parfaitement. *Je suis du nombre* [p. 171].

He is considered as the originator of the modern technique of his instrument. His cello, a Stradivari, became the property of Franchomme, who purchased it from his son for the enormous sum of 25,000 francs (£1000).

G., adds. M. L. P.

See also Nadermann (collab. in Nocturnes for cello & harp).

**DUPORT, Jean Pierre** ("Duport l'aîné") (b. Paris, 27 Nov. 1741; d. Berlin, 31 Dec. 1818).

French violoncellist, brother of the preceding. He was considered the best pupil of Berthaut and played with success in Paris at the Concert Spirituel in 1761. He was attached to the Prince de Conti's orchestra until 1769, when he travelled to England. In 1771 he went to Spain and finally, in 1773, on the invitation of Frederick the Great, settled in Berlin as first cellist in the royal orchestra, and after Frederick's death director of the court concerts.

After the battle of Jena Duport's post was abolished, but he continued to live in Berlin till his death. His pupil was the future king, Frederick William II. His compositions, which were not numerous, consist of music for his instrument. They include the Minuet on which Mozart wrote variations (K. 573) when he met Duport during his visit to Berlin in 1789. His tone on the cello was beautiful and he played the most difficult passages with ease; but he had not in his playing the large and expressive style which was so remarkable in his brother's playing. G., adds. M. L. P.

See also Mozart (pf. vars. on minuet).

**DUPRÉ, Marcel** (b. Rouen, 3 May 1886). French organist and composer. His family has been devoted to music for more than a century.

When he was ten years old (at the Festival of the Exhibition of 1896 at Rouen) he played from memory preludes and fugues by Bach, at the age of twelve he was appointed titular organist of Saint-Vivien, Rouen. In 1901 the first of his compositions was performed, a biblical oratorio 'Le Songe de Jacob'. He became the most brilliant pupil of his time at the Paris Conservatoire and gained the first prize for pianoforte playing in Diémer's class (1905); the first prize for organ playing in Guilmant's (1907); the first prize for fugue in Widor's (1909); the Grand Prix de Rome on 4 July 1914.

In 1906 Dupré was chosen by his master, Widor, to act as his assistant organist at Saint-Sulpice. From 1916 until 1922 he held with distinction the organist's post at Notre-Dame, during the enforced absence, owing to ill-health, of Louis Vierne. In 1920 Dupré set the seal upon his reputation by playing from memory, in ten recitals at the Paris Conservatoire, the complete organ works of J. S. Bach. These recitals were attended by a distinguished public and achieved a triumph. Ever since this début he has been in constant demand as an organ recitalist. His first London recital was at the Royal Albert Hall in 1920. With the exception of the war years of 1939-45 he has toured England almost every year since then. A close friend of Sir Henry Wood, to whom he dedicated his Symphony for organ and orchestra, Op. 25 (first performance Promenade Concert, 9 Sept. 1930), he was a frequent visitor to the pre-war Handel Festivals and Promenade Concerts, where his performance of the Handel organ concertos (in Wood's arrangement) and his improvised cadenzas were a feature.

In 1921 he repeated his Bach series in Paris at the Trocadéro (now the Palais de Chaillot) on the famous Cavallé-Coll organ (now rebuilt by Gonzalez), and also at Montreal. The success of his first trans-continental tour of North America that year led to his return in 1922 for a tour of ninety-four recitals and in 1923 for a tour of one hundred and ten. He again toured the U.S.A. in 1924, 1929, 1933, 1937, 1939, 1946 and 1948, combining recitals with master classes at the University of Chicago on the last two occasions. He toured Australia in 1939.

In Jan. 1926 Dupré was appointed professor of the organ at the Paris Conservatoire in succession to Eugène Gigout and in 1934 organist at Saint-Sulpice in succession to his old master, Widor. In 1947 he was appointed director of the American Conservatory at Fontainebleau.

As performer and teacher Marcel Dupré has exercised a greater influence than any organist of his day. With few exceptions the most distinguished French and American organists of this generation have studied with him. For some years his recital programmes have followed one general scheme: a work by Bach, a 19th-century work (Franck, Liszt, Widor, etc.), a work of his own and an improvisation to conclude.

He has few rivals in the field of improvisation, where his remarkable organ technique is at the service of a musical brain of a high order. He excels in the strict forms, such as fugue. For him improvisation is a musical science which can be imparted. He has expounded its principles in his 'Traité d'improvisation' and taught it successfully to many pupils. Improvisation has no doubt been the origin of many of his organ compositions, and these form the bulk of his work. The four movements based on plainsong themes which comprise the Passion Symphony, Op. 23, were first improvised at the Wanamaker Auditorium, Philadelphia. Dupré was afterwards persuaded by a number of American musicians to set down what he could remember of them.

The secularization of the organ in France, begun in the music of his ancient precursors such as Dandrieu and Daquin, and stabilized in the "symphonies" of his more immediate masters, Widor and Vierne, is apparent in Marcel Dupré's organ music. Most of this, even where it treats of religious subjects such as the 'Chemin de la Croix', Op. 29, is written in a concert or symphonic rather than liturgical or classical organ style. Such purely liturgical works as the 'Élévations' or 'Versets' are slight in comparison.

Except where it has an avowed educational intention (the 79 chorales, 'Le Tombeau de Titelouze') Dupré's organ music is of considerable difficulty. While the basis of his harmonic style is tonal, diatonic and chromatic dissonance are pushed to extreme limits in the works written after the Passion Symphony. In the matter of musical construction Dupré has always shown a masterly facility; two organ "symphonic poems" ('Évocation', Op. 37, and 'Vision', Op. 44) show him experimenting in a new mould.

## CATALOGUE OF WORKS

### CHURCH MUSIC

- Op.  
2. 'Deux Chœurs' (MS).  
9. 4 Motets.  
17. 'De Profundis' for solo voices, chorus, organ & orch.  
34 (No. 2). 'Ave, verum corpus.'

### CANTATA

4. 'Psyché' (for Grand Prix de Rome).

### ORCHESTRAL WORKS

- Op.  
14. 'Marche militaire' (MS).  
15. 'Orientale' (MS).

### PIANOFORTE AND ORCHESTRA

- 8 'Fantaisie', B m.

### ORGAN AND ORCHESTRA

- 19 (No. 2). 'Cortège et litanie'  
25 Symphony, G m  
31 Concerto, E m  
33. 'Verdun: poème héroïque', with brass

### ONE INSTRUMENT AND PIANOFORTE

5. Sonata for vn.  
10 2 Pieces for clar.  
13. 2 Pieces for cello.

### PIANOFORTE MUSIC

12. 6 Preludes.  
19. 4 Pieces.  
22 Variations, C# m

### ORGAN MUSIC

1. Élévation (for harmonium) (MS).  
7. 3 Preludes and Fugues (B m, F m, G m).  
16 Scherzo.  
18. 15 'Versets'  
19 (No. 2). 'Cortège et litanie'  
20. 'Variations sur un vieux Noël.'  
21. 'Suite bretonne.'  
23. 'Symphonie-Passion.'  
24. 'Lamento.'  
26. Symphony No. 2.  
27. 7 Pieces.  
28. 79 Chorales.  
29. 'Le Chemin de la Croix.'  
32. 3 'Élévations'.  
34 (No. 1). 'Angelus'  
36. 3 Preludes and Fugues (E m, A# m, C m).  
37. 'Évocation.'  
38. 'Le Tombeau de Titelouze.'  
39. Suite.  
40. 'Offrande à la Vierge', 3 pieces.  
41. 2 'Esquisses'.  
43. 'Paraphrase sur le "Te Deum".'  
44. 'Vision'  
45. 8 Little Preludes (for harmonium).  
46. 'Miserere mei'  
47. Psalm XVIII, 'Coeli enarrant gloriam Dei.'

### ORGAN AND PIANOFORTE

- 30 'Ballade.'  
35 Variations on 2 Themes.  
42. 'Sinfonia.'

### SONGS

- 3 'Marquise' (Armand Sylvestre).  
6. 'Quatre Mélodies' (Pierre Louÿs).  
11. 'Chansons à l'amie perdue' (Auguste Angellier)

### TRANSCRIPTIONS FOR ORGAN SOLO

- Mozart, Fugue, C m. (for 2 pfs).  
Handel, 16 Organ Concertos.

### TRANSCRIPTIONS FOR ORGAN AND ORCHESTRA (MS)

- Bach, Toccata, Adagio and Fugue  
Liszt, Fantasia and Fugue on 'Ad nos ad salutarem undam'  
Liszt, 'Saint François de Paule marchant sur les flots'.

### EDUCATIONAL WORKS

- 'Exercices préparatoires à l'improvisation.'  
'Traité d'improvisation.'  
'Cours analytique d'harmonie.'  
'Cours de contrepoint.'  
'Cours de fugue.'  
'Manuel de plain-chant.'  
'Données d'acoustique.'

F. A. (ii).

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**DUPREZ, Gilbert** (b. Paris, 6 Dec. 1806; d. Passy nr. Paris, 23 Sept. 1896).

French tenor singer and composer. He was the thirteenth of the twenty-two children of a Paris perfumer. His first appearance was in 1820 as a boy treble in the incidental music to Racine's 'Athalie', composed by Fétis and produced at the Comédie-Française. Having completed his studies under Choron at his Conservatory, he made his début (Dec. 1825) as tenor at the Théâtre de l'Odéon, where Castil-Blaze was producing his translations of the favourite operas of Rossini and Weber. His success was not great, and when the theatre closed in 1828 he went to Italy. At first he attracted little attention; but having altered his style and adopted the *voix sombre* he became speedily popular, and by his creation of the part of Edgardo in 'Lucia di Lammermoor' (Naples, 1835) he placed himself at the head of the French dramatic singers of his time.

After his return to Paris Duprez was engaged for the Opéra and made his first appearance (17 Apr. 1837) in Rossini's 'Guillaume Tell'. During the eight years he remained at this theatre he created the principal tenor parts in Halévy's 'Guido et Ginevra', Berlioz's 'Benvenuto Cellini', Auber's 'Le Lac des fées', Donizetti's 'Les Martyrs' and 'La Favorite', Halévy's 'La Reine de Chypre' and 'Charles VI', Donizetti's 'Dom Sébastien' and 'Lucia', Rossini's 'Otello' and Verdi's 'Jérusalem' (a translation of 'I Lombardi'), as well as playing the parts created by Nourrit in Auber's 'La Muette', Meyerbeer's 'Robert' and 'Les Huguenots', Halévy's 'La Juive' and Flotow's 'Stradella'. His physical appearance was against him, and he had a propensity to over-gesticulation; but in spite of these defects he made his way as a tragedian and was frantically applauded for his excellent declamation and the smoothness of his *canto spianato*. His two most serious faults were said to be the abuse of the *notes sombres*, so prematurely wearing to the voice, and a habit of dragging the time.

Duprez was professor of singing at the Conservatoire from 1842 to 1850, and in 1853 he founded an École Spéciale de Chant which turned out many dramatic singers. He composed an oratorio, 'The Last Judgment', a Requiem and other sacred works, romances, chamber music, two Masses and eight operas, of which the best are 'Joanita' (1851), 'La Lettre au bon Dieu' (1853) and 'Jeanne d'Arc' (1865), though none of the eight has any originality. He also published 'L'Art du chant' (1845) and 'La Mélodie' (1873), two methods which deserve to be better known. His 'Souvenirs d'un chanteur' (1888) and 'Récréations de mon grand âge' are very interesting.

G. G.

**DUPRIEZ, Christian** (b. Brussels, 1 Mar. 1922).

Belgian organist, pianist and composer. He is a son of the numismatist Charles Dupriez. He studied art and literature at first, and in 1939 obtained the Prix Littéraire de l'Union Cinquie Belge, but later took to music, studying at the Brussels Conservatoire. His works include a 'Symphonie intime' in three movements, a 'Marche perpétuelle' (funeral poem) and a 'Caprice symphonique' for orchestra, written in 1947-48, two 'Divertissements en non-stop' for chamber orchestra, a piano-forte Concerto, a 'Suite brève' for organ and a number of songs. Two works for piano-forte were orchestrated later, the 'Valse pour la grande amie' by Lucien Cailliet for radio transmission in America and the 'Tambourin pour servir de thrène à Maurice Ravel' by himself.

E. B.

**DUPUIS, Albert** (b. Verviers, 1 Mar. 1877).

Belgian conductor and composer. He was very precocious as a child and learnt piano-forte, violin and flute at the Music School of Verviers at an early age. Later he studied under d'Indy and Guilmant at the Schola Cantorum in Paris and took the Belgian Prix de Rome in 1903 with 'Les Cloches nuptiales'. He became choral conductor to the Concerts d'Harcourt in Paris and in 1908 director of the Verviers Music School.

Dupuis's principal works are the following:

#### OPERAS

- 'L'Idylle' (1896)
- 'Bilitis' (1899).
- 'Jean-Michel' (1903).
- 'Martille' (1906).
- 'Fidélaine' (1911).
- 'La Chanson d'Halewyn' (1913)
- 'Le Château de la Breteche' (1914).
- 'La Passion' (1915)
- 'La Délivrance' (1921)
- 'La Victoire' (1923)

#### ORATORIO

- 'La Captivité de Babylone' (drame biblique).

#### ORCHESTRAL WORKS

- Symphony.
- Symphonic pieces.
- Concertos for pf., vn., cello & horn.

#### CHAMBER MUSIC

- String Quartets.
- Pf. Trio.

E. B.

**DUPUIS, Sylvain** (b. Liège, 9 Oct. 1856; d. Bruges, 28 Sept. 1931).

Belgian conductor and composer. He came of a musical family and studied at the Liège Conservatory, taking the Belgian Prix de Rome in 1883 with 'Le Chant de la Création'. Having travelled in Italy, France and Germany he became in 1886 professor of harmony at the Liège Conservatory and the following year conductor of the choral society La Royale Légia. He also founded the Nouveaux Con-

certs, at which he conducted many new orchestral works by Belgian and foreign composers. In 1900 he was appointed conductor by the Théâtre de la Monnaie and of the Popular Concerts in Brussels, but he returned to Liège in 1911 as director of the Conservatory.

The following are Dupuis's chief compositions:

- 'Cœur d'Oignon', Walloon opera.
- 'Molna', opera.
- Cantatas: 'La Cloche Roland', 'Camoëns', 'Judas'.
- 'Macbeth', lyric episodes after Shakespeare for orch.
- Overtures and suites for orch.
- Concertino for oboe & orch.
- Instrumental pieces.
- Pf. works.

E. B.

**DUPUIS, Thomas (Sanders)** (b. London, 5 Nov. 1733, d. London, 17 July 1796).

English organist and composer. He received his early musical education in London as a chorister of the Chapel Royal under Bernard Gates and subsequently became a pupil of John Travers, then one of the organists of the Chapel Royal. He was elected a member of the Royal Society of Musicians on 3 Dec. 1758. He married on 16 July 1705 Martha Skelton of Fulham. In 1773 or earlier he was organist of the Charlotte Street Chapel, near Buckingham Palace.

On the death of Boyce in 1779 Dupuis was appointed his successor as organist of the Chapel Royal. On 26 June 1790 he accumulated the degrees of Bachelor and Doctor of Music at Oxford. He died from an overdose of opium at his house in King's Row, Park Lane, and was buried on 24 July 1796 in the west cloister of Westminster Abbey.

Dupuis published during his lifetime several sonatas and concertos for the pianoforte, some organ pieces, chants, anthems and glees. In the year after his death a selection from his cathedral music was published under the editorship of John Spencer, one of his pupils, to which his portrait is prefixed. W. H. H.

**DU PUY, Jean Baptiste Édouard** (b. Corcelles, Neuchâtel, 1770 or 1771; d. Stockholm, 3 Apr. 1822).

Swiss violinist, singer and composer. He studied in Paris with Francesco Chabran (violin) and Dussek (pianoforte) about 1783. In 1785 he was leader at the private theatre of Prince Henry of Prussia at Rheinsberg, and by 1793 he was in Stockholm, where he became a member of the Swedish Academy of Music in 1795. He was turned out for political reasons in 1799 and went to Copenhagen, where he earned a reputation both as a composer and a singer (he was the first to sing the title-part in Mozart's 'Don Giovanni' there in 1807). His stay in Denmark came to an end when Princess Charlotte Frederika of Mecklenburg (consort of Prince Christian Frederik, afterwards Christian VIII), whose singing-master

he was, fell in love with him. Both were exiled in 1809, and Du Puy then went to Paris; but in 1811 a change in the Swedish political situation enabled him to return to Stockholm, where he died as court conductor and professor.

Du Puy's works include several ballets; ballet music for Cherubini's 'Lodoiska' (1795); additions to Dezède's 'Les Trois Fermiers' (1797); parts of a pasticcio, 'Eremiten' (1798); music for Shakespeare's 'Hamlet' (1819) and incidental music for various other plays; hymns, etc., for state occasions ('Foreningen' [2 Jan. 1815] for the celebration of the union of Sweden and Norway; funeral music for Charles XIII [1818]). The opera 'Ungdom og galskab' ('Youth and Folly'), a Danish version of Méhul's 'Une Folie', was produced at Copenhagen in 1806 and given there more than 200 times until 1911. It was also performed in Sweden and Germany (Kiel, 1930). A second opera, 'Felicie' (also adapted from a French libretto), produced at Stockholm in 1821 and heard at Copenhagen in 1823, was much less popular.

A. L.

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**DUQUESNOY, Charles** (real name Charles-François Honoré Lanctin) (b. Beuzet, prov. of Namur, 1759; d. Brussels, 9 May 1822).

Netherlands tenor singer and composer. He learnt music as a choir-boy, showing himself exceptionally gifted, and in 1787 he joined the Théâtre Royal de la Monnaie at Brussels, where he sang tenor parts in opera and showed high merit as a singer. He changed his name at his family's desire. He developed a gift for composition, mainly of church music, though he also wrote for the stage. When the French revolutionary army invaded the southern Netherlands in 1794 he fled to Holland, where he lived at The Hague until 1795, shortly after the French had crossed the Dutch border. He then established himself at Hamburg, where, with the aid of a few musicians from the Brussels Monnaie theatre, he founded an opera-house for the numerous French emigrants.

In 1802, under the Consulate of Napoleon and after the promulgation of the "Concordat", Duquesnoy returned to his native country and became choirmaster at Aalst. In 1814 he was appointed to a similar post at the church of Saint-Michel and Sainte-Gudule at Brussels, where he exerted a great and lasting influence on the practice of liturgical music

in the Roman Catholic Netherlands, both as composer and as choirmaster. This influence was still felt after his death and even after the establishment of the independent kingdom of Belgium in 1830.

The largest part of Duquesnoy's works are kept in manuscript in the Library of the Koninklijk Vlaams Conservatorium at Antwerp and some are in that of the Brussels Conservatoire Royal de Musique. The following is a chronological list<sup>1</sup>:

- <sup>1</sup> 'Dixit', psalm and symphony, 1775 (A).
- <sup>2</sup> 'Ad te levavi', Psalm CXXII, 1775 (A).
- <sup>3</sup> 'Deus noster', with orch., 1775 (A).
- <sup>4</sup> 'Te Deum', with orch., 1778 (A).
- <sup>5</sup> Mass without orch., 1779 (A).
- <sup>6</sup> 'Regina coeli', oratorio, 1784 (A).
- <sup>7</sup> 'Almangor', ballet, 1787.
- <sup>8</sup> '1<sup>re</sup>, 12<sup>e</sup> et 13<sup>e</sup> Ode sacrée de J. B. Rousseau', 1787-89 (A).
- <sup>9</sup> 'Amymone', cantata, 1790 (A).
- <sup>10</sup> Mass with orch., 1790 (A).
- <sup>11</sup> 'Le Prix des arts, ou La Fête flamande', opera, 1791 (A).
- <sup>12</sup> 'Les Surprises de la baronne provinciale', opera, 1791.
- <sup>13</sup> 'Homage à Bruxelles' (? opera), 1793.
- <sup>14</sup> 'Prière à l'éternel', overture and chorus, 1794 (A).
- <sup>15</sup> 'La Fête des mariages, ou Le Tirage de la milice', opera, 1798.
- <sup>16</sup> 'Missa solennis', 1812 (A).
- <sup>17</sup> 'Cantique de Moïse', with orch., 1812 (A).
- <sup>18</sup> 'Missa cui titulus, Vivat Rex!', 1816 (B).
- <sup>19</sup> 'Alleluia', chorus, 1816 (B).
- <sup>20</sup> Mass, 1819-20 (A).
- <sup>21</sup> 'De profundis', 1821 (B).

The opera 'Le Mari garçon' and various religious works, undated, are also at Antwerp.

The 'Regina coeli and Psalm LXXXVI' (MS Bib. Nat., Paris, 1764), ascribed to Charles Duquesnoy by Eitner, is the work of a French contemporary composer named Duquesnoy, who was a music teacher at Noyon  
A. L. G.

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**DUR** (Ger.). The German word for "major" in reference to keys; the equivalent of "minor" is "moll". These terms are derived from the Latin *durum* and *molle*. G.

See also Hexachord.

**DURÁN, José** (b. ?; d. ?).

Spanish (Catalan) 18th-century conductor and composer. He was conductor of the Opera at Barcelona and of the private band of the Marqués de los Vélez. His 'Antigono', a setting of Metastasio's libretto, was given at Barcelona on 10 July 1760. 'Temistocles' (1762), an arrangement in Spanish of Metastasio's play, was written in less than a month "owing to the non-appearance of what was expected from Italy". Durán presumably studied at Naples, since he is described in the libretto as "catalán, maestro de capilla napolitano".<sup>2</sup>  
J. B. T., adds.

**DURAND & CIE.** One of the principal French music-publishing firms. It came into existence on 30 Dec. 1869 by a partnership

between Auguste Durand and Schoenwerk for publishing and selling music. On the same day the new firm, Durand, Schoenwerk & Cie, acquired the catalogue and premises of the music publisher Alexandre Flaxland (formerly Martin), 4 Place de la Madeleine, Paris, a firm founded in 1847. On the admission of Auguste Durand's son, Jacques, to the board (20 Nov. 1891) the name of the firm was changed to A. Durand & Fils. On Auguste Durand's death the company was reconstituted (23 Dec. 1909) as Durand & Cie with Jacques Durand and Gaston Choissel as directors. René Dommange joined the board in 1921. The present directors (1954) of the firm, which was turned into a private limited company in 1947, are Mme Jacques Durand, René Dommange and Adrien Raveau.

Durand & Cie are the publishers of nearly all the works of Saint-Saëns and many by Bizet, Castillon, Chausson, Debussy, Dukas, Durufé, Fauré, Franck, Guy-Ropartz, d'Indy, Lalo, Messiaen, Poulenc, Ravel, Roger-Ducasse, Roussel, Florent Schmitt, Vierne and others. Many of these names figure as editors of the famous 'Édition Classique'.  
F. A. (ii).

**DURAND, Auguste (Frédéric).** See DURANOWSKI.

**DURAND, (Marie-) Auguste** (b. Paris, 18 July 1830; d. Paris, 31 May 1909).

French organist and composer. He was a fellow-student of Saint-Saëns and Franck at the Paris Conservatoire. Later he became organist of various Paris churches and the founder of the publishing firm bearing his name.  
F. A. (ii).

**DURAND, Jacques (Massacrie)** (b. Paris, 22 Feb. 1865; d. Bel-État, 22 Aug. 1928).

French music publisher and author, son of the preceding. He published 'Quelques Souvenirs d'un éditeur de musique', 2 vols., 1865-1909, 1910-24 (1925). He was the recipient of Debussy's 'Lettres à son éditeur' (1927), and himself wrote 'Éléments d'harmonie', 'Abrégé de l'histoire de la musique' and 'Abrégé historique et technique de l'édition musicale'.  
F. A. (ii).

**Durandi, Jacopo.** See Cherubini ('Armida abbandonata', lib.). Haydn ('Armida', lib.).

**DURANOWSKI (Durand), August Fryderyk** (b. Warsaw, 1770; d. Strasbourg, 1834).

Polish violinist and composer. His father, a French *émigré* named Durand, was a musician at the court of Prince Ogiński at Słonim and later at the royal court in Warsaw. He married a Polish girl and adopted a Polish version of his French name. His son was first his pupil, but later was sent at the expense of Prince Ogiński to Paris, where he became a pupil of Viotti in 1789. He soon accomplished

<sup>1</sup> (A) = MS at Antwerp; (B) = MS at Brussels.

<sup>2</sup> See Cotarelo y Morán, 'Orígenes y establecimiento de la ópera en España' (Madrid, 1917).

perfection in the technique of the violin. In 1794 and 1795 he travelled in Germany and Italy, meeting everywhere with sensational success. According to Fétis, Paganini confessed that his style and many of his virtuosic and popular effects were to a considerable extent derived from Duranowski, whom he had heard when young. There can be no doubt that Duranowski excelled in playing a melody on the upper strings with the bow while with his left hand he produced on the lower strings a peculiar kind of accompaniment with *pizzicato* notes.

At the height of Duranowski's career, which was impeded by irregular habits, he suddenly discarded the violin and volunteered for the French army, becoming adjutant to General Menou. Owing to some misconduct, he was imprisoned at Milan, but fortunately soon released by the general himself. He then quitted military service and returned to the violin. During the years 1810-14 he lived chiefly in Germany, but his restless nature forced him to move from one place to another. He gave a series of concerts at Dresden, Cassel and Leipzig as well as in Prague and Warsaw. For a short time he acted as principal violinist at the ducal court of Cassel and at Aschaffenburg. Finally he settled at Strasbourg as leader of the theatre orchestra, remaining there until his death.

Duranowski's numerous compositions include a violin Concerto in A major (Op. 8), 'Airs variés' for violin and orchestra, violin duets published in 5 series, the extremely difficult 'Six Études' (Op. 15), fantasies, caprices, potpourris and several German songs.

C. R. H

See also Franck (C, ded. of organ piece)

**DURANTE, Francesco** (b. Frattamaggiore nr. Naples, 31 Mar.<sup>1</sup> 1684; d. Naples, 13 Aug. 1755).

Italian composer. He studied at the Conservatorio di Sant' Onofrio, Naples, where his uncle, Don Angelo Durante, was principal teacher in 1690-99 and 1702-4. Villarosa and Florimo dispute the statement in Choron and Fayolle's 'Dictionnaire historique des musiciens' (1810) that Durante left the conservatory at an early age and went to Rome, where he studied for five years under Pasquini and Pitoni; but this story appears already in the 'Voyage pittoresque, ou Description des royaumes de Naples et de Sicile' (1781) by J. C. Richard de Saint-Non, who derived his information on the musicians of Naples from Piccinni, himself a pupil of Durante's. Furthermore, a letter from Girolamo Chiti to Padre

Martini<sup>2</sup>, dated 10 Sept. 1746, with reference to a mass performed in Rome, calls Durante "scolaro di Pitoni". There is therefore good reason to believe Villarosa and Florimo to have been wrong on this point, as they have been shown to be on so many others.<sup>3</sup> It seems possible that Durante's uncle, who was not only *maestro di cappella*, but also rector, of the Conservatorio di Sant' Onofrio from 1690 to 1699, may have gone himself for some purpose to Rome between 1699 and 1702, when he resumed teaching at the Neapolitan conservatory, and have taken his nephew with him. Such training under Pitoni in Rome would account for Durante's lifelong predilection for contrapuntal church music and his avoidance of the opera-house, unusual in a Neapolitan.

In July 1710, at the age of twenty-six, Durante became second master at the Conservatorio di Sant' Onofrio. Six months later, on 12 Jan. 1711, he resigned, and he took on no other teaching appointment at Naples until 1728. Nothing is known of his activities between those dates. There are persistent statements in the early biographical accounts that he spent some years in Germany. Thus A. Muzzarella in Vol. III of Martuscelli's 'Biografia degli uomini illustri del regno di Napoli' (1816) says Durante was for many years at Wittenberg, where he was much beloved and exerted a wide influence. The statement of Ginguené, in his life of Piccinni, that Durante returned from Saxony in 1744, and that occurring in connection with the biography of Pergolesi, who is said to have become a pupil of Feo when Durante was called by Charles VI to Vienna, can be shown to be chronologically impossible. Nevertheless they may be based on somebody's inexact recollections of actual events. For seventeen years we know nothing of Durante's life, and a prolonged stay at Wittenberg or elsewhere would do something, too, to account for his European celebrity in his time, which is not easily explicable if he spent all his days teaching at Naples.

The dates of his various appointments at the Neapolitan conservatories have been established by Di Giacomo. His first brief period as second master in his own old school has already been recorded. He was *maestro di cappella* at the Conservatorio dei Poveri from 1728 to 1739.

<sup>1</sup> Federico Parisini, 'Carteggio inedito del P. Giambattista Martini coi più celebri musicisti del suo tempo' (Bologna, 1888).

<sup>2</sup> Besides "establishing" the wrong date of birth, Villarosa says Durante studied under Greco at the Conservatorio dei Poveri di Gesù Cristo until it was disbanded, and was then sent to the Conservatorio di Sant' Onofrio, to complete his studies under Alessandro Scarlatti. Florimo pointed out that the Conservatorio dei Poveri was in existence up to 1744, when Durante was 60, but still maintained that Greco and Scarlatti were his teachers. Salvatore Di Giacomo has shown that Scarlatti never taught at either the Poveri or Onofrio conservatories.

<sup>3</sup> Not 15 Mar., as hitherto held. See the entry concerning Durante's baptism in the registers of the parish church of Frattamaggiore, reproduced in facsimile in Rocco Fimmano's 'Per la posa della prima pietra del monumento a Francesco Durante in Frattamaggiore' (Naples, 1930).



He became *primo maestro*, as Leo's successor, in the Conservatorio di Sant' Onofrio again in Jan. 1745 and taught there until 1755. He taught also at the Conservatorio di Santa Maria di Loreto from 1742 until 1755, holding the two appointments concurrently for the last ten years of his life.

There can be no doubt that Durante was a great teacher. His pupils include Vinci, Duni, Pergolesi, Guglielmo, Traetta, Sacchini, Piccinni and Paisiello. The last-named in his own old age, in an interview with one Agostino Gervasio, spoke with enthusiasm and love of his old master, although he had at that time few good words to say of anybody else.<sup>1</sup>

Durante seems to have been a man of the utmost integrity, at once simple and profoundly wise. We find him, in the records of the Neapolitan conservatories, called in to compose the differences between his more excitable colleagues. He was a great "character", who bore the sorrows and afflictions of his life with a positively superhuman equanimity. He was thrice married, the first time to a real termagant, who lived for nothing but the lottery. She tried his patience sorely, and he was obliged to work extremely hard, and even deprive himself of sleep at nights, in order to earn enough to enable her to satisfy her passion for gambling. He returned one day from a journey to find she had sold all his compositions in manuscript. He sat down calmly and began the long task of writing them out again from memory. At length death relieved him of this encumbrance, and after a short time he married his servant, a young girl, "di bellissime forme", whom he tenderly loved and with whom he was very happy until she too died. The strength of character he exhibited at this time was extraordinary. He arranged and himself conducted the music for the funeral ceremony in his home, after which, with tranquil resignation and without displaying any sign of emotion, he lifted the body from the bed where it lay and deposited it in the coffin. Then, having embraced his dead wife for the last time, he covered her face with a piece of fine linen and himself nailed down the coffin lid. He later married another of his servants.

His simple manners were endearing. Always rather slovenly dressed, he nevertheless attached considerable importance to his wig, on which a good deal of his dignity depended. In order not to disarrange it he would carry his three-cornered hat under his right arm and would often be seen to stop in the streets and purchase some fresh figs, which he put in his hat and consumed on the way to the conservatory. He seems to have been fond

of fruit: Paisiello records that he died "of a diarrhoea brought on by a feed of melons".

In his lifetime Durante's reputation as composer was very great. His manuscripts are found in all the important European libraries, with an exceptionally extensive collection in the Paris Conservatoire. Rousseau called him "the greatest harmonist of Italy, that is to say, of the world" — a tribute which to-day seems exaggerated. Durante had differences of opinion with Leonardo Leo over points of style and technique in church music, and the dispute was continued among their followers and pupils, who were known respectively as the "Durantisti" and the "Leisti". It is not easy to-day to discover wherein precisely their differences lay. Villarsosa says the points at issue were the "accompagnamenti della quarta del tono" and whether the fourth was a consonance or a dissonance. Edward J. Dent, one of the few modern musicologists who have studied the works of these two composers, characterizes them in this way:

Durante is sentimental; Leo is not. Durante's technical skill was no doubt quite as great as Leo's in the matter of counterpoint. But he has no great love for massive contrapuntal effects. His parts weave in and out on purely conventional lines, the same sequences and imitations are perpetually recurring, and his most individual moments are to be found in his somewhat sugary solos. When he is at his very best, he is most touchingly beautiful, and seems to foreshadow Mozart. But Durante could not keep his style up to a high level for any length of time, and soon sinks back to the commonplace. Leo hardly ever attempts the pathetic, and if he has a fault, it is dryness. But his sense of tonality and form is strong, his fugues may be devoid of sentimentality, but they are vigorous. . . . This difference of temperament between Leo and Durante caused the next generation of Neapolitan composers to fall into two groups, the "Leisti" and "Durantisti". The disciples of Leo aimed at richness of harmony, at part-writing and counterpoint — in short, at scientific composition, in the best sense of the word. Durante's disciples were all for clearness and facility.<sup>2</sup>

Durante's works include 3 oratorios: 'La cerva assetata' (Naples, 1719), 'Abigaile' (Rome, 1736) and 'S. Antonio di Padova' (Bologna, 1753)<sup>3</sup>; but of these only the librettos have survived. A catalogue of his compositions could be compiled only by collating the very numerous manuscripts in the great European libraries: it would include about 14 masses and about 50 motets, a *cappella* ("alla Palestrina") or accompanied, 6 secular solo cantatas, 18 duets for soprano and contralto, 8 *quartetti concertanti* for 2 vns, viola and figured bass, sonatas, divertimenti, fugues and parturas for cembalo (some of which have been printed in modern editions), a concerto for cembalo, violins and bass, an organ sonata, *solfeggi* and 12 'Madrigali col

<sup>1</sup> 'Leonardo Leo' (S.I.M.G. Leipzig, 1906-7). For further comparisons of the styles of Leo and Durante see Karl Gustav Fellerer, 'Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des achtzehnten Jahrhunderts' (Augsburg, 1909).

<sup>2</sup> Date given by Zorn in 'Saggio di bibliografia sugli oratori sacri eseguiti a Venezia' ('Accademie e biblioteci d'Italia', Rome, 1930-32).

<sup>3</sup> See Salvatore Di Giacomo, 'Paisiello e i suoi contemporanei', in 'Musica e Musicisti', Dec. 1905.

basso continuo, estratti dalle cantate di Scarlatti'. The only works printed in the composer's lifetime were the choruses for Annibale Marchesi's 'Flavio Valente' in his 'Tragedie cristiane' (Naples, 1729) and 'Sonate per cembalo divisi in studii e divertimenti' (Naples, 1732).

The songs 'Danza, fanciulla' and 'Preghiera' are 19th-century fabrications from 2 *soffeggi* by Durante, to which new words and more elaborate accompaniments were added (see Nos. 137 and 150 of 'Solfèges d'Italie', Paris, c. 1812). F. W. (u).

**DURANTE, Silvestro** (b. ?; d. ?).

Italian composer. He was *maestro di cappella* at the church of Santa Maria Trastevere in Rome in 1652, at that of "nella Consolazione" in 1664, and again at Santa Maria Trastevere in 1668-72. He wrote masses, motets and other church music. E. v. d. s.

**DURASTANTI, Margherita** (b. Italy, c. 1685; d. ?).

Italian soprano singer. Her first known appearance was at the Teatro San Giovanni Crisostomo, Venice, in 1709; she must then have already been a very accomplished singer, since she created the name-part in Handel's 'Agrippina' in that year. She continued as *prima donna* at the same theatre until 1712, appearing in seven operas by Antonio Lotti and a few others. Next she was at Naples, during the season of 1715-16, in Gasparini's 'Eumene' and in Alessandro Scarlatti's 'Carlo, re d'Allemagna' and 'La virtù trionfante'. In Apr. 1719, together with Vittoria Tesi, she went to Dresden and sang in Lotti's 'Teofane' (Sept. 1719). Handel heard her there and engaged her, together with Senesino and other Dresden artists, for the newly founded Royal Academy of Music in London. She made her début there on 2 Apr. 1720 as Romolo in Porta's 'Numitore' and sang the title-parts in Handel's 'Radamisto' (27 Apr.) and Domenico Scarlatti's 'Narciso' (30 May), and the next season (1720-21) leading parts in 'Astarto', 'Radamisto' (but this time she sang Zenobia, while her former part of Radamisto was taken by Senesino), 'Arsace', 'Muzio Scevola' and 'Odio e l'amore'.

The following quotation from 'The Evening Post' of 7 Mar. 1721 shows that she soon acquired favour at court:

Last Thursday, his Majesty was pleased to stand god-father, and the Princess and Lady Bruce godmothers to a daughter of Mrs. Durastanti, chief singer in the Opera-house. The Marquis Visconti for the King, and the Lady Litchfield for the Princess.

Durastanti did not sing in the season of 1721-22; she reappeared on 29 Dec. 1722 in a revival of Bononcini's 'Crispo'. In the next opera, which was Handel's 'Ottone' (12 Jan. 1723), a formidable rival arose in the person of Francesca Cuzzoni, who made her London début in the principal part of Teofane

(while Durastanti sang that of Gismonda). She continued, however, to sing through this and the next season, in spite of Cuzzoni, and performed in 'Conolano', 'Erminia', 'Flavio' and 'Farnace'. In 1724 she played Sextus in Handel's 'Giulio Cesare' and appeared also in 'Vespasiano', 'California' and 'Aquilio Console'. She took her leave of the public at her farewell performance in 'California', in a song written for her by Pope — some say at the desire of her patron the Earl of Peterborough (who at that time was already secretly married to Anastasia Robinson) — which ended with this couplet.

But let old charmers yield to new;  
Happy soil, adieu, adieu!

If she understood the meaning of the words, her modesty was astonishing.

It is not known where Durastanti spent the intervening nine years until her reappearance at the Haymarket on 30 Oct. 1733 in the title-part of 'Semiramide riconosciuta' (a pasticcio, perhaps with recitatives by Handel), in a company which included Anna Strada del Pò, the two sisters Maria Catterina and Maria Rosa Negri, Giovanni Carestini, Carlo Scalzi and Gustavus Waltz, assembled to help Handel to withstand the opposition of the "Opera of the Nobility" at Lincoln's Inn Fields. Durastanti sang her old part of Gismonda in a revival of Handel's 'Ottone' and created Tauris in his 'Ariadne in Crete' (26 Jan. 1734). This was her last season in London, or anywhere else as far as is known. It is not known when and where she died. J. M., adds. A. L.

**Durazzo, Giacomo.** See Gluck ('Innocenza giustificata', lib.). Traetta ('Armida', lib.). Wagenseil (G. C., 'Prometeo assoluto', lib.).

## DURCHGEHENDER VORSCHLAG

(Ger. = Passing Appoggiatura). See ORNAMENTA, A (v); C (u), a).

**DURCHKOMPONIERT** (Ger., lit. "through-composed"). A German term for which there is no generally accepted English technical equivalent, but which is adequately rendered by "continuously set". It designates adjectivally a song which is a musical composition with a shape of its own set to a poem in several regularly grouped verses, the verse-divisions being disregarded by the composer, whose music continues on its own lines and groups the words according to the musical exigencies. A song that is *durchkomponiert* is thus the exact opposite of a strophic song, where the same music is repeated for each verse of the poem. In Schubert's "Fair Maid of the Mill" cycle, where all the poems are in regular verse-groups, only the songs Nos. 1, 7, 8, 9, 13, 14, 16 and 20 are strophic; the others are "continuously set". E. B.

See also Song. Strophic Song.

**Dürer, Albrecht.** See Baudrier ('Melancholia'). Bausnern (opera on). Mohaupt ('Nürnberger Stadtpfeifer' for orch.). Mraczek ('Herr Dürers Bild', opera). Strong ('Sinttram', symphony).

**DUREY, Louis** (b. Paris, 27 May 1888).

French composer. He did not begin his musical studies until 1910, when he took private lessons in harmony, counterpoint and fugue from Léon Saint-Requier, one of the professors of the Schola Cantorum in Paris. Durey, although never entering any musical institution, studied seriously until 1914, when, on the outbreak of war, he enlisted in the French army. By that time he had already written some immature but promising works, including two unaccompanied choruses, sets of songs on poems by Paul Verlaine and Francis Jammes, and an 'Offrande lyrique' to words by Tagore.

It was not until 1916, when on leave, that Louis Durey found another opportunity for composition. The setting of three poems from the 'Voyage d'Urien' by André Gide, written at that time, marked a distinct advance in style and individuality. To this succeeded a pianoforte Trio and two pieces for four hands, 'Carillon' and 'Neige'. At this point the influence of Erik Satie and Stravinsky began to make itself felt in Durey's music, and he had by this time become drawn into the group of "Les Six", no doubt without being clearly aware of what was happening, as indeed was the case with this association as a whole, whose "members", though friends among themselves, never intended to form an artistic society and did not all share the same tendencies. What was rather Jean Cocteau's anti-romanticism, however, found expression in Durey's 'Scènes de cirque'. Before long he found it incompatible with artistic honesty to remain subjected to this influence. From that moment he ignored the doctrines laid down by Cocteau as resolutely as Cocteau defied academic principles, and he found that his style had become clarified by this temporary aberration and its attendant reaction. The immediate outcome of this phase was a string Quartet (1917), to which succeeded, in 1918, the 'Images à Crusoe', a song-cycle with accompaniment for several instruments to poems by Saint-Léger Léger. Both works represent the composer's art at its best.

The 'Images à Crusoe', which express Robinson Crusoe's disillusion with the affairs of men after his return from the desert island, were succeeded by several sets of songs of an idyllic character, including the 'Épigrammes de Théocrite' and the 'Trois Poèmes de Pétrone', and these were in their turn followed by a string Trio. Another important work is 'Le Bestiaire', where Durey set a number of diminutive poems on animals by Guillaume Apollinaire with a mixture of irony and poignancy which fits them perfectly.

In 1921 Durey seceded formally from the group of Les Six. Since 1923 he has lived in comparative seclusion in the south of France,

and little has been heard of him. In 1922 a second string Quartet was finished, and in 1923 a Sonatina for flute and pianoforte. Among Durey's unpublished works are an opera in one act, based on Mérimée's 'L'Occasion', incidental music for Hebbel's 'Judith', 'Éloges' for solo voices, chorus and orchestra, a 'Pastorale' for orchestra, a Quartet for wind instruments and several sets of songs and pianoforte pieces.

All these works are "early", for although Durey took to composition comparatively late, he withdrew from the musical scene, quite unaccountably, almost as soon as he had reached full maturity as a composer. When his music was new it seemed modern, not from any aggressive repudiation of established rules, but from a natural taste and a feeling for form which enabled him to dispense with them. Although he did not shrink from harmonic harshness and rhythmic complexities when he required them, his music is often almost classical in its simplicity and balance. Where he was at his best, his sensitive restraint was engaging and even touching, but it was sometimes carried to such lengths as to produce a feeling of emotional aridity. The undoubted poetry of his work is often ultra-refined and precious, and cannot appeal to humanity at large, but there is no telling how he would have developed had he continued to be productive. E. B.

**DUREZZA** (Ital., hardness). An Italian word for discord until the 17th century; later it ceased to be a specifically musical term, but may be used as a musical direction, *con durezza*, to indicate a harsh or unyielding manner of performance.

**Durfee (D'Urfe), Thomas.** See Akeroyde (6 plays, incid. m. & song-book) Ballad Opera. Beggar's Opera (source of tunes). Blow ('Royalist', song for). Clarke (J. 1, song from Ode, songs for 3 plays, incid. m. for 'Virtuous Wife' & 'Wife for any Man'). Courteville (2, 'Don Quixote', incid. m.). Eccles (2, 5 stage pieces). Farmer (T., 'Virtuous Wife', incid. m.). Finger ('Bussy D'Ambois', songs). Grabu ('Squire Oldsapp', song). Lenton (songs for D's collections). Leveridge ('Cynthia and Endymion', incid. m., 'Masaniello', songs). Purcell (4, incid. m. for 6 plays, 3 odes, 1 catch; 5 songs). Purcell (5, incid. m. for 4 plays). Siffice (ref. to a 'Fool's Preference'). Smith (R. 1, do.). Tollet (song for 2 plays). Turner (W., do.).

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**DURIGO, Ilona** (b. Budapest, 15 May 1881; d. Budapest, 25 Dec. 1943)

Hungarian contralto singer. She was a pupil of Stockhausen at Frankfurt o/M. and of Bellwidt. For some time she was a teacher at the Conservatory of Budapest. Afterwards she achieved a great reputation in western Europe as an interpreter of classical oratorio and of Mahler's music, in which the immense tone she could produce served her well. For some years before her death she was connected with the Conservatory at Zürich. H. A.

**DURME, Jef van** (b. Kemseke - Waes, 7 May 1907).

Belgian composer. He studied harmony with Louis de Vocht and counterpoint with Alpaerts at the Antwerp Conservatory, and then went to Vienna for further studies, receiving advice from Alban Berg there. After that composer's death he wrote 'In Memoriam Alban Berg' for orchestra. Further works include the ballet 'De Dageraad' ('Dawn'), produced at Antwerp in 1936; oratorio 'De Vier Stonden', Symphony, 'Kamerconcerto' for chamber orch.; 'Trois Poèmes de Baudelaire' for voice & orch.; 2 string Quartets, Quartet for vn., viola, cello & pf.; 2 Trios for vn & cello & pf.; 2 Sonatas for vn. & pf.; pf. pieces, songs, etc. E. B.

**DURÓN, Sebastián** (b. Brihuega, New Castile, ?; d. ? Cambó, Pyrenees, ?).

Spanish 17th-18th-century composer. He received his first appointment at Las Palmas, where a portrait of him is said to exist in the church of SS. Justo y Pastor. In 1691 he was summoned to be master of the royal chapel in Madrid, which office he held until at least 1702, under Charles II and in the beginning of the reign of Philip V. Durón supported the unsuccessful claimant, the Archduke Charles of Austria; and when the war of the Spanish succession turned in favour of the Bourbons, he seems to have gone into exile. His will is dated Bayonne, 1715, and a codicil was added at Cambó in the Aug. of the following year.

Durón has been accused by the Spanish moralist Benito Gerónimo Feyjoo y Montenegro of having introduced Italian music and violins into Spain. Neither of these statements is strictly true. Viols (though *violines* perhaps here means "viols") had been in use in the royal chapel since 1633; and Durón's works for the stage seem rather more Spanish than Italian in character. Sometimes with spoken dialogue, sometimes apparently without it, they are primitive indeed when compared with those of his Italian contemporaries, especially Alessandro Scarlatti. The melodies seem much influenced by the rhythms of Spanish song, and Durón has a passion for odd turns of phrase and unexpected syncopation. Specimens of his work are printed by Pedrell ('Teatro lírico español') and Mitjana ('Encl. de musique: Espagne'). Genuine Italian opera made its first appearance in Madrid in 1703, under the Bourbon Philip V; the company was saved from ruin only by the personal interest of the king, while the public flocked to hear Spanish *zarzuelas* in the style of Durón, in which political allusions were easily detected between the lines of an apparently mythological story. At Barcelona, however, the Archduke Charles and his followers supported the Italian opera.<sup>1</sup>

<sup>1</sup> See ASTORGA.

Durón wrote, as far as is known, the following *zarzuelas*:

- 'Venir el amor al mundo', libretto by Melchor Fernández de León, 1680 (title of the score, in the Bibl. Nac., Madrid, 'Salir el amor del mundo')
- 'Veneno es de amor la embidia', lib. by Antonio de Zamora, performed Madrid, 17 Nov. 1697 (the score has the title 'Muerte en amor es la ausencia').
- 'Jupiter y Yoo, los cielos premian desdenes', lib. by Marcos de Launza, Conde de Clavijo, 12 May 1699
- 'Las nuevas armas de amor', lib. by José de Cañizares, 25 Nov. 1711.
- 'Apolo y Dafne' (lib. by Juan de Benevides), 'Selva encantada de amor' and 'La guerra de los jigates', the scores of which are also in the Madrid National Library, cannot be dated

The royal chapel in Madrid possesses sacred music by Durón, including a Requiem and a Litany, both for 8 voices.

J. B. T., adds. A. L.

**Du Rouillet, François Louis Gand Leblanc.** See Alceste (Gluck)

**DURUFLÉ, Maurice** (b. Louviers, Eure, 11 Jan. 1902).

French organist and composer. He was a pupil at the choir-school of Rouen Cathedral from 1912 to 1918, where he studied piano-forte, organ and theory with Jules Haelling, a pupil of Guilmant and organist of the Cathedral. In 1919 Duruflé went to study in Paris. He was an organ pupil first of Tournemire, then of Louis Vierne. In 1920 he joined the class of Gigout, gaining a *premier accessit* in 1921 and the *premier prix d'orgue* in 1922. His other professors at the Paris Conservatoire were S. Gallon (harmony), Estyle (accompaniment), Caussade (fugue) and Dukas (composition). In all these subjects he gained *premiers prix*. He won the first prizes offered by the Amis de l'Orgue, in 1929 for organ playing and improvisation, and in 1930 for composition (with his 'Prélude, adagio et choral varié', Op. 4). He was awarded a prize by the Fondation Blumenthal in 1936.

From 1919 Duruflé was assistant organist to Tournemire at the Paris church of Sainte-Clotilde. In 1930 he was appointed organist at that of Saint-Etienne-du-Mont, a post which he still occupies (although the west-end organ there has been virtually unplayable for twenty years — a fact which has played its part in stemming the flow of organ music from his pen). He relieved Vierne at Notre-Dame from 1929 to 1931. From 1942 he acted as deputy professor for Marcel Dupré's organ class at the Conservatoire and in 1943 succeeded R. Pech as professor of harmony.

Duruflé is an organ virtuoso and among the finest in Europe to-day. He has toured extensively as a recitalist, in his native country and abroad. He has visited London twice for the Organ Music Society (in 1938 and 1949). As organist to the Société des Concerts du Conservatoire he has performed frequently with orchestra.

Almost excessive conscientiousness makes

Duruflé one of the least prolific of composers: at fifty he has a list of only nine works. For him musical creation is the result of long, laborious perseverance, although his works do not lack spontaneity on that account. He writes with difficulty and is prone to revise and re-write his works many times before publishing them, a characteristic shared with his master, Dukas. The organ and the orchestra are his preferred media. He considers that those two inexhaustible sonorous worlds still offer possibilities, while he modestly regards himself "incapable of adding anything significant to the pianoforte repertory, views the string quartet with apprehension and envisages with terror the idea of composing a song after the finished examples by Schubert, Fauré and Debussy".

This timidity is confined to the man, for his music is as assured as it is finished. The main influences upon it have been Fauré, Debussy, Ravel, Dukas and plainsong, with which his practical liturgical work as an organist has brought him into close contact. This modal influence is evident even in a secular work such as the 'Trois Danses', Op. 6, first performed at the Colonne concerts in 1936 under Paul Paray.

After the second world war the firm of Durand, who publish all his music, commissioned a choral Requiem from Duruflé. At that time he was working on a suite of organ pieces on the plainsong themes of the Requiem Mass, so that some of this music was transferred to the Requiem, Op. 9, which is Duruflé's largest and most important work to date. It was first performed by Paris Radio in Nov. 1947 under Roger Desormière.

#### LIST OF WORKS

- Op.*  
 1. 'Triptyque' for pf. (1927).  
 2. Scherzo for organ (1926).  
 3. 'Prélude, récitauf et variations' for flute, viola & pf (1928).  
 4. 'Prélude, adagio et choral varié sur le thème du "Veni Creator"' for organ (1929).  
 5. 'Suite (Prélude, Sicilienne, Toccata)' for organ (1930).  
 6. 'Trois Danses (Divertissement, Danse lente, Tambourin)' for orch. (1936).  
 7. 'Prélude et fugue sur le nom d'Alain' for organ (1943).  
 8. Scherzo for orch. (1940).  
 9. Requiem for solo voices, chorus, orch. & organ (1947).  
 F. A. (ii).

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 LANDORMY, PAUL, 'La Musique française après Debussy' (Paris, 1943).

**DUŠEK, František Xaver** (b. Chotěborky, Bohemia, 8 Dec. 1731; d. Prague, 12 Feb. 1799).

Bohemian pianist, teacher and composer. Count Spork had him educated in the Jesuits' seminary at Hradec Králové, but after a fall which crippled him for life he gave up other studies and devoted himself to music. His patron sent him first to Prague and then to Vienna, where, under Wagenseil's instruction, he became an excellent pianist. On his return to Prague he soon had numerous pupils and exercised a powerful influence on the taste of his time. Reichardt, in his letters (I, 116), speaks of him as one of the best pianists of that time (1773), "who, besides his excellent reading of Bach, possesses a peculiarly pleasing and brilliant style of his own". Among his best pupils may be numbered Koželuh (Kozeluch), Mašek, Vitásek and his wife Josepha. He was also esteemed as a composer of symphonies, quartets, trios, pianoforte concertos, sonatas, songs, etc., of which only a small part were published. Numerous orchestral and chamber works (114) are preserved in Prague, in the archives of Umělecká Beseda; also several in the collections of the Conservatory, the National Museum, the University Library, etc. In his compositions is reflected the gentleness of character which made him universally beloved. He was a kind-hearted man, and all artists, whether his own countrymen or foreigners, were sure of a kind reception at his house. His friendship with Mozart is well known, and it was in his villa and garden near Prague that the great composer put the finishing touches to the score of 'Don Giovanni'. In this very villa, Bertramka, at Smíchov, then in the outskirts of Prague, a subsequent owner erected a bust of Mozart, which was solemnly unveiled on 3 June 1876. Since 1929 the villa and garden have been owned and carefully preserved by a society called "Mozartova obec". C. F. P.  
 Bibl.—PATERA, J., 'Bertramka v Praze' (Prague, 1948).

**DUŠEK, Jan Ladislav.** See DUSSEK.

**DUŠEK (born Hambacher), Josepha** (b. Prague, 6 Mar. 1754, d. Prague, 8 Jan. 1824).

Bohemian soprano singer, wife of František Dušek (see above). Her husband taught her music and she became a good pianist and composer, but above all a fine singer. Mozart, from his first acquaintance with her at Salzburg in 1777, where, in Aug., he wrote for her the recitative and aria 'Ah, lo previdi' (K. 272), looked upon her as a true and sympathizing friend. He wrote for her (3 Nov. 1787) at Prague the concert aria 'Bella mia fiamma' (K. 528). She sang in Vienna, Berlin, Weimar, Leipzig and Dresden, where the elector had her portrait painted life-size (1786) by A.

<sup>1</sup> Revision and orchestration of Op. 2.

Graff and dedicated to her. The picture has been lost. On her first visit with her husband to Vienna (Mar. and Apr. 1786) they gave no public performance, but were often invited to the houses of the aristocracy, especially to Prince Paar's, where Josepha sang with great success. They witnessed the downfall of the intrigues against Mozart's 'Figaro' in Vienna, and it was their partisanship and enthusiastic admiration of the work which prepared the way for its brilliant reception in Prague on 14 Oct. and that of 'Don Giovanni' on 29 Oct. 1787. Beethoven was in Prague early in 1796 and wrote his 'Ah perfido!' there. It was first sung by Dušek on 21 Nov. of that year, but it was dedicated to Countess Josephine Clary. Fétis's statement that she went to London in 1800 and died there arises from a confusion with the wife of J. L. Dussek.

C. F. P.

See also Mozart (2 concert arias written for D.).

**DUSHKIN, Samuel** (b. Suwałki nr. Warsaw, 13 Dec. 1896).

American violinist of Russian birth. He went to the U.S.A. at an early age, when he became naturalized as an American citizen. His exceptional talent for violin playing was discovered by the Music School Settlement of New York. It was developed by study with Rémy, Auer and Kreisler. Blair Fairchild brought him to Europe and watched over his career with a fatherly solicitude. Dushkin was quickly appreciated as a violinist of the first rank who adds to an impeccable technique a fine perception of the musical qualities of the very diverse styles, classical and modern, which he interprets. London knows his performance chiefly in recitals. Elsewhere, all over Europe, in America and in Egypt and Palestine, he has played concertos with leading symphony orchestras. He gave the first performance of Ravel's 'Tzigane' (Amsterdam, 1925) and of Stravinsky's violin Concerto (Berlin, 1931), and he has introduced many other new compositions for the violin, including those of Prokofiev, Gabriel Pierné and his friend Fairchild. Dushkin has made for his own use a large number of successful transcriptions of works by many composers, old and new.

H. C. G.

**DUSK OF THE GODS, THE** (Wagner).

See RING DES NIBELUNGEN, DER.

**DUSSEK (Dušek, Dusík, Jan Ladislav** (b. Čáslav, Bohemia, 12 Feb. 1760; d. Saint-Germain-en-Laye, 20 Mar. 1812).

Bohemian pianist and composer. His father, Johann Joseph Dussek (or Jan Josef Dusík) (1738-1818), a musician of considerable repute in his day, was organist and leading teacher at Čáslav, where he married the daughter of Judge Stěbeta, by whom he had three children, the eldest being Jan Ladislav.

Although the brother, František Benedikt (b. 1765; d. after 1816), and the sister, Veronika Rosalia, were more or less distinguished, the subject of this article is the only one of the three whose memory and works have come down to us. According to Dlabáček there were various modes of spelling our composer's patronymic, Dussek and Duschek being other varieties than those given above; but "Dussek" has long been recognized and is unlikely henceforth to be disturbed in its prerogative, notwithstanding that the father of the English Dussek signed "Jan Josef Dusík". When the son established himself in London, he altered the penultimate letter from *i* to *e* and pronounced his name "Dushek", for which we have the authority of Pio Cianchettini, whose father married Veronika Rosalia, already mentioned. Modern Czech authorities write the name Dusík.

Jan Ladislav Dussek began to study the pianoforte in his fifth year and the organ in his ninth, and in the capacity of organist soon gave valuable assistance to his father. From Čáslav he went to Jihlava (Iglau), where he was engaged as treble singer in the Minorite church, pursuing his musical studies with Father Ladislav Špinar and familiarizing himself with the "humanities" at the College of Jesuits, subsequently for two years continuing the same course of instruction at Kutná Hora, where he was appointed organist of the Jesuit church. Thence he removed to Prague, where he studied theology and took his bachelor's degree. A patron, Count Manner, an artillery officer in the Austrian service, took him to Mechlin (Malines), where he gave a concert, on 16 Dec. 1779. Tired of Mechlin, he left for Berg-op-Zoom, again accepting the post of organist at one of the principal churches. He went to Amsterdam about 1782, where he may be said to have laid the foundation of his brilliant reputation as pianist and composer. It is worth remarking that Dussek's last engagement as church organist was at Berg-op-Zoom and that this early acquaintance with the organ had much to do with the peculiar style of not a few of the slow movements to be met with in his finest sonatas — among which may especially be cited the *Adagio* of the 'Invocation' (Op. 77), his last great composition for the pianoforte. Dussek's brilliant success at Amsterdam soon obtained for him an invitation to The Hague, where he passed nearly a twelvemonth, giving lessons on the pianoforte to the children of the Stadtholder. Here he also devoted much time to composition, producing 3 concertos and 12 sonatas for pianoforte, with accompaniments of stringed instruments.

From The Hague Dussek, now aged twenty-three, proceeded to Hamburg, obtaining further instruction from Carl Philipp Emanuel

<sup>1</sup> The entry in the register was Wenceslaus Joannes.



Bach The advice and encouragement of this eminent master exercised a salutary influence on the young musician. A year later we find him in Berlin, astonishing the music-lovers of the Prussian capital with his pianoforte playing and also with his performances on the harmonica, the qualities of which, in agreement with one Hessel, the *son-disant* inventor, he travelled through various parts of Germany to exhibit, exciting the admiration of Gerber (at Cassel in 1785) both for the instrument and the performer.

From Berlin Dussek went to St. Petersburg, where he accepted the invitation of Prince Radziwiłł, at whose estate in Lithuania he remained more than a year. We next meet with him in Paris (towards the end of 1786) enchanting Marie-Antoinette with his playing; her tempting offers, however, could not dissuade Dussek from carrying out a long-considered project of visiting his brother František Benedikt in Italy. At Milan he earned new laurels as a performer, both on the pianoforte and the harmonica. After his return to Paris in 1788 the threatening circumstances of the time caused him to quit the French capital after two years. His next residence was London, where he made his first appearance at one of Salomon's concerts on 2 Mar. 1790. In London, where he remained for nearly twelve years, his genius was rapidly appreciated: he became a fashionable teacher and the centre of a circle of eminent musicians. One of the greatest compliments ever paid to Dussek, who could boast of many, was contained in a letter addressed from London to the elder Dussek (Dussik) at Čáslav by Haydn, then composing his imperishable symphonies for Salomon:

MOST WORTHY FRIEND — I thank you from my heart that, in your last letter to your dear son, you have also remembered me. I therefore double my compliments in return and consider myself fortunate in being able to assure you that you have one of the most upright, moral, and, in music, most eminent of men for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents. I am, with all respects, your most sincere friend,  
 London, 26 Feb. 1792. JOSEPH HAYDN.

In 1792 Dussek married the daughter of Domenico Corri. "This lady", says Gerber, "was principal singer at the London professional concerts, he [Dussek] being concerto player to the same, and playing in a style of incredible perfection." The marriage brought about a joint speculation between Corri and Dussek and the establishment of a music shop, which ended in failure, so that in 1800, in order to elude his uncompromising creditors, the latter was obliged to leave the country surreptitiously, and once more seek shelter in his favourite Hamburg. The story of the northern princess who, at this juncture, became enamoured of him, carrying him off to a

retreat near the Danish frontier, where they lived together in seclusion for nearly two years, appears to be a myth. At all events we find in a correspondence to the 'Leipziger Musik-Zeitung' accounts of various concerts given by Dussek at Hamburg, in 1800 and 1801, with references to Steibelt, Himmel, Woelfl and John Braham, who, with Nancy Storace, sang at Ottensen, on the Elbe, in a concert at which Giornovich was violinist and Dussek pianist. In 1802, after appearing at the Concert Hall in Prague, where he played his Concerto in G minor, Dussek, accompanied by his sister, Veronika Cianchettini, visited Čáslav to see his father, whom he had not met for more than a quarter of a century, and after passing some months at home resumed his professional wanderings. In 1803, at Magdeburg, he became acquainted with Prince Louis Ferdinand of Prussia, with whom he lived for three years on terms of affectionate intimacy, to whom he gave advice both in pianoforte playing and composition and whose premature death, on the battlefield of Saalfeld, was the origin of the 'Élégie harmonique' (Op. 61). This was another turning-point in the pianist-composer's somewhat tortuous life and, for better or worse, it materially influenced his character. Much that is interesting with regard to the intercourse between Dussek and the prince may be read in the 'Leipziger Musik-Zeitung' (1807), in Ludwig Rellstab's 'Reminiscences of Berlin Music' in the 'Berliner Musik-Zeitung' (1850) and, most characteristic of all, in Spohr's autobiography.

The death of Prince Louis Ferdinand threw Dussek once more upon his own unaided resources. It says not a little for him that before thinking about future prospects he should have devoted time to composing the 'Harmonic Elegy' already mentioned, a fitting tribute to the memory of that royal friend whose close relations with him fully justified his giving expression to sentiments of deepest regret through the medium of the art they both so dearly loved. Nor could anything be more touching and appropriate than the few words which Dussek inscribed on the title-page of his Sonata:

L'auteur, qui a eu le bonheur de jouir du commerce très intime de S.A.R., ne l'a quitté qu'au moment où il a versé son précieux sang pour sa patrie

About the Prince von Ysenburg (or Isenburg), into whose service, after the death of his illustrious patron, Dussek entered as court and chamber musician, little is on record. In 1807, having resigned his situation with that prince, he entered the service of the Prince of Benevento (Talleyrand). Here his leisure was entirely at his own disposal. He would vouchsafe occasional instruction to favoured amateurs, such as Mlle Charlotte (Talleyrand's adopted daughter), the Duchesse de



Courland, Mlle Betsy Ouvrard (to whom the grand sonata called 'L'Invocation' is dedicated), etc.; he would also now and then give a concert, at which he produced his latest works, the rest of his time being exclusively devoted to composition.

With the Prince of Benevento, his latest patron, Dussek continued to reside until his last illness compelled him to seek another retreat, at Saint-Germain-en-Laye, where he died.

With regard to Dussek's style of playing, about which, of course, we can only gather a notion from the works he has left, many contemporaneous opinions could be cited, but perhaps not one more suggestive than that which J. V. Tomašek, himself a pianist and composer of eminence, gives in his 'Autobiography and Reminiscences':

In the year 1804<sup>1</sup> my countryman, Dussek, came to Prague, and I very soon became acquainted with him. He gave a concert to a very large attendance, at which he introduced his own Military Concerto. After the few opening bars of his first solo the public uttered one general Ah! There was, in fact, something magical about the way in which Dussek with all his charming grace of manner, through his wonderful touch, extorted from the instrument delicious and at the same time emphatic tones. His fingers were like a company of ten singers, endowed with equal executive powers and able to produce with the utmost perfection whatever their director could require. I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached. . . . Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have no very interesting profile to exhibit.

J. W. D., rev. G. Č.

Much of Dussek's music is justly forgotten, though it may be studied with profit by those who are curious about the ephemeral musical fashions of his time; but the later pianoforte sonatas at least deserve to be remembered for remarkable qualities which they exhibit side by side with certain conspicuous weaknesses in the handling of form. His pianoforte writing is as congenial to an instrument that was then an exciting new discovery for composers as is Clementi's, from which at the same time it differs radically in everything but an astonishing and varied effectiveness. The Italian's pianoforte music achieves surprising individuality in spite of a curious dryness and leanness, the Bohemian's by a peculiar richness of texture and abundant resourcefulness. The sonatas are very satisfying to play to oneself, though they will never again be performed in public except as occasional curiosities, and they confront the student of musical history with countless fascinating discoveries in the shape of passages that seem to belong to later composers who excelled in pianoforte writing. The Sonata in C minor, Op. 35 No. 3, might have been the direct model for

Beethoven's "Pathétique" (in the same key). The E $\flat$  major, Op. 75, seems to be full of Weber; the F $\sharp$  minor, Op. 61 ('Élégie harmonique sur la mort du Prince Louis Ferdinand de Prusse'), has a Lisztian pianistic effulgence in the first movement, not to mention that it out-jazzes jazz in the extravagance of its unceasing syncopations in the finale. And who, hearing Op. 77, in F minor ('L'Invocation'), would not guess Schumann to be the author of this passage.



or fail to say that the following from the same work:



could only be by Brahms? Nor are anticipations of Chopin difficult to find, and it is clear to those who know both Dussek and Dvořák that the former influenced this later compatriot of his. No. 6 in Dvořák's 'Stabat Mater', "Fac me vere tecum flere", for instance, sounds just like Dussek. E. B.

<sup>1</sup> Tomašek gives the wrong year: it should be 1802

There is much confusion in the opus numbers of Dussek's works, owing to the different systems adopted by French, English and German publishers. The following is an imperfect attempt at a complete list<sup>1</sup>:

## STAGE WORKS

- 'The Captive of Spilberg', musical drama (with Michael Kelly), prod London, Drury Lane Theatre, Nov. 1798.  
'Pizarro', incidental music for Sheridan's drama (with Kelly), prod London, Drury Lane Theatre, 24 May 1799.

## CHURCH MUSIC

Grand Mass for Prince Esterházy (mentioned by the Paris correspondent of the A.M.Z., 6 Nov. 1811)

## ORCHESTRAL WORKS

- Op.  
34. Serenade, E♭ ma.  
— Overture 'Feudal Times'.

## PIANOFORTE CONCERTOS

- 1 3 Concertos  
3 Concerto No. 1, E♭ ma.  
14. Concerto No. 2, F ma  
15 Concerto No. 3, E♭ ma.  
17 (Same as Op. 14.)  
20. Concerto No. 4 (MS in Brussels Conservatoire).  
22. Concerto No. 5, B♭ ma  
26 Concerto No. 6, E♭ ma  
27. (Same as Op. 14.)  
29. } Concerto No. 7, C ma. (also for harp).  
30 }  
40 'Concerto militaire', No. 8, B♭ ma  
49 } Concerto No. 9, G mi.  
50. }  
63 Concerto No. 10, B♭ ma. (2 pfs).  
66. Concerto No. 11, F ma  
70 Concerto No. 12, E♭ ma  
— Various concertos in MS (one at least for 2 pfs.).

## CHAMBER MUSIC

2. 3 Trios for vn., cello & pf., C ma, B♭ ma., E mi.  
21. Trio for flute, cello & pf., C ma.  
21. 3 Trios for vn., cello & pf., C ma., A ma., F ma.  
24. 3 Trios for vn., cello & pf., F ma., B♭ ma., D ma.  
29. 3 Sonatas for flute or vn. & cello, F ma., B♭ ma., D ma  
31. 3 Trios for vn., cello & pf., B♭ ma., D ma., C ma.  
34 2 Trios for vn., cello & pf., E♭ ma., B♭ ma.  
34 2 Sonatas for vn., cello & harp  
41. Quintet for 2 vns, viola, cello & pf., F mi.  
53. Grand Quartet for vn., viola, cello & pf., E♭ ma.  
56. Quartet for vn., viola, cello & pf., E♭ ma.  
60. 3 string Quartets, G ma., B♭ ma., E♭ ma.  
65 Trio for flute, cello & pf., F ma  
68 'Notturmo' for vn., horn & pf., E♭ ma.  
— 'Le Combat naval', sonata for vn., cello & pf. with drum *ad lib.*, D ma

## PIANOFORTE AND ANOTHER INSTRUMENT

4. 3 Sonatas (with vn.), F ma, E♭ ma., F mi.  
4. 3 Sonatas (vn.), G ma., D ma., C ma.  
5. 3 Sonatas (vn.), G ma., B♭ ma., A♭ ma.  
7. 3 Sonatas (flute), C ma., G ma., E♭ ma  
8 3 Sonatas (vn.), C ma., F ma., A ma ('La Chasse').  
12. 3 Sonatas (vn.), F ma., B♭ ma., C ma.  
13. 3 Sonatas (vn.), B♭ ma., D ma., G mi.  
14. 3 Sonatas (vn.), C ma., G ma., F ma.  
16. 3 Sonatas (vn.), C ma., G ma., F ma  
18. 3 Sonatas (vn.), No. 1, B♭ ma., No. 3, E♭ ma. (No. 2 pf. solo).  
19. 6 Sonatas (flute), D ma., C ma., F ma., A ma., C ma., E♭ ma.  
20. 6 Sonatinas (vn. or flute), No. 1, G ma., No. 2, C ma., No. 4, A ma., No. 5, E ma. (Nos 3 & 6 pf. solo).

<sup>1</sup> Taken from the fourth edition of this Dictionary, but grouped in categories.

## Op

- 25 3 Sonatas (vn or flute), No. 1, F ma, No. 3, G ma (No. 2 pf solo).  
28 6 Easy Sonatas (vn.), C ma., F ma, B♭ ma., D ma, G mi., E♭ ma  
30. 4 Sonatas (vn *ad lib.*, see Pianoforte Solo).  
36. Grand Sonata (vn.), C ma  
46. 6 Easy Sonatas (vn.), C ma, F ma., B♭ ma, C ma., D ma, G ma.  
51 3 Sonatas (vn or flute), G ma, D ma, E ma (? C ma)  
69. 3 Sonatas (vn.), No. 1, B♭ ma, No. 2, G ma (No 3 pf. solo)  
— 6 New Waltzes (vn or flute).

## PIANOFORTE SOLO

6. 'Six Airs varies' ('Petits Air connus'), E ma, F ma, A ma, D mi, G mi., G mi.  
9. 3 Sonatas, B♭ ma., C ma., D ma.  
10. 3 Sonatas, A ma, G mi., E ma.  
13. 'Rondo militaire'.  
16 '12 Leçons progressives', 2 books.  
17 3 Sonatas, C ma, F ma., G ma.  
18. No. 2, Sonata, A mi  
20 No 3, Sonata, F ma.  
20 No 6, Sonata, E♭ ma  
23 'The Sufferings of the Queen of France'  
23. Sonata, B♭ ma (ded to Mrs Chinnery)  
23 'Trois Airs varies', G ma, A ma, A ma  
24 Sonata (same as Op. 23, English ed.).  
25. No. 2, Sonata, D ma  
30 4 Sonatas, C ma, F ma, B♭ ma, G ma  
31. 3 Preludes  
33 'Il rivotato'  
35. 3 Sonatas, B♭ ma, G ma., C mi  
39 3 Sonatas, G ma, C ma, B♭ ma  
43 Sonata, A ma  
44 Sonata, E♭ ma ('The Farewell', ded to Clementi).  
45 3 Sonatas, B♭ ma, G ma, D ma  
47. 2 Easy Sonatas (Sonatinas), D ma, G ma  
50. } Fantasy and Fugue, F mi (ded to J. B. Cramer)  
55 }  
61 Sonata, F♯ mi. ('Élégie harmonique sur la mort du Prince Louis Ferdinand de Prusse')  
62. 'La Consolation', B♭ ma.  
69. No. 3, Sonata, D ma  
70 Sonata, A♭ ma ('Le Retour à Paris')  
71 Sonata, A♭ ma ('Plus ultra', ded. to "Non plus ultra" [Woelfl], the same work as Op. 70).  
71. 'Airs connus varies', 2 books.  
75. Sonata, E♭ ma  
76. Fantasy, F ma  
77. Sonata, F mi ('L'Invocation').  
— Sonata, F ma. ('La Chasse').  
— 8 Rondos  
— Rondos  
on 'L'Adieu', B♭ ma  
on 'Air russe', C ma  
on 'Alla tedesca', B♭ ma  
on 'L'Amusoir', F ma  
on the Countess of Sutherland's Reel, F ma.  
on the Favourite Hornpipe.  
on Lord Howe's Hornpipe.  
on 'My lodging is on'.  
on 'The Ploughboy'.  
on the Royal Quickstep.  
on 'To Carabo'.  
on Viotti's Polacca.  
on 'L'Élégante'.  
on 'La Matinée'.  
— 'Rondo mignon', C ma  
— Variations  
on 'Anna'.  
on 'Il pastore alpigiano'.  
on 'Partant pour la Syrie'.  
on 3 Scots airs.  
on 'Hope told a flattering tale' (Paisiello's "Nel cor più non mi sento").  
on a favourite German air.  
on 'Blaise et Babet'.  
on 'Fah la la'.  
on 'God save the King'.  
on 3 Parisian airs.  
— 2 English Airs and 2 Waltzes.  
— 3 Preludes, Book I.  
— The Naval Battle and Total Defeat of the Dutch Fleet by Admiral Duncan, 11 Oct. 1797.  
— 'A complete . . . Delineation of the Ceremony from St. James's to St. Paul's . . . 19 Dec. 1797.'

## PIANOFORTE DUET

- Op  
32 Grand Sonata, C ma.  
48 Grand Sonata, C ma.  
64 'Fugues à la camera', D ma., G mi., F ma.  
67 'Trois Sonates progressives', C ma., F ma., B♭ ma.  
72 Grand Sonata, E♭ ma.  
73 Sonata, F ma.  
74 Sonata, B♭ ma.  
— 'Grand Overture',  
— 'Sonate facile', C ma.

## TWO PIANOFORTES

38. Sonata, E♭ ma.  
— 'Deux Duos faciles', C ma., F ma.

## HARP MUSIC

- 6 Sonatas

## VOCAL WORKS

- 52 6 Canzonets with Italian and English words for voice & pf.  
— 6 Songs for voice & pf.  
— Song on 3 notes (B♭, C, D) for voice & pf.  
— 6 Canons for 3 and 4 voices.

## THEORETICAL WORK

'Instructions on the Art of Playing the Pianoforte'  
See also Cianchetti (sister, nephew & niece). Écosaise Kelly (M., collab. in 'Captivity of Spielberg', incid m.). Louis Ferdinand (friendship). Sonata, p 602.

**DUSSEK, Olivia** (b. London, 29 Sept. 1801; d. London, 1847).

English pianist, harpist, organist and composer, daughter of the preceding and his wife, Sophia Giustina, born Corri, who taught her the pianoforte and the harp, on both of which she became an excellent performer. She composed some songs and several pieces for both instruments. She married a man named Buckley and was organist of Kensington Parish Church from 1840. W. H. H.

See also Corri (4). Dussek (J. L.).

**DUSSEK, Sophia (Giustina)**. See CORRI (4).

**DUSTMANN, (Marie) Luise** (born Meyer) (b. Aachen, 1831; d. Berlin, 1899).

German soprano singer. She made her début at Breslau in 1849 and later settled in Vienna, where she became attached to the Court Opera and as professor of singing to the Conservatory. She also appeared as guest artist in Prague, Dresden, London, Stockholm, etc. She was a friend of both Brahms and Wagner. E. B.

**DUTILLEUX, Henri** (b. Angers, 22 Jan. 1916).

French composer. He studied at the Paris Conservatoire with J. and N. Gallon, Philippe Gaubert and Henri Büsser, and was awarded the Premier Grand Prix de Rome in 1938. In 1944 he was appointed Chef des Illustrations musicales of the French Radio and is now assistant secretary to the French section of the I.S.C.M.

Dutilleux's style displays the qualities and the limitations of intelligent and sometimes picturesque eclecticism. His elegant, lively and remarkably well constructed compositions include a Symphony (1949), a pianoforte

Sonata (1948), a Ballet, 'La Belle Époque', produced at the Vichy Opera in 1948, incidental music (Molière plays and 'Wuthering Heights' by M. de Villiers after Emily Brontë), chamber music and songs

F. E. G.

**DUTILLEU, Pierre** (b. Lyons, 15 May 1754; d. Vienna, 1797).

French composer. From about 1786 to 1791 he was in Italy, where he made a name with ballets (most of them performed at the Teatro del Fondo, Naples). In 1791 he was called to Vienna to succeed Cimarosa as court composer, and there he wrote for the Burg Theatre four operas, 'Il trionfo d' amore' (14 Nov. 1791), 'Nannerina e Pandolino' (15 Dec 1792), 'Gli accidenti della villa' (19 Sept 1794) and 'La superba corretta' (30 Apr. 1795). The third was the most successful, it was revived at Naples several times until 1814 and the score is preserved at the Conservatory there; some airs from it were published in André's collection 'Neue Theatergesänge'. Besides these operas Dutilleu wrote for Vienna some ballets, also a violin Concerto and 6 duets for violins (publ. Artaria, 1800, Op. 1). A. L.

**DUTKA**. See BAGPIPE (RUMANIA).

**DUVAL, ? (Mlle)** (b. ?; d. ?).

French 18th-century singer and composer. She is known only by a 4-act opera-ballet, 'Les Génies', which was produced at the Académie Royale de Musique in Paris on 18 Oct. 1736 and published in full score. In the libretto the author, Fleury, introduced Mlle Duval thus: "... le beau sexe me saura du moins quelque gré de faire connoître une jeune Muse qui possède un talent unique, qui donne un nouvel éclat aux grâces de son sexe ...". After Mme de La Guerre's 'Céphale et Procris' (1694), 'Les Génies' was the second opera by a woman composer to appear on the leading Paris musical stage.

A. L.

**Duval, Alexandre**. See Boteldieu ('Béniovski', lib.) Dalayrac ('Maison à vendre', lib.). Deshayes ('Bella', lib.). Hérold ('Gioventù di Enrico V', opera). Joseph (Méhul, lib.). Lortzing ('Zum Grossadmiral', opera). Méhul (uncid. m for 2 plays & 2 lib.).

**DUVAL (Du Val), François** (b. ?, c. 1673; d. Versailles, 27 Jan. 1728<sup>1</sup>).

French violinist and composer. He was musician to the Duke of Orleans and belonged to the royal chapel. His name figures at the court of Louis XIV among the *dassus de violon* of the Vingt-quatre Violons du Roy. To him is accorded the honour of being the first Frenchman to have dared to compose in the Italian style<sup>2</sup>, that is, to introduce sonatas for violin written with a *basso continuo*. Though Jean-Féry Rebel, his contemporary and com-

<sup>1</sup> From death certificate.

<sup>2</sup> Daquin, 'Lettres sur les hommes célèbres dans les sciences, la littérature et les beaux-arts ...' (1752).

rade, had written works of this description in 1695, these were not published until 1705, whereas Duval's 'Premier Livre de sonates et autres pièces pour le violon seul et la basse' appeared in 1704. His name therefore holds a place of some importance in the history of violin music in France. His first book of sonatas was published in Paris by Roussel in 1704, similar books came out in 1707, 1708 and 1715. A second book of 'Sonates à trios' was published in Paris in 1706, a sixth book for "violin et basse" appeared in Paris in 1718 and a seventh in 1720.<sup>1</sup>

Duval composed five other books of sonatas (1707, 1708, 1715, 1718) and one book for 2 violins and a bass (1706). He had the reputation of being a good player of Corelli's sonatas, which were beginning to be greatly appreciated in Paris. His music shows marked French characteristics in the variety and suppleness of rhythm and in the tendency to musical description. His violin technique is far more advanced than what is described in the methods of Dupont and Montéclair; his bowing is carefully indicated. In fact, it may be said of him that he occupies a distinguished rank among the earlier composers of sonatas in France.

E. H.-A. & M. L. P.

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**DUVERNOY, Frédéric** (b. Montbéliard, 16 Oct. 1765, d. Paris, 19 July 1838).

French horn player. He was self-taught and probably the first to break away from the established practice of his day, which was to divide horn players into two distinct categories: *cor-alto* and *cor-basse*. Duvernoy specialized in the medium register, and so a third category, the *cor-mixte*, came into being.<sup>2</sup> Duvernoy brought this technique to a high degree of excellence and was by many considered to be the leading player of his day.

In 1788 he joined the orchestra of the Comédie-Italienne in Paris, appearing in the course of the same year as a soloist at the Concert Spirituel. Two years later he became second horn at the Théâtre de Monsieur (Opéra-Comique) and joined the band of the National Guard. Entering the Opéra orchestra in 1796 he became "solo" horn in 1799, with Buch, Kenn, Vandenbroeck and Paillard composing the ordinary quartet. Some measure of his importance in the musical world may be gathered from the bill announcing the much publicized and several times postponed first performance of Spontini's 'La Vestale' for Tuesday 15 Dec. 1807. On this bill the words "M. FREDERIC DUVERNOY exécutera les Solos de Cor" are printed at the

<sup>1</sup> All the above are in the Bibliothèque Nationale in Paris.

<sup>2</sup> See HORN: The Hand in the Bell.

head of the list of the cast in type fully half as large again as that accorded to any other artist. Duvernoy retired from the Opéra with a pension in 1817.

Napoleon is said to have been a great admirer of Duvernoy's playing, and when the Chapelle-musique was re-established, after he had become emperor, Duvernoy was appointed first horn; he retained this post until the 1830 Revolution. He was a Chevalier of the Legion of Honour.

Duvernoy was one of the original staff of professors appointed at the Conservatoire in 1795, retiring in 1816. He composed a considerable quantity of jejeune music for horn, as well as a 'Méthode pour le cor' published about 1802. This last was completely overshadowed by that of Dommich, which appeared about five years later.

His nephew, Antoine Frédéric Duvernoy, also a horn player, was a member of the Opéra orchestra from 1831 to 1864. R. M. P.

**DUVERNOY, Victor (Alphonse)** (b. Paris, 30 Aug. 1842, d. Paris, 7 Mar. 1907).

French pianist and composer. He was a pupil at the Paris Conservatoire under Marмонтel, Bazin, and lastly Barbereau, and at first intended to adopt the career of a virtuoso, but afterwards devoted himself to composition and became master of a pianoforte class at the Conservatoire. Among his works may be mentioned, 'La Tempête' for solo voices, chorus and orchestra, which obtained the prize of the City of Paris in 1880; two operas, 'Sardanapale', given at the Lamoureux concerts in 1882, and in 1892 at the Théâtre Royal of Liège, and 'Hellé', given at the Paris Opéra in 1896; a lyric scene, 'Cléopâtre', a two-act ballet, 'Bacchus' (Paris Opéra, 26 Nov. 1902); symphonic pieces, an overture to Victor Hugo's 'Hernani', some chamber music, which gained the Prix Chartier, and many works for pianoforte alone or with orchestra. G. F.

**Duveyrier, Charles.** See Vêpres siciliennes (Verdi, lib.). Verdi (do)

**DUX** (Lat. = leader; Ital. *proposta*). An early term for the first subject in a fugue—that which leads—the answer being the *comes*, or companion (Ital. *risposta*).

**DUX, Claire** (b. Witkowicz, 2 Aug. 1885).

Polish soprano singer. She was a pupil of Teresa Arkel in Berlin and made her reputation in Germany, making her stage début at Cologne, as Pamina in Mozart's 'Magic Flute' in 1906. In 1911-18 she was at the Berlin Opera. She became known to London audiences when, in his spring season at Covent Garden in 1913, Beecham gave the first performance in England of Strauss's 'Rosenkavalier'. She was the Sophie in a brilliant cast which included Eva von der Osten and Paul Knupfer. Her success was emphatic,

her voice — a lyric soprano of charming quality — being heard to the utmost advantage in the trio. During the same season she sang, with equal success, as Eva in 'Die Meistersinger'. As Pamina at Drury Lane in 1914 she revealed herself as one of the best Mozart singers of her generation. After the first world war she sang mainly in America, where she married Charles Swift of Chicago. She was as much at home in the concert-room as on the stage. S. H. P., adds.

**DUYSE, Flor (Florimond) van** (b. Ghent, 4 Aug. 1843; d. Ghent, 18 May 1910).

Belgian musicologist and composer. He was the son of the poet Prudens van Duyse. Having learnt the violin from the age of seven, he entered the Ghent Conservatory when he was ten years old, gaining the harmony prize in 1859 and counterpoint prizes in 1861-62. Meanwhile, in 1860, an operetta of his, 'Teniers te Grimbergen', had been produced at Ghent, and several small vaudevilles followed at the Nationaal Tooneel at Antwerp. His *opéra-comique* 'Rosalinde' came out there in 1864. About that time he entered Ghent University, where he took a degree in law in 1867. While continuing to practise composition, he made a career for himself in the magistracy and also did admirable work as a musicologist.

The compositions by van Duyse include several operettas and comic operas, cantatas to Flemish texts, choruses with Flemish and French words; 'Triomfmarsch', 'Intermezzo' and 2 Suites for orchestra; songs to Flemish and French poems, settings of old songs, etc.

His musicological works are 'Het eenstemmig fransch en nederlandsch wereldlijk lied in de belgische gewesten, van de XI<sup>e</sup> eeuw tot heden' (1896), 'De melodie van het nederlandsch lied en hare rhythmische vormen' (1902), 'Een duitsch musyck-boek naar de uitgave van 1572' (1903) and 'Het oude nederlandsche lied' (1903-8). E. B.

**DVOŘÁK, Antonín** (b. Nelahozeves o/Vltava nr. Prague, 8 Sept. 1841; d. Prague, 1 May 1904)

Czech composer. He came of a simple stock of Czech tradesmen, for he was the eldest of the eight children of František Dvořák, who kept an inn and a butcher's shop at Nelahozeves. His musical gifts were evident from his earliest years. As a schoolboy of eight he played on the pilgrimages, at various festivals, in his father's band and took part in the choir of the parish church at Nelahozeves. When in his twelfth year he was sent to the neighbouring town of Zlonice, near Slaný, in order to learn German, he began to receive instruction in the rudiments of music from the local schoolmaster, organist and leader of his own

private band, Antonín Liehmann. From that time forward music was for Dvořák his own special element. Liehmann, who belonged to the famous type of Czech schoolmaster-musician, was above all an enthusiast, devoted to the diffusion of the art. He not only aided Dvořák's rare musical talent by giving him a sound foundation in that branch of his education, but also rescued this gift in time for its further development, when, on account of the impoverished conditions of life at home, Dvořák was threatened with the prospect of becoming assistant and successor to his father. Dvořák actually worked for a time in the butcher's business, but by 1857 he was able to get to Prague, there to continue his musical education at the Organ School, under the direction first of Karl F. Pitsch and then of Josef Krejčí. His masters were František Blažek (theory), Josef Foerster, senior (organ) and Josef Leopold Blažek (singing). At the Organ School, founded in 1830 by the Association for the Improvement of Church Music in Bohemia, Dvořák acquired not only a thorough training, mainly in the theory of music, but also a profound knowledge of the works of the old classical masters. At the same time he became acquainted with the later German romantic composers, especially Schumann and Wagner, through the orchestra of the Society of St. Cecilia, in which he acted voluntarily as a violinist, the conductor being that enthusiastic amateur and ardent admirer of the romantic school, Antonín Apt. On leaving the Organ School in 1859 Dvořák, having no other means of subsistence, entered a Prague concert band, directed by Komzák, as viola player, from which he was transferred to the orchestra of the Czech Provisional Theatre (Prague), where he was engaged until 1871, first under the conductorship of J. N. Mayr and later under the composer and creator of the Czech national school of music, Bedřich Smetana. The remuneration for this work was not very considerable and he was obliged to supplement it by giving private lessons.

Dvořák began to occupy himself with composition immediately after leaving the Organ School. From the first assiduous industry, great modesty and love of art upheld him in his work. For more than ten years only a few of his most intimate friends knew anything about his compositions; and yet already there were among these works some notable examples of chamber and symphonic music, masses, song cycles and even two operas, 'Alfred' and 'King and Collier' ('Král a uhlíř'). It is true that Dvořák's rich and robust musical nature has permeated these works with a joyous energy, but they still lack individuality and are influenced by the classics, especially Mozart and Beethoven; in some instances, too, they are reminiscent of Wagner and Liszt,

and yet withal they bear witness to a strong creative impulse. In the year 1873 Dvořák won his first great success with his 'Hymnus', from Hálek's poem 'The Heirs of the White Mountain'. In this work (published by Novello in London in 1885), which is a hymn to the suffering mother-country lit up by the halo of martyrdom, Dvořák, in grave, joyous and lofty accents, first gave some clear indication of his patriotic sentiments. Its success induced him to devote himself to composition and teaching. During 1874-77, moreover, he was employed as organist at St. Ethelbert's Church in Prague. At this time he married Anna Čermáková, the daughter of a Prague citizen, a good contralto singer, member of the chorus of the National Opera, with whom he lived happily until his death. Six children were born of the marriage. She died in 1931.

Bohemia was becoming conscious of Smetana, in whose works the Czech movement towards self-determination proclaimed itself eloquently. Dvořák, recognizing the originality and national feeling of Smetana's music, resolved to follow the same path in his own compositions. He began to turn to account his Czech nationality in his own works, as well as the clear-cut and characteristic stamp of his personality. Where formerly his artistic speech, under the influence of Wagner and Liszt, expressed a tempestuous ebullience, and was unequal and unnatural in construction, it was now clarified and simplified, returning again as regards form to classical models, while at the same time, like Smetana, he refreshed his musical thoughts at the rich sources of Czech national music. Henceforward Dvořák's works began to show the qualities which became typical of all his subsequent musical compositions: proportion and elegance of form, beauty, nobility and individuality of musical content. Among the works of this period the most striking are certain examples of chamber music: the Quintet for strings and double bass in G major, Op. 77; the pianoforte Trio in B $\flat$  major, Op. 21; the pianoforte Quartet in D major, Op. 23, the Serenade for strings, Op. 22 — all belonging to the year 1875, and the Symphony in D minor, Op. 18; then the operas 'King and Collier', now entirely reset to music, and the delightfully gay 'Pigheaded Peasants' ('Tvrdé palice'), penetrated by the folk-spirit, which dates from 1874.

The effort to refresh the melodic zone by the transplantation of new ideas grown in the soil of Czech national art strengthened Dvořák's intimate ties with folk-poetry. It was to folk-verse — to which he often returned in later works — that he wrote his first cycle of songs, and more especially the album of charming, fresh and original 'Moravian Duets' (1876), the starting-point of his great success abroad.

He strove also to develop new characteristic national forms in other branches of music, especially in his chamber and orchestral works; whereby he emphasized not only his national origin, but also his relation to the great Slavonic race. From the string Quartet in E major and the Symphony in F major (1875) onward, he began gradually to introduce into his movements the Ukrainian form of the *dumka*, and for the subject of his new opera, 'Vanda', neglected after its first performance<sup>1</sup>, he used a Polish legend. The most important works of this period were, however, his cantata, the 'Stabat Mater' for solo voices, chorus and orchestra, which Dvořák wrote under the influence of his grief at the loss of the first of his children (1876); the comic opera, 'The Cunning Peasant' ('Šelma sedlák') (1877), in which he follows on the lines of Smetana's national operas; the Symphonic Variations, Op. 78 (1877), and the pianoforte Concerto in G minor, Op. 33 (1876).

With the above works Dvořák at first only penetrated his own country, and even then they brought him but a poor return; nor was a publisher to be found. But in 1875 a few compositions, supplementing his petition for a State grant, which was assigned to him after public competition by the former Austrian Ministry of Culture, caught the attention of Brahms and the critic Eduard Hanslick in Vienna. Brahms in particular took a lively interest in Dvořák, and in 1877 he wrote to his publisher Simrock:

On the recent occasion of allotting a State grant, after several years, I took much pleasure in the works of Dvořák of Prague. I have recommended him to send you his 'Moravian Duets'. If you play them through, you will enjoy them as much as I have done. . . . Dvořák has written in all possible branches: operas, symphonies, quartets, pianoforte pieces. Decidedly he is a very talented man. Besides, he is poor. Please take this into consideration.

Simrock actually published the 'Moravian Duets', and with such success that not only this firm, but other German publishers invited Dvořák to send them new works. The bond of union between Dvořák and Brahms now developed into a warm personal friendship, broken only by the latter's death. The two artists had also much in common in their art and mutually influenced each other.

With the first success abroad there grew up in Dvořák the consciousness of a duty which he felt was owing to his country and to Czech art. In the works which immediately followed he adhered closely to the rich sources of Czech folk-music; not, perhaps, literally to the use of the folk-tunes, but to a reflection of them; just as Smetana wrote in their spirit, while artistically ennobling them. He also took great pains to show in his works all that is

<sup>1</sup> 'Vanda' was revived in Prague in 1929.

most remarkable and inherent in Czech folk-music. The Czech dances seemed to him the most characteristic of all. Therefore he wrote his first series of eight Slavonic Dances, Op. 46 (1878), in which he idealized the folk-dance characteristics. The Slavonic Dances appeared first in the form of pianoforte duets, which Dvořák afterwards scored for orchestra. He also interpolated into chamber and symphonic works some of the Czech dances and songs — chiefly the *furiant*, *polka*, *skočná* (reel) and *sousedská* (slow waltz or *stýrénne*): the string Quartet in E♭ major, Op. 51, with a *dumka* in the second movement; the string Sextet in A major, Op. 48, with the *furiant* in the scherzo; the 'Malíčkosť' ('Bagatelles') for harmonium, two violins and violoncello, Op. 47; the Symphonic Variations, Op. 78 (originally Op. 40); the violin Concerto in A minor, Op. 53; the Czech Suite in D major, Op. 39, consisting of prelude, polka, *sousedská*, romance and *furiant*, the Symphony in D major, Op. 60, with a *furiant* as scherzo, and other works (1878-80). Dvořák also turned repeatedly for inspiration to the Bohemian past, at this and at a later date, for example, in his three Slavonic Rhapsodies for orchestra, Op. 45; the Ten Legends, Op. 59, for pianoforte duet; the epic opera 'Dimitrij' (1882), to a libretto taken from Russian history; the dramatic overture 'Husitská' (1883), which celebrates in a lofty style the victory of the great national ideal of religious freedom, in which Jan Hus stood forth as leader, and for which the strong Hussite movement blazed up early in the 15th century. Later on Czech history formed the basis of the great national oratorio 'St. Ludmilla', on a poem by Jaroslav Vrchlický (1886).

Of the above-mentioned works the Slavonic Dances met with the greatest success from the beginning. The words of enthusiastic welcome accorded to them by the German musical critic Louis Ehlert gave the first impetus to their popularity in Germany and England, and made way for the success of other works by Dvořák. Prominent German and British conductors and virtuosi, such as Hans Richter, Hans von Bulow, Joseph Barnby, August Manns, Joachim, Becker's Florentine Quartet and others, became Dvořák's friends and shared in the performance and appreciation of his works. Those happy material conditions were now established which made it possible for Dvořák to devote himself to further creative work. His success in England was important and fruitful from an artistic point of view. It began at the end of the seventies of last century with the Slavonic Dances, which were soon followed by various chamber and orchestral works, and it reached a climax with the first performance of the 'Stabat Mater',

given on 10 Mar. 1883 by the London Musical Society at St. James's Hall under Joseph Barnby. The success of this work was so far-reaching that the English desired to make Dvořák's personal acquaintance. Dvořák acceded to their wish, and in Mar. 1884 conducted the 'Stabat Mater' at the Albert Hall; at the Philharmonic Society and the Crystal Palace he directed performances of his Symphony in D major, the 'Husitská' overture, a Slavonic Rhapsody, the 'Scherzo capriccioso' and other works, invariably meeting with enthusiastic ovations from the public and those who took part in the music. After this first great success Dvořák was invited by several other musical institutions to revisit England and compose important new works for them. In the autumn of 1884 he again conducted his 'Stabat Mater' and the D major Symphony, this time at the Worcester Festival on the occasion of the celebration of the eight-hundredth anniversary of the foundation of the cathedral. In Apr. 1885 he directed the performance of his new Symphony in D minor, Op. 70, composed for the Philharmonic Society, and again in May his pianoforte Concerto (Franz Rummel as soloist) and the 'Hymnus' ('The Hears of the White Mountain'), which Novello had already published. In Aug. of that year he took part in the Birmingham Musical Festival, for which, at the invitation of the committee, he had composed a new cantata, 'The Spectre's Bride', for solo voices, chorus, and orchestra (Op. 69), to words by the Czech poet K. J. Erben (also published by Novello). Sir Alexander Mackenzie introduced this work to London at one of Novello's Oratorio Concerts in St. James's Hall, 2 Feb. 1886. Dvořák visited England for the fifth time in the autumn of 1886, going first to the Leeds Festival, for which he wrote the oratorio already mentioned, 'St. Ludmilla', and then to London, where this work was thrice repeated, with what success is best seen by a quotation from one of the composer's letters home:

I am still in the greatest excitement, the result of the wonderful performance on the part of the orchestra, chorus and soloists of the first rank (Albani, Patey, Lloyd, Santley), and the splendid ovation on the part of the public. Was this truly English enthusiasm, the like of which I have not enjoyed for a long while? At the close of the work, after tempestuous applause and repeated recalls, I had to bow my thanks again and again. . . .

After an interval of a few years Dvořák revisited England in 1890, when he conducted his new G major Symphony, Op. 88, at a concert of the Philharmonic Society. He returned twice in 1891: first in order to receive in person the honorary degree of Doctor of Music, conferred upon him by the University of Cambridge (on which occasion he conducted on the preceding evening his G major Symphony and 'Stabat Mater'); and again later in the year,



when he directed, at the Birmingham Festival, the first performance of his most recent work, the Requiem for solo voices, chorus and orchestra, Op. 89. Every time that Dvořák visited England he met with the happiest appreciation, which had great significance both for himself and for Czech music. He was recognized there as one of the greatest creative musicians of the day; and because he received encouragement to compose new works on a large scale, England certainly had a most favourable influence upon his technical development, while the opportunity of handling great choral and orchestral masses enriched his command of sonority. That portion of Dvořák's music which originated immediately before these successful visits to England includes several works which show features otherwise extremely rare in Dvořák, the singer of life's joys. Some of these works are frank revelations of his persistent inward conflicts at this time, permeated by indignation, defiance and passionate doubt; some are steeped in calm resignation; and again others seem only the expression of an intrepid contest. These are the pianoforte Trio in F minor, Op. 65; the 'Scherzo capriccioso', Op. 66; the dramatic overture 'Husitská', Op. 67, the Symphony in D minor, Op. 70, written for England (1883-85). They reflect that struggle of conscience which Dvořák experienced at the time when his German friends pressed him to make a compact with the Teutonic world of music<sup>1</sup>, and would have rejoiced had he written an operatic work to a German text, which would have facilitated his success on the foreign stage; they are echoes of a time at which an effort was made to tempt or coerce him into settling in Vienna. To this pressure Dvořák did not succumb; but the traces of this inward discord are stamped upon the above-mentioned works, and also—even after his final victory—upon the closing movement of the Symphony in D minor.

If just at this time Dvořák composed works of such great dimensions as regards both form and content, and of such frankly patriotic interest as 'St. Ludmilla' and the overture 'Husitská', his subsequent creations manifest a welcome and vital breath of inward serenity and idyllic calm, as well as a more virile maturity. The compositions of this period speak to us again of a simple and sincere artist; quickly responsive to his emotional moods; with the soul of a child and the imagination of a poet; a distinctive artistic personality, who willingly celebrates in music life's joys and sorrows, and who is, above all, in

close contact with nature in his own land, especially in southern Bohemia. Here he bought himself in 1884 a small homestead called Vysoká, near the town of Píbram, where he lived and worked most happily when not in Prague. Among the works belonging to this period (after 1884) the following deserve mention: a number of songs in the folk style, Op. 73; four songs, Op. 82; 'Love Songs', Op. 83; a new series of 8 Slavonic Dances, Op. 72, first written for pianoforte duet and afterwards orchestrated, in which he idealizes some typical dances of the various Slavonic nations—Slovaks, Yugoslavs, Ukrainians, Poles, etc.; the little pictures for pianoforte duets called 'From the Bohemian Forest' ('Ze Šumavy'), Op. 68, and the charming 'Poetic Moods', Op. 85 (13 pieces for piano solo), the 'Romantic Pieces' for violin and piano, Op. 75; and the 'Terzetto' for 2 violins and viola, Op. 74. To this group belong also the string Quartet in C major, Op. 61; the pianoforte Quintet in A major, Op. 81; the pianoforte Quartet in E♭ major, Op. 87; the 'Dumky' Trio, Op. 90; the Symphony in G major, Op. 88; the three overtures—'Amid Nature', Op. 91; 'Carnival', Op. 92, and 'Othello', Op. 93; the joyous 'Te Deum', Op. 103 (1881-92), the simple and intimate Mass in D major, Op. 86, and the broadly planned and lofty Requiem, Op. 89. His very successful comic opera, a remembrance of his own childhood, may be added here: 'Jakobín', like 'Dimitrij', was composed to a text written by Marie Červinková-Riegerová, the daughter of a prominent Czech politician, Dr. František Ladislav Rieger.

In 1890 Dvořák added to his successes abroad a visit to Russia and a new concert tour in Germany and England. At this time he also received from the Czech University in Prague the honorary degree of Doctor of Philosophy, was elected a member of the Czech Academy of Art and Science and received from the Austrian Government the order of the Iron Crown of the Third Class. Early in 1891 he accepted the position of professor of composition, instrumentation and musical form at the Prague Conservatory, a step which proved to be highly beneficial to the future development of the modern school of Czech music.

Meanwhile the fame of Dvořák's name had reached overseas. A number of his more important works having found their way to various centres in U.S.A., American musical circles desired to follow the example of England and to make the personal acquaintance of the great Czech musician. At the invitation of Mrs. Thurber, the foundress of the National Conservatory of Music in New York, Dvořák, in 1892, accepted the directorship of this institution, and having obtained leave from

<sup>1</sup> He was more than once greatly annoyed with his publisher, Simrock, for persistently using German titles for his works and calling him "Anton" instead of "Antonín" on the title-pages.

the Prague Conservatory, migrated to America, where he met with a splendid reception and remained for three years, being greatly appreciated there as a teacher, as conductor of his own works and of course as composer. His aim of developing a national school of composition among his American pupils met—as may be well understood—with only partial success. In America his works were again received with enthusiasm. The series of works which originated in America is highly characteristic of Dvořák's art as a whole. In them he expresses, in the first place, the impression evoked by his visits to various parts of America; the great bustling cities, the wide and silent prairies; the cultivated and strenuous social atmosphere of New York and the life of the simple, intimate and far-away Czech colony at Spillville in Iowa State, where he spent his summer vacations. In an effort to emphasize the novelty of these impressions, and in order to give distinctive and characteristic expression to them, he chose for some of his compositions which originated in America themes which are built on certain typical features of the songs of the Indian and Negro races. Otherwise these works are pre-eminently manifestations of his own characteristic and exclusively national personality, and the assertion that Dvořák in making direct use of the tunes of America was trying to create "an American national music" is erroneous and without foundation. The first work which depicts the flood of his impressions in America is the Symphony in E minor, Op. 95, called 'From the New World', not only the most successful of all Dvořák's symphonies, but also one of the most famous in the symphonic literature of the whole world. It was first performed under Anton Seidl on 16 Dec. 1893 at a Philharmonic Society concert in New York. The intimate impressions of his sojourns at Spillville are reflected in the string Quartet (the so-called "Nigger" Quartet) in F major, Op. 96, and the Quintet in E♭ major, Op. 97 (1893). The remainder of the works Dvořák composed in America were primarily inspired by his great yearning for his native land, which is revealed in several of the works already mentioned and permeates deeply the whole cycle of 'Biblical Songs', Op. 99, and the Concerto for violoncello and orchestra, Op. 104 (1895). His joy at the prospect of returning to Bohemia is expressed in the little 'Humoresques' for pianoforte (of which No. 7, in G♯ major, has since been arranged for every possible instrumental combination and has become one of the most popular compositions in the world), and particularly in the string Quartets in A♭ major, Op. 105, and G major, Op. 106 (1895).

After his return home Dvořák again took up his post as professor of composition at the

Prague Conservatory. He was appointed director at the beginning of 1901 and held this position until his death. As regards his own music, he now devoted himself exclusively to symphonic poems and opera. The subject-matter for all these works he drew without exception from fairy-tale sources; his tie with the people was very close, and he was the first who succeeded in satisfactorily developing the Czech musical legend. The series of symphonic poems for orchestra based on the ballads of Karel Jaromír Erben includes 'The Watersprite' ('Vodník'), 'The Golden Spinning-Wheel' ('Zlatý kolovrat'), 'The Noon Witch' ('Polednice') and 'The Wild Dove' ('Holoubek') (1896), and these were succeeded by the 'Heroic Song', which has no programmatic intention. In the sphere of fairy-tale opera he wrote 'The Devil and Kate' ('Čert a Káča') (1898) and the remarkably poetic 'Rusalka' (1900), to a libretto by the dramatist Jaroslav Kvapil. This work is now of all Dvořák's operas the most favoured by the Czechoslovak public. Finally he composed the legendary-romantic 'Armida', the libretto of which, based on Tasso's 'Jerusalem Delivered', is by Jaroslav Vrchlický. Dvořák's artistic career was ended suddenly by his death on 1 May 1904. He was buried, as became one of the greatest sons of the Czech people, with every mark of respect on the part of the nation in the cemetery of the Vyšehrad at Prague.

**ESTIMATE OF DVOŘÁK'S ART**—Dvořák must be placed among the most richly gifted and versatile composers of the 19th century. Truly, like Haydn, Mozart and Schubert, he was of the race of those divinely blest and naively inspired leaders whose thoughts and emotions manifest themselves spontaneously in musical forms, and whose musical imagination gives itself out in an inexhaustible wealth of pure, fresh and fascinating ideas, in melody, harmony and rhythm. He seemed to be a late offspring of the masters just mentioned, and his nature, fundamentally simple and unsophisticated, was nevertheless innately intelligent, perceptive and witty, robust and fresh, tenderly emotional and gifted. He had an ardent love of nature, a firm and simple faith in God, a joyous optimistic outlook on life. Such was his disposition, which during his whole life always preserved the typical features of the simple peasant origin that coloured his personality and his work. In his art intuition gets the better of intellect. Dvořák's extensive life-work is therefore unequal; there is in it much that lacks weight and significance as compared with a large number of great works which are the pure manifestations of a strong and noble art; which in content, workmanship and form bear witness to an inspired creative spirit and to a

great mastery of technique — qualities which, taken together, have ensured him a prominent place in the musical history of the world.

Dvořák took the old classical masters as his chief models, although in youth he did not resist a passing admiration for the ideas disseminated by the neo-romantics, Wagner and Liszt. The foundations of Dvořák's art were then already laid upon the Beethoven tradition. Dvořák is indebted to Beethoven for the structural art of a work as a whole, for the detailed working of the motives which grow out of the more sustained, expressive themes and for his wealth of shifting and ever-new resources, rhythmic and melodic. The influence of Brahms, however, played its part in the purity of form and technical interest of Dvořák's later works. Brahms soon became Dvořák's staunch friend and appreciator, often acting as his adviser also, and it is partly owing to him that Dvořák was not only a gifted and spontaneous composer as regards melody and rhythm, but also an artist of refinement and culture, to whom fastidious purity of workmanship and definite design were of as much direct importance as the beauty and endurance of the musical content. Dvořák is also akin to Schubert in his natural gift of spontaneity, which permits him to evolve works on a great scale from flashes of passing fancy, apparently without much intellectual and creative effort.

It is also significant that, as regards the ideas and content of his music, Dvořák's individuality remains absolutely itself and bears the clear stamp of his nationality. The style of his melody and of certain works, which are frank confessions of his soul, show how the love of his land and people filled his whole vision. To this profound national consciousness Dvořák united a conscious racial attachment, he felt his equality and relationship with the great Slavonic family. In his work, which is first of all Czech — and often specifically Czech, even when the author shows himself distinctly "Slavonic" in a wider sense — there are manifestations of racial elements and forces. His musical spirit, like that of Smetana, dwelt chiefly in the fields and countryside of Bohemia. He loved its folk, their joys and sorrows, their songs and dances, echoing the glorious past and looking forward to a happier future.

Dvořák was one of the greatest masters of instrumentation, whether we point to his smaller works of chamber music or to his orchestral compositions. With comparatively simple means he derived a magical colouring from his instrumental palette; and his orchestral combinations glow with inspiration and echo a simple and natural beauty.

He expresses himself most fully and symmetrically when the wealth of his musical

inspiration is guided by his intimate feelings, unfettered by any programme or literary idea, in the kind of music now called 'absolute', especially in chamber and symphonic music, and in his sacred works. In this sphere he has produced masterpieces which are pure and lofty in style, polished and compact in form, sincerely felt, of fresh and original content; works of nobler significance than any others in this branch of Czech music. He belongs to those who have shown that the classic sonata form did not die out with Beethoven, but that it is of lasting value, thanks to the perfection of its formula, and that it may always continue to exist, renewed from time to time by fresh thoughts, musical and intellectual, without the help of a poetic or literary basis. Dvořák endows the individual movements of his sonata-form works with a wealth of beautiful music, the sincere expression of his spiritual moods, as manifested to his clear judgment, both human and artistic. We may read in them his attitude to humanity, nature, God and country. Most eloquent of all are the slow movements. The scherzo movements are also highly characteristic, especially those in which he idealizes certain typical Czech or Slavonic dances, which break away in a bubbling stream of rhythmic verve.

Coming to his orchestral music, the first place belongs by right to the symphonies (nine in all), which in themselves are admirably characteristic of Dvořák's musical development; if not as a whole, at least in some individual movement they bear witness to his remarkable grasp of symphonic form. The most important and successful of them is the last, 'From the New World'. The popularity of this work has eclipsed the world's interest in the rest of Dvořák's symphonies; unjustly, however, for several of them are by no means inferior in musical value.<sup>1</sup> How interesting in form, in its folk-spirit and in the virile serenity it exhales is the outline of the G major Symphony, Op. 88, with the wonderful variations in the finale. And, again, there is the passionately agitated Symphony, Op. 70, in D minor, with its Brahms-like austerity and strong inward utterance so characteristic of Dvořák. The joyous Symphony in D major, Op. 60, full of the fragrance and melody of the Czech fields and forests, full of light and cheerful courage, with the *furiant* in the scherzo, is a work of striking originality. With the symphonies may be honourably associated the concertos with orchestral accompaniment, of which the lyrical violin Concerto, Op. 53, and the romantic Concerto for violoncello, Op. 104, especially deserve to be reckoned among the most remarkable examples of the

<sup>1</sup> The D minor Symphony, Op. 70, at least, is now generally regarded as actually superior to the 'New World', in spite of the latter's indestructible popularity. —Ed.

concerto form. Two attractive and popular works are the *Serenades*: the first for strings, Op. 22, has an erotic and yearning character; the second is the humorous *Serenade* for wind instruments, cello and double bass, Op. 44.

In programme music of a symphonic kind Dvořák is at his happiest when the music does not strictly follow concrete descriptive lines, but approaches to some form such as the sonata or overture. First among such works ranks the well-known cycle of three overtures: 'Amid Nature', 'Carnival' and 'Othello', the fundamental idea which connects them all being shown in the original title which they bore in common — 'Nature, Life and Love' — and musically by the use of a theme that appears in each of the three works. The 'Carnival Overture', thanks to its sparkling and spirited rhythmic flow, is one of the most frequently performed of Dvořák's compositions. A work of impetuous temperament and vigour is the overture 'Husitská', which was a favourite with Bulow, just as Artur Nikisch loved to conduct the 'Scherzo capriccioso' and Hans Richter the Slavonic Rhapsodies. Rare musical charm, especially as regards effective orchestration, is contained in the symphonic poems on legendary subjects, Opp. 107-11, to which objection is made on account of their epic diffuseness and a superfluity of detail which arrests the progress of the tale; for pith and unity of form 'Holoubek' ('The Wild Dove') is far the best of them. The Slavonic Dances occupy a special place among Dvořák's orchestral works. Though originally written as pianoforte duets, they were first assessed at their true value in their well-known, highly-coloured and riotous orchestral version. With their luxuriant wealth of characteristic melody and fiery, pointed rhythms Dvořák pays tribute to Czech dance forms, frank Czech humour and folk merriment.

Much esteemed for its charm and purity of style is Dvořák's chamber music. In these works the various stages of his musical culture and the progress of his art as regards its structural side are most eloquently expressed. Among the works of the first order are the string Quartet in D minor, Op. 34 (with its very beautiful *adagio*); the Quartets in E $\flat$  major, Op. 51; C major, Op. 61; A $\flat$  major, Op. 105, and G major, Op. 106. Of works written for other instrumental combinations, now justly famous, we must select the spirited pianoforte Quintet in A major, Op. 81, the string Quintet in E $\flat$  major, Op. 97 (the "American"); the two pianoforte Quartets, the first in D major, Op. 23, and more especially the one in E $\flat$  major, Op. 87, the Sextet for strings, Op. 48, with its national colouring, and of the pianoforte Trios, particularly that in F minor, Op. 65, which in its impassioned subject-matter matches the Symphony in D

minor, Op. 70. Works of peculiar charm and loveliness are the "Dumky" Trio for pianoforte and strings, Op. 90, which unites in cyclic form a series of idealized dances under a general title; and the 'Mahčkosti' ('Bagatelles') for harmonium, two violins and violoncello, Op. 47.

The vocal and orchestral works on a large scale breathe throughout a sincere faith in the supernatural direction of the world, of nature and life, which is one of the most expressive features of Dvořák's temperament. They also contain a wealth of lovely Schubert-like melody, a touch of colour characteristic of his own artistic individuality and an affinity — especially in the choral numbers — with Handelian technical methods, although Dvořák contributes much that is new and entirely his own. In the 'Stabat Mater' and the Requiem great tenderness and poetical expression, depth and nobility of thought and beauty of sonority are the most characteristic qualities. The 'Stabat Mater' is the more serene and sustained, and laid out on a more unified plan; the Requiem, on the other hand, is more detailed in design, more romantic in its melodic material and modulations, more highly coloured and effective in its vocal and orchestral sonority. The great amplitude of conception of the oratorio 'St. Ludmilla' is perhaps the reason why the composer planned it in three parts. Its subject is the conversion of the Czech prince, Bořivoj, and his wife Ludmilla, at the time of the victory of the Christian faith over Czech heathendom, about A.D. 873. To this is wedded music of considerable beauty, in which lyrical scenes of great tenderness alternate with stirring drama. In style and structure it bears the strongest resemblance to Handel of all Dvořák's works. In spite of some archaisms in utterance this work is, however, purely Slavonic in feeling. Immeasurably more intimate and direct in its simplicity is the expression of Dvořák's religious sentiment in the little Mass in D major for mixed chorus and organ, an occasional composition. The same qualities characterize the 149th Psalm and the joyous, uplifting 'Te Deum' for solo voices, chorus and orchestra, with its poetical duet for solo soprano and bass. Later on, the ten 'Biblical Songs', Op. 99, also emanated from this sense of sincere humility before the greatness and goodness of God. These deep and noble utterances are the culmination of Dvořák's art as a song writer. Two important works for voices and orchestra, to secular words, are the cantata, 'The Spectre's Bride' and 'Hymnus' ('Heirs of the White Mountain'). The former is a musical setting of a poetic ballad by K. J. Erben. The score shows many characteristic and original passages both melodic and structural, and has charm of

feeling and tone-colour. Here and there, however, the considerable spinning-out of the music is at variance with the static structure of the individual parts. The 'Hymnus', a work of Dvořák's youth, overflows with frank and vigorous patriotic fervour. The weakest of his works is the cantata 'The American Flag', an occasional composition written to patriotic verses by J. Rodman Drake.

Dvořák's cantatas and oratorios soon made their way from end to end of the musical world, but his operas have not penetrated equally far. And yet here he shows himself vigorous and sincere. It is true that the dramatic side was not so strong in him as the absolute quality of his music, which often attains a climax to the detriment of the dramatic intrigue and expression. Nevertheless, in this aspect of his genius he shows evidences of a dramatic instinct, which intuitively led him to seize upon the significant moment in the development of an operatic plot. Besides which, Dvořák puts into his operas a wealth of fresh, characteristic and fascinating music, and it is by these works that he penetrates the hearts of his fellow-countrymen. The most successful, because its text is most felicitous, is the tragic fairy-tale 'Rusalka', the music of which is full of poetic feeling and enchantingly beautiful melody and sonority. Genuine humour and touching sentiment impregnate 'Jakobín'. Both works are popular in Czechoslovakia. Other operas of remarkable musical charm and refinement are the comic opera 'Šelma sedlák' ('The Cunning Peasant'), written to a libretto which is a not very successful imitation of 'Figaro', and the one-act opera 'The Pigeheaded Peasants', both subjects being borrowed from Czech rustic life. In serious opera there is the clear-cut design, the lofty pathos and beautiful music of 'Dimi-trij'. Two other serious operas by Dvořák — the historical 'Vanda' and the romantic 'Armida' — have fought in vain to maintain their existence, even in Czechoslovakia, owing to the poverty of their librettos. 'The Devil and Kate', on the other hand, a romantic comedy set to delightful music, has won some favour outside its own country.

Dvořák's minor works lose in essential significance by comparison with the series of compositions above mentioned, although they are numerous and some of them are valuable for their attractive qualities. Among the music for pianoforte duet the popular Slavonic Dances, which attracted attention even before they were arranged for orchestra, take the first place. Akin to these in form are the admirable cycle of ten 'Legends', Op. 59, and six sketches, 'From the Bohemian Forest', Op. 68. Of the music for piano solo, which consists partly of dance forms (the *furiant*, valse, mazurka, *dumka*) artistically treated and partly

of small mood-pictures, the most important works are the 'Poetic Moods', Op. 85 ('Poetické nálady'); while the most widely known, chiefly thanks to No. 7, are the 'Humoresques', Op. 101. The interesting 'Thema con variazioni', Op. 36, deserves mention. Of his songs, which culminate in the 'Biblical Songs', Op. 99, the 'Love Songs', Op. 83, with their poetical charm are specially noticeable; also the 'Songs in Folk Style', Op. 73, the songs to words from the MSS of Králové Dvůr (the Koniginhof Manuscript), Op. 7, the 'Three Modern Greek Songs', Op. 50, the 'Gipsy Songs', Op. 55 and, without doubt, the delightful 'Moravian Duets' for soprano and alto, with pianoforte accompaniment.

Dvořák has this significance for Czech music in particular: he completes the work of Smetana, who was both his predecessor and contemporary, and occasionally his guide. Together they laboured as the two great founders of the Czech school of national music, upon whose works, as upon an unshakable basis, is built all modern Czech music. Unlike Smetana, who grasped and invoked the whole spirit of the Czech people, making himself the singer of their past and the prophet of their victory and freedom, Dvořák in all his music is simply human, intimate and personal. If Smetana surpasses Dvořák in the great fundamental idea of his art as a whole, and in fusion between intellect and intuition, Dvořák, although his music is not always equally exemplary, commands a wealth of musical inspiration and creative versatility. Smetana's significance as the founder of Czech music is completed in Dvořák, who was the first to compose a national oratorio and utilize national fable for symphonic purposes. He was also the first to create works on a grand scale in which the mould of the old classic forms (the symphony, suite, concerto, chamber music, etc.) is filled with national material. With Czech speech, thought and sentiment, with Czech song and dance.

As a conductor Dvořák, who was merely engaged to conduct his own works, showed himself a musician of temperament, who knew how to exact obedience from his players and to stir the heart and awake the enthusiasm of his audience, both at home and abroad. As a teacher, however, he was of immeasurable importance and profit to Czech music; for here he displayed rare individual powers productive of great results. It is not a mere accident that two of the most distinguished personalities in the world of Czech music, Josef Suk (who married Dvořák's eldest daughter) and Vítězslav Novák, were both his pupils. In their work they carried on his traditions as a teacher among a younger generation of Czech musicians. o. š.

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## CATALOGUE OF WORKS

## OPERAS

Op.	Title	Libretto	Year of Composition	Production
—	'Alfred'	Theodor Körner.	1870.	Olomouc, Czech Theatre, 10 Dec 1938
14	'Kráľ a uhlík' (King and Collier).	Bernhard Guldener.	1871 (rev. 1874 & 1887).	Prague, Czech Theatre, 24 Nov. 1874
17	'Tvrdé palice' ('The Pig-headed Peasants')	Josef Štolba	1874.	Prague, Czech Theatre, 2 Oct. 1881.
—	'Vanda'	Zákrevs & V. Benč-Šumavský, trans. from a Polish libretto by J. Surzycki.	1875.	Prague, Czech Theatre, 17 Apr. 1876
37	'Šelma Sedlák' ('The Peasant a Rogue').	Josef Otakar Veselý.	1877.	Prague, Czech Theatre, 27 Jan. 1878
64	'Dimitrij'	Marie Červinková-Riegrová	1881-82 (rev 1883 & 1894)	Prague, Czech Theatre, 8 Oct. 1882.
84	'Jakobín' ('The Jacobin')	Červinková-Riegrová	1887-88 (rev 1897)	Prague, National Theatre, 12 Feb 1889
112	'Čert a Kateřa' ('The Devil & Kate').	Adolf Wenig	1898-99	Prague, National Theatre, 23 Nov 1899
114	'Rusalka'	Jaroslav Kvapil	1900.	Prague, National Theatre, 31 Mar 1901
115	'Armida'	Jaroslav Vrchlický, based on his Czech trans of Tasso's 'Gerusalemme liberata'.	1902-3.	Prague, National Theatre, 25 Mar 1904.

## INCIDENTAL MUSIC

Op.	Title	Play	Year of Composition	Production
62	'Josef Kajetan Tyl'	F. F. Šamberk.	1881-82.	Prague, Czech Theatre, 5 Feb. 1882

## CHORAL WORKS WITH ORCHESTRA

Op.	Title	Words	Year of Composition	First Performance
30	'The Heirs of the White Mountain' ('Hymnus').	Vítězslav Hálek.	1872 (rev. 1880).	Prague, Novoměstský Theatre, 9 Mar. 1873
—	'Song of the Czechs.'	F. J. Kamenický.	1877.	

<sup>1</sup> Overture only published, as 'Tragic Overture', see Orchestral Works

<i>Op</i>	<i>Title</i>	<i>Words</i>	<i>Year of Composition</i>	<i>First Performance</i>
58	'Stabat Mater', with solo voices	Jacopone da Todi	1877	Prague, 23 Dec 1880
79	Psalm CXLIX for male voices	Biblical	1879	Prague, Mar 1879.
69	'The Spectre's Bride', cantata, with solo voices	Karel Jaromír Erben.	1884	Plzeň, 28 Mar. 1885
28	'Hymn of the Czech Peasants'	Karel Pippich	1885	
71	'St Ludmilla', oratorio, with solo voices.	Jaroslav Vrchlický	1886	Leeds Festival, 15 Oct 1886
86	Mass in D ma, with solo voices	Liturgical	1887	Josef Hlavka's private chapel, 1887, 1st in public, Plzeň, 1888
89	Requiem, with solo voices	Liturgical.	1890	Birmingham Festival, 9 Oct 1891.
103	'Te Deum', with soprano & bass solo	Liturgical.	1892	New York, 21 Oct 1892.
102	'The American Flag', cantata, with tenor & bass solo	Rodman Drake	1893	New York, 4 May 1895.
113	'Festival Song.'	Vrchlický.	1900	Prague, 20 May 1900.

## CHORAL WORK WITH PIANOFORTE

<i>Op</i>	<i>Title</i>	<i>Words</i>	<i>Scored for</i>	<i>Year of Composition</i>
43	3 Slovak Folksongs 1 Grief 2. The Maiden in the Forest 3. The Magic Well	Traditional.	Male voices & pf duet	1877

## UNACCOMPANIED CHORAL WORKS

29	4 Partsongs. 1. Evening's Blessing. 2. Cradle Song 3. I do not say it 4. The Forsaken One	Adolf Heyduk Heyduk Traditional. Traditional	Mixed voices	1876
—	7 Choral Songs. 1. The Ferryman. 2 The Beloved as Poison-mixer 3 I am a fiddler. 4. The Guelder-Rose 5 The Betrayed Shepherd. 6 The Sweetheart's Resolve. 7. The Czech Diogenes.	Heyduk, Czech & Moravian folk poems.	Male voices	1877.
27	5 Choruses: 1. Village Gossip. 2 Dwellers by the Sea. 3 The Love-Promise 4. The Lost Lamb 5. The Sparrows' Party.	Lithuanian folk poems.	Male voices.	1878.
63	'Amid Nature'. 1. A song went to my heart 2 Evening bells in the grove 3 Golden Fields. 4 Birch-tree by the verdant slope 5. This is in truth a day of joy.	Vítězslav Hálek.	Mixed voices	1882

## ORCHESTRAL WORKS

<i>Op</i>	<i>Title</i>	<i>Originally</i>	<i>Year of Composition</i>
—	Symphony, C mi. ('The Bells of Zlonice') (unpublished).	Op. 3.	1865
—	Symphony, Bb ma (unpublished).	Op. 4.	1865.
—	'Tragic (Dramatic) Overture'	Overture to 'Alfred' (see Operas).	1870.
40	'Nocturne', B ma., for stgs	—	1870
—	Symphony, Eb ma.	Op 10.	1873.
—	Symphony, D mi.	Op. 13	1874.
—	'Rhapsody', A mi	Op. 15	1874
76	Symphony, F ma "No 3".	Op 24.	1875 (rev. 1887).



<i>Op.</i>	<i>Title</i>	<i>Originally</i>	<i>Year of Composition</i>
22	Serenade, E ma., for stgs	—	1875
78	'Symphonic Variations on an Original Theme'	Op 40. —	1877
45	'Three Slavonic Rhapsodies'.	—	1878
	1. D ma.		
	2. G mi.		
	3. A♭ ma.		
46	'Slavonic Dances', Series I.	For pf. duet	1878
44	Serenade, D mi., for wind, cellos & double basses.	—	1878
39	Suite, D ma. ('Czech Suite')	—	1879
54	'Festival March', C ma	—	1879.
—	'Polonaise', E♭ ma.	—	1879
60	Symphony, D ma., "No. 1"	—	1880
62	Overture 'My Home'	For Šamberk's 'Josef Kajetán Tyl' (see Incidental Music)	1881
59	10 'Legends'	For pf. duet	1881.
66	'Scherzo capriccioso', D♭ ma	—	1883
67	'Husitská', dramatic overture	—	1883
70	Symphony, D mi., "No. 2"	—	1885
72	'Slavonic Dances', Series II	For pf. duet.	1886.
88	Symphony, G ma., "No. 4"	—	1889
91	'In Nature's Realm', overture	Cycle of 3 overtures entitled 'Nature, Life and Love'.	1891
92	'Carnaval', overture		1891
93	'Othello', overture		1892.
95	Symphony, E mi., "No. 5" ('From the New World')	—	1893
98	Suite, A ma	'American Suite' for pf solo	1895
107	'The Water-Goblin', symphonic poem	—	1896
108	'The Noonday Witch', symphonic poem	—	1896
109	'The Golden Spinning-Wheel', symphonic poem	—	1896.
110	'The Wild Dove', symphonic poem	—	1896
111	'Hero's Song', symphonic poem.	—	1897

## SOLO INSTRUMENT AND ORCHESTRA

<i>Op.</i>	<i>Title</i>	<i>Instrument</i>	<i>Written for</i>	<i>Year of Composition</i>
—	Concerto, A ma.	Cello	?	1865
11	'Romance', F mi	Violin.	?	1876
33	Concerto, G mi.	Pf.	Slavkovský.	1876.
49	'Mazurek', E mi	Violin.	Pablo Sarasate	1879
53	Concerto, A mi	Violin.	Joseph Joachim	1880
94	Rondo, G mi	Cello.	Hanus Wihan.	1893
68	'Silent Woods' (arr. of No. 5 of 'From the Bohemian Forest' for pf duet)	Cello.	Wihan.	1893
104	Concerto, B mi.	Cello	Wihan	1895.

## CHAMBER MUSIC

<i>Op.</i>	<i>Title</i>	<i>Scored for</i>	<i>Year of Composition</i>
1	Quintet, A mi	2 vns, 2 violas, & cello	1861.
—	Quartet, A ma (orig. Op. 2)	2 vns, viola & cello.	1862.
—	'Evening Songs' ('Cypresses') (later for voice & pf., see Songs, Op. 83).	2 vns, viola & cello.	1865.
—	Quartet, B♭ ma. (unpublished)	2 vns, viola & cello	1870
—	Quartet, D ma. (orig. Op. 9, unpublished).	2 vns, viola & cello	1870.
10	Quartet, E mi (unpublished).	2 vns, viola & cello.	1870.
—	Quintet, A ma (unpublished)	2 vns, viola, cello & pf	1872.
—	Quartet, F mi (orig. Op. 9).	2 vns, viola & cello.	1873.
—	Quartet, A mi. (orig. Op. 12, unpublished).	2 vns, viola & cello.	1873.
16	Quartet, A mi.	2 vns, viola & cello.	1874.
21	Trio, B♭ ma.	Vn., cello & pf.	1875.
23	Quartet, D ma.	Vn., viola, cello & pf.	1875.
77	Quintet, G ma (orig. Op. 18)	2 vns, viola, cello & double bass.	1875.
26	Trio, G mi	Vn., cello & pf	1876.
80	Quartet, E ma. (orig. Op. 27).	2 vns, viola & cello.	1876.
34	Quartet, D mi	2 vns, viola & cello.	1877.
47	'Bagatelles'	2 vns, cello & harmonium (or pf.)	1878.
48	Sextet, A ma.	2 vns, 2 violas & 2 cellos.	1878.
51	Quartet, E♭ ma	2 vns, viola & cello.	1879.
54	2 Waltzes (Nos. 1 & 4 from Waltzes for pf, see Pianoforte Solo).	2 vns, viola & cello.	1880

<i>Op.</i>	<i>Title</i>	<i>Scored for</i>	<i>Year of Composition</i>
61	Quartet, G ma.	2 vns, viola & cello	1881
65	Trio, F mi.	Vn, viola & cello	1883
74	'Terzetto'	2 vns. & viola.	1887
81	Quintet, A ma	2 vns, viola, cello & pf	1887
87	Quartet, E♭ ma	Vn, viola, cello & pf	1889.
—	'Gavotte', G mi	3 vns	1890
90	'Dumky', Trio	Vn, cello & pf	1891.
96	Quartet, F ma. ("Nigger" Quartet).	2 vns, viola & cello.	1893.
97	Quintet, E♭ ma	2 vns, 2 violas & cello	1893
105	Quartet, A♭ ma	2 vns, viola & cello	1895.
106	Quartet G ma	2 vns, viola & cello	1895.

## VIOLIN AND PIANOFORTE

<i>Op.</i>	<i>Title</i>	<i>Originally</i>	<i>Year of Composition</i>
11	'Romance', F mi	With orch	1876.
—	'Capriccio'	Op. 49-	1878.
49	'Mazurek'	With orch	1879
57	Sonata, F ma.	—	1880.
15	'Ballade', D mi.	—	1885.
75	'Four Romantic Pieces': 1. Allegro moderato 2. Allegro maestoso 3. Allegro appassionato 4. Larghetto.	—	1887.
100	Sonatina, G ma	—	1893

## VIOLONCELLO AND PIANOFORTE

—	'Polonaise', A ma	—	1879.
68	'Silent Woods'	With orch.	1891.
94	Rondo, G mi.	With orch.	1891.

## PIANOFORTE SOLO

<i>Op.</i>	<i>Title</i>	<i>Year of Composition</i>
53	'Polka', B♭ ma.	1862.
28	'Two Minuets': 1. A♭ ma. 2. F ma.	1876.
35	'Dumka' ('Elegy'), D mi	1876.
36	'Theme with Variations', A♭ ma.	1876.
42	'Two Furiantes.'	1878.
8	'Silhouettes'. 1. E ma. 2. D♭ ma. 3. D♭ ma. 4. F♯ mi. 5. F♯ mi. 6. B♭ ma. 7. D ma. 8. B mi 9. C♯ mi. 10. G ma 11. A ma. 12. C♯ mi.	1879
52	4 Pieces: 1. Impromptu. 2. Intermezzo. 3. Gigue. 4. Eclogue	1880.
54	'Eight Waltzes': 1. A ma. 2. A mi. 3. E ma. 4. D♭ ma. 5. B♭ ma. 6. F ma. 7. D mi. 8. E♭ ma.	1880.
—	'Waltz', D ma.	1880.
56	'Six Mazurkas'. 1. A♭ ma. 2. B♭ ma.	1880

<i>Op.</i>	<i>Title</i>	<i>Year of Composition</i>
—	3. D mi.	
—	4. D ma	
—	5. F ma.	
—	6. B mi.	
—	'Four Eclogues'	1880.
—	'Two Impromptus'	1880.
—	'Three Album Leaves.'	1881.
—	'Impromptu', D mi.	1882.
—	'Humoresque', F# mi.	? 1884.
12	'Dumka and Furiant', C mi.	1884.
—	'Two Pearls':	1887.
	1. Round, F ma.	
	2. Grandfather's Dance with Grandmother, G mi.	
85	'Poetic Pictures':	1889.
	1. Twilight Way.	
	2. Toying.	
	3. In the Old Castle.	
	4. Spring Song	
	5. Peasants' Ballad.	
	6. Sorrowful Reverie.	
	7. A Dance.	
	8. Goblins' Dance.	
	9. Serenade.	
	10. Bacchanalian.	
	11. Tittle-tattle.	
	12. At the Hero's Grave.	
	13. On the Holy Mount.	
—	'Allegro scherzando', D mi.	1893
98	Suite, A ma. ('American Suite').	1894.
101	'Eight Humoresques':	1894.
	1. E♭ mi.	
	2. B ma.	
	3. A♭ ma.	
	4. F ma.	
	5. A mi	
	6. B ma.	
	7. G♭ ma.	
	8. B♭ mi.	
—	2 Pieces:	1894.
	1. Berceuse, G ma.	
	2. Capriccio, G mi.	

## PIANOFORTE DUETS

41	'Scottish Dances'	1877.
46	'Slavonic Dances', Series I:	1878.
	1. C ma	
	2. E mi.	
	3. D ma.	
	4. F ma.	
	5. A ma	
	6. A♭ ma.	
	7. C mi	
	8. G mi.	
59	'Legends':	1881.
	1. D mi.	
	2. G ma.	
	3. G mi	
	4. C ma.	
	5. A♭ ma.	
	6. C# mi.	
	7. A ma.	
	8. F ma.	
	9. D ma.	
	10. D♭ ma.	
68	'From the Bohemian Forest':	1884.
	1. In the Spinning-Room.	
	2. On the Dark Lake.	
	3. Witches' Sabbath.	
	4. On the Watch.	
	5. Silent Woods.	
	6. In Troubled Times.	
72	'Slavonic Dances', Series II:	1886.
	9. B ma.	
	10. E mi.	
	11. F ma.	
	12. D♭ ma.	
	13. B♭ mi.	
	14. B♭ ma.	
	15. A mi.	
	16. A♭ ma.	

## SONGS

Op	Title	Words	Year of Composition
2	4 Songs (see also Op 83 and 'Cypresses' [see Chamber Music]) 1 Go forth my song, delay not 2 'Twas wondrous sweet that dream of ours 3 Nought to my heart can bring relief 4 Rest in the valley.	Gustav Pfleger-Moravský	1865 (rev. 1882)
5	'The Orphan'	Karel Jaromír Erben	1871.
6	'Four Serbian Songs' 1 Once fell a maid asleep 2 Warning. 3 Flowery Omens 4 No escape.	Serbian folk poems.	1872.
7	6 Songs. 1 The Nosegay. 2 The Rose 3 The Cuckoo 4 The Lark 5 The Forsaken. 6 The Strawberries	From the Königshof MSS	1873.
3	'Evening Songs' (see also Op 31) 1 The stars upon the firmament. 2 I dreamt that you had died 3 I am the knight of fairy-tale	Vítězslav Halek	1876.
9	4 Songs. 1 Therefore. 2 Consideration. 3 Quiet is the leave, evening song 4 Spring flew hither from afar.	Eliska Krasnohorska Krasnohorska. Halek. Halek.	1876 (some 1871)
31	'Evening Songs' (see also Op 3) 4 Visions of heaven I fondly paint. 5 'This would I ask of each tiny bird 6 Like to a linden tree I am. 7 All ye that labour come unto Me 8 All through the night a bird will sing.	Halek	1876.
—	'Hymnus ad Laudes in festo Sanctae Trinitatis' (with organ)	Liturgical.	1878.
50	'Three Modern Greek Songs'. 1 Kolias 2 Naiads. 3 Lament for a City.	Václav Nebeský	1878
55	'Gypsy Songs'. 1 I chant my lay 2 Haik how my triangle 3 Silent Woods 4 Songs my mother taught me. 5 Tune thy strings, O gypsy 6 Freer is the gypsy. 7 The cloudy heights of Tatras	Adolf Heyduk.	1880.
—	2 Songs. 1 Lullaby. 2 Disturbed Devotion.	Czech folk poems	1885.
73	4 Songs. 1 Good Night 2 The Mower 3 The Maiden's Lament 4 Loved and Lost	Czech folk poems.	1886.
82	4 Songs. 1 Leave me alone. 2 Over her Embroidery. 3 Springtide. 4 At the Brook.	Ottlie Malybrok-Snelet.	1887.
83	8 Songs (see also Op 2 and 'Cypresses' [see Chamber Music]) 5. Never will love lead us 6. Death reigns in many a human breast. 7 I wander oft past yonder house. 8. I know that on my love to thee. 9. Nature lies peaceful 10. In deepest forest glade I stand. 11. When thy sweet glances on me fall. 12. Thou only dear one.	Pfleger-Moravský.	1888.
99	'Biblical Songs': 1. Clouds and darkness. 2 Lord, Thou art my refuge. 3 Hear my prayer. 4 God is my shepherd. 5. I will sing new songs of gladness. 6 Hear my prayer. 7 By the waters of Babylon. 8. Turn Thee to me. 9. I will lift mine eyes. 10. Sing a joyful song.	Psalms xcvi, 2-6. Psalms cxix, 114, 115, 117, 120. Psalms lv, 1-2, 4-8. Psalms xxii, 1-4 Psalms cxliv, 9; Psalms cxlv, 2-3, 5-6. Psalms lxi, 1, 3, 4; lxxii, 1, 4-6 Psalms cxxxvii, 1-5. Psalms xxv, 16-18, 20. Psalms cxxi, 1-4. Psalms xcvi, 1, 4, 7, 8, xcvi, 12.	1894.
—	'Lullaby.'	F. L. Jelínek.	1895.
—	'The Smith of Lešetín.'	Svatopluk Čech.	1901.

## VOCAL DUETS

<i>Op.</i>	<i>Title</i>	<i>Words</i>	<i>Voices</i>	<i>Year of Composition</i>
20	4 Duets: 1. Destination. 2. The Farewell. 3. The Silk Ribbon 4. The Last Wish.	Moravian folk poems.	Soprano & tenor.	1875.
32	'Moravian Duets' 1. Watch, love. 2. Speed thee, swallow. 3. An my scythe were whetted. 4. Ere we part, love. 5. Small our hamlet. 6. The Forsaken Lassie. 7. Brooklet and Tears 8. The Modest Lassie 9. Ringlet and Wreathlet. 10. Show thy verdure. 11. The Captured Bride. 12. Consolation. 13. The Pleading Rose add The Soldier's Farewell.	Moravian folk poems.	Soprano & contralto	1876.
38	4 Duets: 1. The False Hope. 2. Never parted. 3. The Harvesters 4. Death in Autumn.	Moravian folk poems.	Soprano & contralto	1877
19	3 Sacred Duets (with organ). 1. O Sanctissima. 2. Ave Maria. 3. Ave Maris Stella	Liturgical.	Contralto & baritone.	1879.
—	'There on our roof.'	Moravian folk poem.	Soprano & contralto	1881.

See also Dumka (use of). Symphony, pp. 239-40.

**DVORSKY.** See HOFMANN, JOSEF.

**DWIGHT, John Sullivan** (b. Boston, Mass., 13 May 1813; d. Boston, 5 Sept. 1893).

American critic. He became a Unitarian minister after graduating from Harvard in 1832, but gave it up after a few years to devote himself to the Brook Farm community, where he taught music and the classics. In 1848 he returned to Boston and founded 'Dwight's Journal of Music', published 1852-81. It was a powerful force on the side of the best in music, conservative and unfriendly to the new developments of the period, but upholding ideals that needed to be upheld in the U.S.A. at that time. A memoir of him was published in 1899 by G. W. Cooke, who also edited Dwight's correspondence with George William Curtis.

R. A.

**DWORZACZEK, Alojzy** (b. ?, 1869, d. Poznań, 1931).

Polish composer of Bohemian origin. After completing his studies under S. Barcewicz (violin) and Z. Noskowski (composition) at the Warsaw Conservatory he became conductor of the choral society Lutnia at Łódź. From 1921 until his death he was chorus master at the Opera-House at Poznań.

He composed three operas: 'Maria', 'Boruta' and 'Zywila', the last of which, written in 1901 to a libretto by Mme B. Wilkoszewska, who adapted a poem by Mickiewicz, was produced at Poznań in 1926.

He also wrote many partsongs, solo songs, pianoforte pieces and some orchestral works.

C. R. H.

**DYBECK, Richard** (b. Odensvi, Västmanland, 1 Sept. 1811; d. Södertälje, 28 July 1877).

Swedish musician and antiquary. During his student years at Uppsala in 1831-34 he took an active part in the musical life of the University. He had a fine bass voice and was a member of a vocal quartet. After passing the entrance examination to the law courts in 1834 he was engaged in official duties in 1835-41, but finding the work uncongenial he retired in 1842 and devoted himself to antiquarian research and the collecting of folk-songs. From 1830 onwards he had travelled in Sweden as an antiquary, and he now began to publish his findings, musical and otherwise, in his journal, 'Runa' (1842-50 and 1865-76), as well as in separate pamphlets. In 1844, at the suggestion of J. E. Nordblom, he gave a concert in Stockholm on 18 Nov., at which his 'Sång till Norden' ("Du gamla, du friska, du fjallhoga Nord") was first sung in public and made so profound an impression that it was eventually adopted as the Swedish national anthem. (The word "friska" was then changed to "fria"). Dybeck had written the poem and had fitted it to a folk melody he had discovered in Västmanland. It is thought to be of German origin, though it had long been naturalized in Sweden. The song was first printed in J. N. Ahlstrom & P. C. Boman's

'Valda svenska fornsånger', 1845. Dybeck gave a series of concerts of folk music from 1844 to 1862. They were well attended and aroused great interest in the subject among the cultivated classes. He published several volumes of folksongs, 1846-56.

K. D.

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KERSTEDT, A., 'En sångare och en sång' ('Idun', 1908).

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See also Höljer (folk tunes harmonized for D) National Anthems (Sweden).

DYCK, (Sir) Antony van. See Gaultier (1, ? portrait of). Lanier (4, portrait of).

DYCK, Ernest (Marie-Hubert) van (b. Antwerp, 2 Apr. 1861; d. Berlaer-lez-Lierce, 31 Aug. 1923).

Belgian tenor singer. After studying law at the Universities of Louvain and Brussels he became a journalist at Antwerp and Paris. In the latter city he was taught singing by Saint-Yves Bax, and in June 1883 he sang at short notice at the Concours de Rome concerts in Vidal's 'Gladiateur' at the request of the composer's master Massenet, in place of Warot, who was ill. On 2 and 9 Dec. of that year he made his début at the Lamoureux concerts in Bach's 'Phœbus and Pan' cantata and in Beethoven's ninth Symphony. In 1886 he married the sister of the cellist François Servais. On 3 May 1887 he made his début on the stage as Lohengrin at the production at the Eden Theatre, Paris, but the opera was given only twice, owing to the overwhelming opposition in Paris to Wagner and his works at the time.

In 1888 van Dyck sang as Parsifal at Bayreuth with very great success, having previously studied the part under Mottl at Carlsruhe. Later in the year he was engaged in Vienna. On 19 May 1891, he made his London début at Covent Garden as Des Grieux in Massenet's 'Manon' with great success, and in the same season he sang Faust. In the autumn he sang as Lohengrin on the successful revival of that work at the Paris Opéra and in Jan. 1892 as the hero in Massenet's 'Werther' on its production in Vienna. He sang for several seasons at Covent Garden (title-part in Kienzl's 'Evangelimann' on 2 July 1897) and in Wagner operas in Paris, also in Brussels, the U.S.A., etc. In 1907 he was manager of a winter season of German opera at Covent Garden, where he gave a large repertory of Wagner and revived 'Fidelio', 'Der Freischütz', Nicolai's 'Merry Wives of Windsor' and Smetana's 'Bartered Bride', but the season was pecuniarily a failure. In 1908 he sang as Tristan and Tannhauser at the Paris Opéra, and as Siegfried on the production of 'Gotterdammerung' there.

He again appeared as Parsifal at Bayreuth in 1911 and in the first performance given at the Paris Opéra in 1914.

Van Dyck held a high position among the best Wagner singers, being particularly successful as Loge, Siegmund and Parsifal.

A C

DYER, (Sir) Edward. See Busch (W., song).

DYER, Louise. See LYREBIRD PRESS.

DYGAS, Ignacy (b. Warsaw, 28 July 1881, d. Warsaw, 17 May 1947).

Polish tenor singer. He began his studies in singing as a baritone. His teacher, Alexandrowicz, discovered however that he had tenor qualities and taught him accordingly. Dygas made his début as Jontek in Moniuszko's opera 'Halka' at the Warsaw Opera in 1905, and was pronounced a great success by the press. Two years later he went to Italy and sang in the opera-houses of Turin, Padua, Rome, Naples, Genoa and Milan; later he toured Spain, Russia and both Americas. In 1919 he was engaged as first tenor at the Warsaw Opera.

During and after the second world war he taught singing in Poland.

C. R. H.

DYGAT, Zygmunt (b. Cracow, 2 Oct 1894).

Polish pianist. He studied the pianoforte first with Mme Czopp-Umlauf at the Musical Institute of Cracow, attending at the same time the Faculty of the History of Art at the University (1914-17); afterwards he moved to Vienna and studied under J. Lalewicz at the Academy of Music (1917-1920), later with Paderewski at the latter's residence at Riond-Bosson near Morges in Switzerland (1928-32).

Since his début in 1919 Dygat has been frequently appearing on the concert platform in Poland, France, England, the Scandinavian and Balkan countries, and has twice toured the U.S.A. He settled in Paris. During the second world war he gave nearly 200 recitals for the Red Cross. He was awarded the Polish military Gold Cross of Merit with Bar, the French Resistance Medal and a Yugoslav distinction, Officer of St. Sava. Besides his concert activities he gives lessons in pianoforte playing.

C. R. H.

DYGON, John (b. ? Canterbury, c. 1485, d. ?, c. 1541).

English cleric and composer. He studied music at the choir-school of St. Augustine's Abbey at Canterbury and was probably a novice and choir-boy there already when his uncle, John Dygon, became abbot. He took the Mus.B. degree at Oxford on 28 Mar. 1512. He had become sub-prior by 1521, in which year his uncle sent him to Louvain to study with the Spanish humanist Juan Luis Vives, who returned to England with him in 1523 to become lecturer on rhetoric at Oxford. In 1528 John Vokes, who was by then abbot of

St. Augustine's, made him prior of the abbey, where he remained until it was closed in Henry VIII's dissolution of the monasteries in 1538. The deed of surrender is dated 30 July, and on 2 Sept. a grant of pensions was made to the abbot, prior and monks. A theory — for it is no more — that Dygon was identical with a John Wyldere or Wilbore or Wilborne, advanced by A. Hughes-Hughes in the second edition of this Dictionary is disputed by Flood (*see* Bibl.).

A 3-part motet by Dygon, 'Ad lapidis positionem', printed by Hawkins in his *History*, and another, 'Rex benedictus', are in the Royal Library at the B.M. H. C. C., rev.

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Dyk, Viktor. *See* Zich (J., songs).

**DYKE, Spencer** (b. St. Austell, Cornwall, 22 July 1880; d. London, 13 Dec. 1946).

English violinist. He studied at the R.A.M. in London and in 1907 was appointed professor of the violin at that institution. He played frequently in public, giving recitals alone and with a quartet which he founded. Its other members in 1938 were Tate Gilder (second violin), Bernard Shore (viola) and Cedric Sharpe (cello). Dyke published a number of technical works and also some original compositions. F. B.

*See also* Spencer Dyke Quartet

**DYKES, John Bacchus** (b. Hull, 10 Mar. 1823; d. Titchhurst, Sussex, 22 Jan. 1876).

English composer. His grandfather was incumbent of St. John's Church, Hull. Dykes received his first musical tuition from Skelton, organist of St. John's there. In Oct. 1843 he went to St. Catherine Hall, Cambridge, where he very soon obtained a scholarship. He graduated as B.A. in 1847, and in the same year, having taken holy orders, obtained the curacy of Malton, Yorkshire. During his stay at Cambridge he pursued his musical studies under Walmisley and became conductor of the University Musical Society. In July 1849 he was appointed minor canon and precentor of Durham Cathedral. In the next year he proceeded M.A. In 1861 the University of Durham conferred on him the degree of Mus.D. and in 1862 he was presented by the Dean and Chapter to the vicarage of St. Oswald, Durham, whereupon he resigned the precentorship.

Dykes composed many services and anthems, and a large number of hymn-tunes, many of which became very popular. Among these may be noted 'Nearer, my God, to Thee', 'The day is past and over' and 'Jesu, lover of my soul'. He took an active part in the compilation of 'Hymns, Ancient and Modern'. Beyond his musical reputation he was much esteemed as a theologian. A memoir of Dykes, by J. T. Fowler, was published in 1897. He died in an asylum at Titchhurst and was buried

in the churchyard of St. Oswald, Durham, on 28 Jan. 1876

His son, John St. Oswald Dykes (b. 27 Oct. 1863), was a successful pianist, a pupil of Clara Schumann and a professor of the pianoforte in the R.C.M. from 1887. A Trio by him was played at the Popular Concert of 16 Jan. 1888.

W. H. H.

**DYLAN** (Opera). *See* HOLBROOKE.

**DYMEK, Zbigniew** (b. Warsaw, 29 Mar. 1896; d. Katowice, 20 Apr. 1948).

Polish pianist and composer. He was a pupil of Michałowski and Melcer at the Conservatory in Warsaw and afterwards of Mme Zur Muhlen in Petrograd. He also studied the theory of music under Paul Graener at Leipzig. In 1919 he won the first prize at the Paderewski Competition for Pianists at Lublin. He published some works for orchestra, pianoforte music and songs. C. R. H.

**DYNE, John** (b. ?; d. London, 30 Oct. 1788).

English alto singer and composer. He wrote many glees, one of which, 'Fill the bowl', obtained a prize from the Catch Club in 1768. In 1772 he was appointed a Gentleman of the Chapel Royal and in 1779 a lay vicar of Westminster Abbey. He was one of the principal singers at the commemoration of Handel in 1784. He died by his own hand.

W. H. H.

**DYPHONE**. *See* MACE, THOMAS.

**DYSON, (Sir) George** (b. Halifax, 28 May 1883).

English composer and educationist. He studied music at the R.C.M. in London, where he held scholarships for the organ and composition (1900-4). He won the Mendelssohn Scholarship and travelled mainly in Italy and Germany (1904-8). A product of his Italian sojourn was a symphonic poem for orchestra, 'Siena', suggested by the Palio race, a vigorous and picturesque work, produced at a concert of the Patrons' Fund in July 1907 and played several times in London since, though still unpublished. On his return to England Dyson held music masterships of increasing importance in public schools as follows: Osborne (1908), Marlborough (1911) and Rugby (1914). The next six years tested his capacities in other fields than that of music, and his 'Manual of Grenade Fighting', officially adopted by the War Office, is a permanent record of his occupations.

Returning to civil life, Dyson was appointed organist and head music master to Wellington College (1921), joined the teaching-staff of the R.C.M. and also began lecturing and writing on musical subjects. His book, 'The New Music' (1924), an examination of the modern technique in composition, is the outcome of essays published in 'Music & Letters' and lectures before the I.S.M., Royal Musical



Association and other bodies. In these several directions Dyson has exercised a strong educative influence, and his long experience of the needs and natures of boys in their schools, added to his own abilities as a musician, made his appointment to Winchester College (1924) peculiarly suitable. Up to that time his published compositions were few ('Three Rhapsodies' for string quartet, some church music, pianoforte pieces and songs).

Dyson spent thirteen years at Winchester as director of music at the College. Another valuable book, 'The Progress of Music' (1932), was written there. It is not a sequel to 'The New Music', but rather a discussion of the place of music in the social history of Europe. During that time he took a prominent place in the local musical life as conductor of the choral society and amateur orchestra of the town, and of the annual competition festivals to which assembled all the musical interests of the county. His life at Winchester was responsible for a new period of composition of which the cantata 'In Honour of the City' for chorus and orchestra (1928) was the first-fruits. In this, and still more strikingly in its successor, 'The Canterbury Pilgrims', which had its first performance at Winchester in 1931, Dyson gauged the taste of a public brought up in the oratorio tradition, and who in music look first for melodic charm and what may be called "singableness", and are but little concerned with those problems of modern technique which Dyson himself had discussed so ably in his book 'The New Music'. 'The Canterbury Pilgrims' adds piquant orchestral colour to decorate the pictures of the several characters of Chaucer, but the work is essentially vocal, both in its attractive solo songs and its boldly written choral numbers. It became very popular with English choral societies.

The Hereford Festival of 1933 produced another cantata, 'St. Paul's Voyage to Melita', which had such success that it has been frequently repeated at Three Choirs Festivals since and has made Dyson a composer much in demand at these festivals. 'St. Paul's Voyage' is a vivid treatment of the story of the storm and shipwreck described in the Acts of the Apostles. It is scarcely oratorio, since it has neither the epic quality nor the devotional commentary, both of which are traditional in the English oratorio form. The story is told by the chorus and the scenery painted by the orchestra; the words of St. Paul himself are assigned to the tenor solo. Another cantata, 'Nebuchadnezzar', produced at Worcester in 1935, leans more towards the manner of oratorio, since it culminates in a fine choral handling of the words of the Benedicite. A third choral work of the kind, 'Quo Vadis?', was written for the

Hereford Festival of 1939, where the first part was produced, the second following ten years later.

The invitation to write for the secular conditions of the Leeds Festival in 1934 turned Dyson's thoughts in another direction. He chose the Middle-English poem 'The Blacksmiths' (a remarkable study in alliterative verse of industrialism in the 14th century) and set it for chorus and orchestra, summoning to his presentation of it all the clamorous effects that the poem suggests and that a 20th-century technique makes possible. Two purely instrumental works must be noticed: a 'Prelude, Fantasy and Chaconne' for cello and orchestra, introduced at Hereford in 1933, Thelma Reiss playing the solo part, and a Symphony for orchestra, first given by the London Symphony Orchestra at Queen's Hall in the autumn of 1937. The latter is a work of importance as contributing to the line of symphonic development which English composers of the present day are pressing. It is a line quite distinct from that of exuberant orchestration as pursued by the later Austrians and also from the lusciousness of Elgar's personal style. In Dyson's case, too, there is little to suggest the influence of Sibelius. His Symphony is concise, subtle in its working-out of initial ideas and beautiful in its handling of certain essentially simple orchestral details.

In the autumn of 1937 Dyson was appointed to succeed Sir Hugh Allen as director of the R.C.M., and he took over his new duties there on 1 Jan. 1938. The appointment was remarkable since, for the first time, it brought to the R.C.M. as its director a former scholar, and one who owed his own musical education almost entirely to the institution. In his very first year's work there Dyson's powers of organization were very actively employed both in the remodelling of the curriculum and the rehabilitation of the equipment and of the building itself. He retired in 1952.

Dyson received the honour of knighthood in 1941.

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- 'The Blacksmiths' (anon., 14th cent.) (1934).
- 'Nebuchadnezzar' (Daniel iii and Apocrypha) (1935).
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  2. Lauds (George Gascoigne).

3. A Poet's Hymn (Robert Herrick).
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H. C. C. adds.

**DZERZHINSKY, Ivan** (b. Tambov, 21 Apr. 1909).

Russian pianist and composer. He showed great musical ability at an early age, but did not begin to study music until he was nineteen, when he entered Gnëssin's music school in Moscow. After two years there he went to Leningrad in 1930, studying at the State School of Music until 1932 and under Riazanov at the Conservatory in 1932-34. Later he had much advice from Assafiev ("Igor Glebov") and Shostakovich, to whom he dedicated his first opera. During this time he began to compose under various contradictory influences, such as those of the French impressionists, Mussorgsky and Rakhmaninov. Later on he developed a style of his own and turned mainly to opera of a type designed to be easily understood by the musically un-

educated or half-educated and thus cultivating a kind of folk music of extreme simplicity, allied in his case, according to one non-Russian critic<sup>1</sup>, to a poverty of invention and workmanship not necessarily called for by popular art. His operas, however, have had an extraordinary success in his own country, partly perhaps because the first two are based on novels by Mikhail Sholokhov which have achieved great fame. The first, 'Quiet Flows the Don'<sup>2</sup> (more precisely 'The Quiet Don') was finished in 1934 and produced at Leningrad on 22 Oct. 1935. The second, 'Virgin Soil Uplifted', appeared in the same city on 23 Oct. 1937 and was published that year. The third, 'Volochayevko Days' (based on a film of the same name, libretto by Victor Gusev), was begun in 1938 and produced in 1940. His fourth opera, to a libretto based on Ostrovsky's drama 'The Storm', was finished in 1941, and during the second world war he wrote a fifth, in one act, 'The Blood of the People', the subject of which is guerilla warfare. This was produced at Tchkalov in 1942.

Apart from a good deal of incidental music for plays and film music, the following are among Dzerzhinsky major works:

## ORCHESTRA

- 'Russian Overture' (1939).

## PIANOFORTE AND ORCHESTRA

- 2 Concertos

## PIANOFORTE SOLO

- 'Poem of the Dnieper' (after Gogol and A. Bezimensky) (1932).
- 'Spring Suite' (1933)
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- 8 Preludes

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- 'Two Songs of the North.'
- 3 Songs (K. Simonov)

S. C. R.

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<sup>1</sup> Gerald Abraham (see Bibl.).

<sup>2</sup> This is the title of the English translation of the novel.

# E

**E.** The name of the third degree of the natural scale of C. It represents the note in English and German which in French and Italian is called *Mi*.

The further nomenclature is as follows:

	English	French
E♭	E flat.	Mi bémol.
E♭♭	E double flat	Mi double bémol.
E♯	E sharp.	Mi dièse
E♯♯	E double sharp.	Mi double dièse.

	German	Italian
E♭	Es.	Mi bemolle.
E♭♭	Eses.	Mi doppio bemolle.
E♯	Eis.	Mi diesis.
E♯♯	Eisis.	Mi doppio diesis.

E is the tonic of the keys of E major and E minor, and the note bounding the scales of these two keys. In the modal system E is the final of the 3rd and 4th modes (Phrygian and Hypophrygian), the dominant of the 9th and 14th (12th) modes (Aeolian and Hypoionian) and the (theoretical) dominant of the 12th (rejected) mode (Hypolocrian). a. rev.

**E. T. P. A.** See MARIA ANTONIA WALPURGA.

**EADIE, Noel** (b. Paisley, 10 Dec. 1901; d. London, 11 Apr. 1950).

Scottish soprano singer. She studied the pianoforte before devoting herself to singing. She had lessons from Esta d'Argo and gave a London recital in 1924. The Queen in 'Die Zauberflöte', a part in which she was greatly to distinguish herself at Covent Garden, at Glyndebourne and in America, she first sang at Edinburgh at short notice with the British National Opera Company, without a rehearsal. She made her London début at Covent Garden in 1931, was engaged at the Chicago Opera in the next season and sang at Glyndebourne in 'Die Entführung aus dem Serail' in 1935 and in 'Die Zauberflöte' in 1936.

There was some reserve in the expression of Noel Eadie's singing, but the well-poised voice was an admirable musical instrument, equable and pure. No other Queen of Night of her generation caused the listener so few qualms; and though there may have been heroines more resourceful scenically in 'Die Entführung', her Constanze was surpassingly musical. R. C.

**EAGER, John** (b. Norwich, 15 Aug. 1782; d. Edinburgh, 1 June 1853)

English violinist and composer. Having learned from his father, a musical-instrument maker and organ builder, the rudiments of music, he was, at the age of twelve, taken under the care of the Duke of Dorset, an amateur violinist, who carried him to his seat at Knowle

where free access to the library enabled him to repair the defects of his early education.

His patron becoming insane, he established himself at Yarmouth as a violinist and teacher of music. On the appearance of Logier's system of instruction Eager became one of its warmest advocates. In 1803 he was appointed organist to the corporation of Yarmouth. He passed the remainder of his life in teaching, settling at Edinburgh in 1833. He is said to have possessed a knowledge of, and to have taught, nearly every instrument then in use. His compositions consist of a pianoforte Sonata and a collection of songs. W. H. H.

**EAGLES, Solomon.** See ECCLES.

**EAMES, Emma** (b. Shanghai, 13 Aug. 1865; d. New York, 13 June 1952).

American soprano singer. She was taken to Bath, Maine, at the age of five, and began her vocal training at Boston, becoming a pupil of Mathilde Marchesi in Paris, with whom she studied in 1886-88. She made her début as Juliet in Gounod's 'Roméo et Juliette' at the Paris Opéra in 1889, and remained there for two years, creating the part of Colombe in Saint-Saëns's 'Ascanio'. In 1891 she appeared for the first time in London, at Covent Garden, as Marguerite in Gounod's 'Faust', her later appearances there being as Elsa, Juliet, Mireille and Desdemona (in Verdi's 'Otello'). She afterwards added to her list of parts Micaëla, the Countess in 'Figaro', Eva, Elisabeth, Sieglinde, Tosca, Aida and Pamina.

Emma Eames made her first appearance in opera in America at the Metropolitan Opera House in New York in 1891, as Juliet. She sang there every year thereafter until her retirement from the stage in 1909.

In 1891 she married Julian Story, a painter, from whom she was divorced in 1907; and in 1911 she married Emilio de Gogorza, a baritone singer. The quality of her voice was much admired, but by some it was considered somewhat cold. Its higher notes were produced with ease and flexibility, and she showed a high command of the technique and graces of florid singing. Her temperament was not essentially dramatic and her command of the technique of acting was slowly gained. R. A.

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**EAR.** See ACOUSTICS.

**EAR-TRAINING.** That branch of musical education which attempts to develop a positive awareness in the mind of the various pheno-

mena which constitute the mere material of music, the chief of which are time and rhythmic relationships, pitch relationships, whether simultaneous or in succession, tonality and modulation. It is concerned with the mind rather than the fingers, and with terminology and the symbols of notation only so far as these relate to mental conceptions of musical sound.

INTRODUCTION. — At the close of the 19th century the attention of the musical profession in Britain <sup>1</sup> was first drawn to the importance of mental training of this kind by Dr. F. G. Shinn in a paper read to the Incorporated Society of Musicians. The popular movement for musical education associated with the name of John Curwen had, from about 1850, made aural perception, whether of pitch, tonality, rhythm or harmony the very foundation of his method, but this movement remained apart from the normal stream of music teaching undertaken professionally. Moreover, it was chiefly concerned with vocal performance, which necessitates the cultivation of the mental ear, and not with pianoforte or other instrumental playing, which needs it far less. Hence, Shinn's paper marks the first notable acceptance of the need for ear-training by the professional teacher of music. For the systematic student of music Shinn wrote his two volumes entitled 'Ear Training'. It is now universally recognized that a high degree of practical skill as a performer does not necessarily imply or develop any aural awareness at all, and therefore, side by side with practical and theoretical studies, a systematic attempt to train the ear must be made. Ear-training is now an indispensable element in the curriculum of every reputable musical academy and teacher; and tests of aural perception form part of nearly every accepted musical examination, whether for small children or candidates for professional diplomas and university degrees.

On the level of the training of those who hope to become professional musicians not much in the way of special "methods" of ear-training is called for. What is mainly needed and provided in the higher reaches of musical education is regular and ample practice in writing down rhythms, melodies and harmonic progressions of graded difficulty. The minds of such students are naturally musical, their ears perceptive, and the relation between sound and notation is easily established. But classes in musical dictation are not really ear-training classes, and there are very large numbers of serious students of music, as well as children and amateurs, who require to have their mental ears awakened and developed. It is for these that ear-training caters.

**UNDERLYING PRINCIPLES.** — As to the methods employed, it must frankly be stated that there is not — nor can there be — any general agreement on either the mode of instruction or its successive stages. But there are three broadly defined elements invariably involved, and these must be taken into account whatever method is employed. They will here be dealt with serially, but it will be obvious that in many instances and in many ways they will overlap, and that by reader pupils the three processes will be simultaneously grasped.

(1) The power to hear the particular feature under examination. By "hearing" in this connection is meant a mental grasp of what has been sung or played. Whether in elementary or advanced work the teacher must be satisfied that the pupil has such a grasp before it can be profitable to go on to naming or writing; but it is only in very elementary work with young children, or with pupils whose faculty of hearing is under-developed, that much time need be spent on this stage. The most convenient evidence of that grasp is the ability to reproduce what has been heard by the singing voice, or by tapping or whistling.

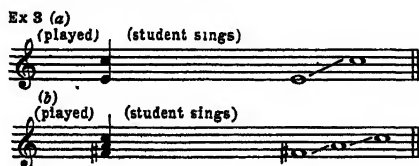
As examples of this kind of work, a pupil studying rhythms which involve halves and quarters of beats must first be able to tap the rhythm of some phrase like this after hearing it:



If some aspect of pitch is being studied he must be able to sing or whistle a phrase containing the appropriate element—*e.g.* the sharpened fourth of the major key:



If an interval or chord is under examination he ought to be able to sing the constituent notes one after another :



And if a short chord progression is played he ought to be able to sing first the melody, then the bass, even if the latter is sung an octave higher.

<sup>1</sup> The subject is here treated from the British point of view merely because this represents the present writer's experience. Britain has, of course, no monopoly in ear-training. The teaching of *solfege* in France, for instance, is long-established and important.



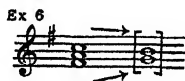
With reference to Exx. 1 and 2 it must be remembered that with long phrases an element of memory is involved, which is no part of the training in recognition, though, of course, it has its own place in musical training.

This matter of mental grasp has been stressed notwithstanding its very obvious nature, because experience shows that fundamental lack of success in ear-training is often due to its neglect. The teacher may concentrate on what are wrongly regarded as faults in naming or writing, when the root of the matter is the pupil's inability to hold in the mind the effect concerned. It is an all too common experience to find a pupil struggling with pencil to write down some rhythm which he has not in fact grasped so far as to be able to tap it correctly. The importance of proving the mental grasp by audible reproduction is strikingly asserted in the relatively greater difficulty which pupils experience in harmonic ear-training when they cannot be assisted by developing the power of reproduction.

(2) The next basic stage is that of recognizing and hence of naming (*e.g.* a rhythmic pattern as a half and two quarter beats; a melodic phrase as made up of such and such degrees of the scale; a chord sequence as Ib, IIb, V; etc., etc.). Apart from the question of the accurate use of terminology, this stage involves the ability to associate effects with their names, and sufficient skill to classify the particular effect heard with one of those already studied and named. It is precisely at this stage of mental classification that many students falter in one or another of the various branches of ear-training. Much depends on the vivid way in which the teacher presents examples of each particular feature and succeeds in encouraging the pupil to fix its quality in the mind so that further examples may be readily recognized. Some points are recognizable with hardly any difficulty. An augmented triad, for instance, has a character which places it immediately beyond confusion with major, minor or diminished. On the other hand many will readily confuse a diminished with a minor triad. For every clear instance like the augmented triad there are probably a dozen difficulties, such as the common one (for beginners) in recognizing the rhythm group:



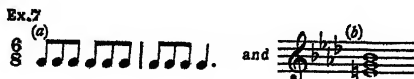
or the inability to distinguish between the first inversion of the triad on the leading-note and the second inversion of the dominant seventh. If the point can be instantly recognized after adequate presentation, well and good: if not, then the pupil must bring conscious analysis to his aid (which will depend as much on general as on musical intelligence). And it is the teacher's perception of the distinguishing feature, and his ability to focus attention on it, that will awaken the student's ear. For example, in the case of confusion between minor and diminished triads, an invaluable aid is to present the chord in question, let the student think about it and make up his mind, and then, before asking for his answer, to play the one with which he is likely to confuse it. The contrast will put beyond doubt what words could not explain. Again, with the diminished triad in close and root position, the teacher must try to get the pupil to grasp some characteristic, such as the tendency of the outer parts to rise and fall a semitone respectively:



and encourage him to supply the resolution mentally. With the rhythm group just cited (Ex. 5) the point to bring out is that it always presents a beat on which no note is struck, stressing the need to feel the beat inwardly. In every such case the teacher must bring his power of analysis, based on his own musical perception, to the aid of his pupil.

The most potent factor is the power of association. If a given feature can carry a constant association in the mind, the battle is won. Thus, for instance, many pupils learn the effect of the plagal cadence by association with "amen". For elementary work in rhythm and pitch valuable mnemonics are found in the rhythm-names invented by Aimé Paris and anglicized by John Curwen, and in the ancient sol-fa syllables derived from Guido d' Arezzo.

(3) The third stage, that of writing what has been recognized, implies knowledge of the appropriate written symbols usually studied as the "rudiments of music". Sometimes, therefore, the sequence of aural training may be conditioned by the stage reached in "rudiments".<sup>1</sup> Thus, a pupil may be able to grasp



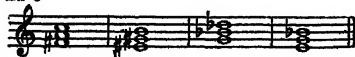
<sup>1</sup> What the French call *sol-fa*, instruction in which is the first stage, and a very important one, in all French music teaching

to the extent of knowing that the rhythm breaks the beat into threes and that the triad is diminished in root position, but these elements cannot be introduced into his scheme because he has not made a study of the written signs and conventions involved in compound time, or the leading-note triad in a minor key. The issues thus raised can only be solved by each teacher in his own way; but it may be suggested that in many cases, instead of waiting until the symbols are to be dealt with as they arise by theoretical logic (*e.g.* major keys before minor), they may be introduced as the practical means of recording what has been aurally studied, and the necessary amount of theory (not, perhaps, complete) be introduced *passim*. Of course such a method is less possible with harmonic relationships than with rhythm and melody studies; but it is clear that aural training and "rudiments" should form part of a common scheme.

The problem now is to associate the appropriate written symbols with the sounds heard and recognized. In rhythm this presents no great difficulty and, indeed, the association just mentioned may with greatest advantage be built up directly between sound and symbol without much stress on the naming stage. It is no difficult task, on introducing some rhythmic group, to go direct to its representation in notation, so that recognition takes the form of writing. This may be done in rhythmic ear-training because it is possible to associate one type of effect with one set of symbols only, by treating a crotchet as the unit of beat in simple time and the dotted crotchet similarly in compound time. This is normally the accepted practice in written tests. Should it be necessary to write out a phrase in 12-4 or 3-2 time, the necessary conversion would not involve any aural capacity, but only the normal intelligence required in simple arithmetic.

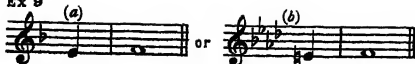
The task of noting melodies and chords raises deeper problems, because, unless the pupil has "absolute" pitch (in which case he will not require such ear-training), he may recognize the mutual relationships of the notes involved, but be unaware of their actual pitch. His problems are made still more complex because the signs he uses will depend on this factor of pitch. He can no longer rely, as in rhythm dictation, on associating one type of symbol with one type of sound. His diminished triad may be any of the following, perhaps

Ex 8



In noting a melody, the leading-note-tonic progression may be

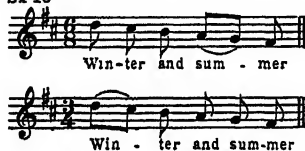
Ex 9



Therefore, although he may be told the key of the melody, or one of the constituent notes of the triad or interval, he must not only call upon his ear but his knowledge of rudiments. Work at this stage is particularly important, although to the tyro it may involve a fractious element; for it is a factor in building up the ability which is converse to writing down what is heard, namely hearing what is written down.

**DETAILED ASPECTS:** (a) Rhythm.—Turning from these general considerations, attention must be given to specific details relating either to rhythmic, melodic or harmonic relationships. In rhythm the first essential is a feeling for beats and accents. This is more fundamental than a knowledge of relative duration. The fact that all the quavers in each of the following phrases are equal in duration is not the element upon which the rhythmic character of each phrase depends:

Ex 10



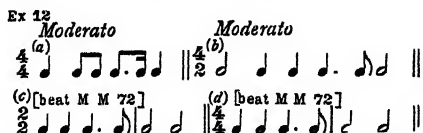
It is their grouping into beats which is the distinguishing factor. When the metrical framework is grasped, rhythmic figures may be apprehended in relation to it. Once more, the actual theory of note-duration (two semi-quavers equal one quaver, etc.) is of minor importance to the ear; surer progress will be made by a study of patterns, *e.g.*

Ex 11



The notation "picture" of the pattern concerned can then be learned, and its arithmetical basis worked out afterwards. (Those who devise material for training their pupils in this work should take care to include many phrases beginning with an anacrusis and patterns incorporating rests — both matters of vital rhythmic significance.) It has already been stated that the pupil will normally regard the crotchet (simple time) or the dotted crotchet (compound time) as the unit of beat. Nevertheless, because it relates to the recording of aural impressions, it is also important that

he should learn that (a) and (b) of Ex. 12 may both be an equally accurate rendering into notation of the same impression, and at the same time he must grasp that (c) and (d) represent two different rhythms:

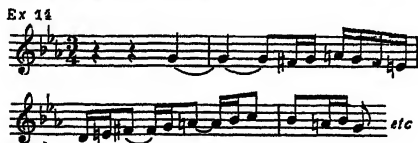


And yet (a) and (b) look different, while (c) and (d) appear alike.

After a vocabulary of patterns has been acquired, and phrases containing varied patterns can be confidently handled, aural awareness of details may well be encouraged by working out the differences between a simple phrase or pattern, and certain modifications of it, e.g.:



Finally, when a sound mastery has been achieved on this basis of beats and accents and common rhythmic patterns, and when some analytical skill has been developed by the last type of exercise, it will be possible to proceed to the less conventional patterns by a combined process of recognition and analytical consideration, dealing with phrases of this type, from the middle section of the opening chorus of Bach's 'Sleepers, wake':



There can be little hesitation in recommending that, even though his response may concern the rhythmic aspect alone, all the material presented to the pupil, whether for reproduction, recognition or writing, should take a melodic form. Quite apart from obvious musical considerations, the character of the "specimen" is much more easily called up in the mind for consideration.

(b) Pitch. — Aural training in pitch relationships is a more complex matter. Those born with that special faculty of the memory which it is convenient to call "absolute pitch" stand in no need of such training. There is one school of thought (not extensive) which bases its method of training pupils not so born on the attempt to inculcate that form of memory. As a group the followers of *Emile Jaques-Dalcroze* are the most successful exponents of it. It is

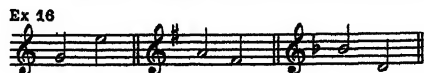
beyond doubt that the acquisition of this type of memory is of the greatest possible practical value to a musician; it is also equally beyond doubt (though the *Dalcroze* school would enter a reservation here) that such acquisition (as distinct from the possession of an inborn faculty) is hardly to be attained by very large numbers of people, even of much musical sensitivity. However that may be, the efforts of this method are directed towards the exact memorizing of the sounds of the twelve notes into which, by equal temperament, the octave is divided. While the relationship of one sound to another is not neglected, each sound must necessarily be considered as a thing in itself.

The chief difficulty experienced by many when attempting to recognize pitch is that of identifying the notes marked x in Ex. 15 (a), as identical with those similarly marked in 15 (b);



And yet very few, on the other hand, would fail to recognize in each a similar melodic pattern, even though the common sound does not occur in the same position. The other chief methods of pitch training, therefore, seize upon this evident faculty of grasping inter-relationships of pitch.

First may be considered the method which deals with this by means of interval classification. It would, of course, be possible to study from the start all possible intervals from seconds to sevenths in their appropriate varieties of major, minor, diminished, augmented and perfect, but it would probably not be fruitful for most beginners and should be postponed. The usual elementary method is to study those intervals which occur between the notes of the major and minor scales respectively, using the numerical designation only and ignoring for the time being their quality of major, diminished, etc.<sup>1</sup> Thus a study is made in turn of seconds (the successive degrees of the scale itself), thirds, fourths, etc., in sequential patterns, rising and falling. It is very important that a scheme of work on these lines should not be limited to the intervals occurring between the tonic and its octave, neglecting, for example, in major keys such intervals as .

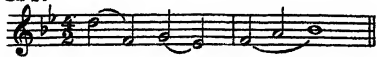


<sup>1</sup> A more restricted method of pitch training is to recognize any interval within the major scale, reckoned upwards from the keynote, but this is of very limited value as a foundation for the perception of pitch relationship in melody.



Another method of training in pitch by means of relationships between sounds is the tonic sol-fa method. As far as these mental processes are understood at all, it seems clear that when hearing a melodic progression such as:

Ex 17



many would recognize the degrees of the scale rather than be aware of "falling sixth, rising second, falling third", etc. The tonic sol-fa method, regarding this as a mental process more naturally cultivated, makes a study of the aural function and effect of each degree of the scale, with the intent that each scale degree shall be recognized as such, irrespective of the "interval context". To assist in this process the ancient sol-fa syllables (in a slightly adapted form) are used as mnemonics for both recall and recognition.<sup>1</sup>

On a superficial view the gap between the two systems may be thought largely bridged when the practitioners of the "interval" method use the sol-fa syllables, as is commonly the case. Nevertheless, there is a fundamental difference between the "tonic sol-fa method" and the "interval method using sol-fa syllables", though details of the controversy are not appropriate here. However, there seem to be certain advantages in the tonic sol-fa method when it comes to modulation and chromatics within the classical tonalities. Both approaches, of course, eventually lead to the study of more recondite intervals (like the augmented sixth) and the aural classification of all usual intervals by the appropriate quality. And as both alike spring from the classical scales, it is obvious that this further study, purely of interval progression, is required to deal with the melodies of twelve-note music.

(c) Harmony — (i) Intervals. There are various forms in which harmonic relationships may be studied. One is concerned with intervals in isolation — the recognition of the minor third, augmented fourth and so on. A good deal of skill in identifying intervals may be developed without much consciousness of the *individual* sounds by concentrating on the special character of the *combination*. Thus, the "bare" or "empty" quality of the perfect intervals easily distinguish themselves from both thirds and sixths, and from the diminished fifth and augmented fourth, the harshness of the second and seventh place them in yet another category. Finer distinctions may be made by mentally contrasting the slightly "duller" effect of the perfect fourth with the somewhat "brighter" perfect fifth; the more "melancholy" minor third with the

"sweeter" major third; the greater "asperity" of the minor second and major seventh, as against the major second and minor seventh. The association of some such metaphorical imaginative attribute (perhaps suggested by the pupil himself) is a valuable aid to identification. A common difficulty is confusion between major and minor sixths, because they are inversions respectively of minor and major thirds. Probably nothing but accurate memory, fostered by concentration and frequent reminders, can help.

(ii) Triads. From intervals the next step may be to triads and their inversions — that is from two notes to three. First the distinction between major and minor must be made, followed by the addition of diminished and augmented, all in root position. After this comes the study of the first and second inversions. This is often a troublesome stage. Whereas some will add to a ready recognition of the difference between major and minor a similar ready identification of the special effect of first and second inversions, many find this extra factor a stumbling-block. It may be helpful to them if they are taught, by stages, to hum the arpeggios involved in the chords, e.g.

Ex 18



When asked to identify a triad, they may at first be allowed to hum the constituent notes.

(iii) Two-part counterpoint. After intervals, and concurrently with triads, simple two-part contrapuntal passages may be studied, in which the student will be able to draw partly on his skill in purely melodic relationships (by concentrating in turn on each voice independently) and partly on his ability to identify intervals. It is unlikely that he will proceed by identifying every harmonic interval as such, but at certain points they will probably strike his ear and provide a framework and a confirmation for what he has recognized in its "linear" aspect:

Ex 19



For instance, let us assume that he has noted correctly the upper part of this example, but that he is without his bearings for the lower part, even uncertain of its first note. In all probability the major third at (1) may be the first recognizable feature to help him. Noting this, and being aware that the lower voice approaches the G by step, he can now grasp the entry of that voice, and can perhaps complete its phrase by listening to its melodic movement, which he can also to some extent

<sup>1</sup> See TONIC SOL-FA.

confirm by the easily recognized sixths at (2) and (3). Many students require practice in the mere hearing of a lower voice. For them one helpful device, at least, is to play such a phrase as the lower part of Ex. 19 without drawing special attention to it, and for the next few moments to do something else. Then the complete example may be played, and the pupil asked to hum the lower part as well as he can, while both parts are played once more on the pianoforte.

(iv) Chord progressions. In the study of harmony to-day the importance of aural training requires no emphasis. At every point the recognition of chord progressions is intimately bound up with written work. And whatever diversity of view there may be concerning the study of melodic relationships, it is well-nigh universal to train pupils to identify the relationships and functions of chords within a key rather than the notes or intervals constituting the chords. The fact that in the following example it is not the chord of F which is being studied at (1) and (2) but, in the case of (1) the sub-dominant chord and in (2) the dominant chord, affords some reinforcement of the case for melodic ear-training based on the character of the degrees of the scale rather than intervals:

Ex 20

IV V I      Ib V VI

The study of chord progressions begins with the recognition of cadences in root position, perfect, plagal, imperfect and interrupted in both major and minor keys. In such recognition the imaginative factor (finality, surprise, expectation) is linked with consideration of the quality of the chord — major or minor — and the movement of the treble and bass. Longer passages confined to root positions will require even more careful attention to the last two factors. Passing to inversions of the triads, the individual effect of the cadential six-four and the auxiliary six-four are usually easy to memorize and identify; but the first inversion calls for very careful attention to its effect compared with that of the same chord in root position.

As a basis for recognizing and writing simple chord progressions there is obviously great value in the aural study of each individual chord: for example, the first inversion of the diminished triad or the inversions of the dominant seventh. But chord recognition also requires the study of progression to and from another chord in relation to a given tonality. Not only is this the obvious goal of harmonic

ear-training, but ready recognition of chords as individuals may actually be developed through it. A student whose ear is not naturally ready may be encouraged to build up his aural store of impressions by a process of rationalization which depends on knowledge of the rudiments of music. Though it may appear to abandon the educational principle that sounds ought to precede theory in music, nevertheless many students find that progress for them begins when an aural impression can be knit to an already clearly formulated intellectual conception. To take, as a hypothetical instance, the case of a teacher helping such a pupil, the passage given in Ex. 21 may be tackled by either of the following ways, or a combination of them:

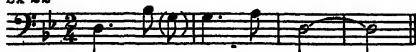
Ex 21

(1) The tonic chord having first been sounded, and the key named, it may be assumed that such a pupil will note down the treble part without much difficulty, and also, on the basis of previous work, that he will identify the cadence. He now has a skeleton consisting of melody, bass of the 1st, 4th and 5th chords, and the description of them as I, V, I. He is puzzled by the 2nd and 3rd chords, but on further listening he is able to distinguish the bass notes correctly. He must now reason as follows: treble and bass of the 2nd chord form a perfect fifth, which must mean a triad in root position — in this case IV, which he knows to be a minor triad in a minor key. His rationalization of this promotes his aural attention to this chord on a further hearing, when his deduction is confirmed by the ear. Similarly the next chord, probably more of a puzzle to him, can be worked out to be IIb, and as his theoretical knowledge tells him that this is the first inversion of a diminished triad, his aural classification of it is again assisted when the passage is once more dictated.

(2) Another student, also able to write down the melody and name the 1st, 4th and 5th chords, is very weak in hearing the bass. At the outset the fact that he sees on paper the downward fifth of the perfect cadence bass (he is one of those who recognize the cadence by its "flavour" more than anything else) helps him genuinely to hear that bass progression at a further playing of the example. Of the 2nd chord, he is certain that it is minor. What minor chords can harmonize the melody note? (I [Ib]; IV [IVb].) As it is clearly a different harmony from the first chord, it must be IV or IVb, with either G or Bb in the bass. Noting this on paper, the visual image helps him to

judge whether the bass moves up a fourth or a sixth, but he is still uncertain and provisionally selects B $\flat$ . Then, giving his attention to the next chord, which his ear quite fails to recognize, he considers the possible harmonies for the melody note. In due course, after eliminating unlikely possibilities such as some form of dominant harmony, which is used in the next chord, he arrives at I1b, which he knows to be a recognized approach to the cadence. He also knows that it is the first inversion of a diminished triad, and considers that this accounts for the puzzle to his ear. His bass now runs

Ex 22



Listening once more, with ears sharpened by the knowledge of how the second bass note is both approached and quitted, he makes his choice between G and B $\flat$  and completes his example accordingly.

Much practice with passages of similar vocabulary enable both, in their different ways, to rely progressively less and less on the rationalizing process and more and more directly on the store of aural experience which is meanwhile being built up.

CONCLUSION. — A course of aural training can attempt to teach the ear to classify the various phenomena presented to it, but it cannot and does not pretend to train taste. At the same time any expression of artistic judgment depends for its validity in the first instance, at least, on the degree to which the mental ear grasps the sounds by means of which the composer communicates his imaginative conception. A well-trained ear is therefore requisite for the true appreciation of music, but by no means necessarily implies good taste. By selecting examples from standard music the teacher can, however, enlarge the field in which his pupil's taste is learning to exercise itself. This principle has been widely applied in relation to school children, and two important books, by Chamberlain and Macpherson & Read, are based upon it.

There is a regrettable though understandable tendency for ear-training to assume the form of diligent practice of the tests required for specific examinations, with a resultant danger (and it must be remembered that it is not the intention of the examination that this should be so) that there may arise an academic code unrelated to the music normally played, sung or heard by the pupil.

For the adult public of the sort which attends lectures on the appreciation of music there is a great need for some scheme of training in listening, less formal and analytic than that required of music students, directed towards a

conscious awareness of musical sounds — to feel a modulation, hear melodies in combination, perceive a phrase extension or recognize a new harmonization. This is a branch of ear-training of fundamental importance to "the intelligent listener" which is as yet relatively undeveloped.

H. W. S.

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[See also Teaching of Music

**EARSDEN, John** (b. ? ; d. ?)

English 16th-17th-century composer. With George Mason he wrote the music for 'Ayres that were sung and played at Brougham Castle . . . in the King's Entertainment', the words of which were written by Thomas Campian and published with the music in 1618.

E. H. F.

**EASDALE, Brian** (b Manchester, 10 Aug. 1909).

English composer. He was educated at the Westminster Abbey Choir School (1920-25) and the R.C.M. in London (1925-33), under Armstrong Gibbs and Gordon Jacob for composition, and Edward Mitchell for pianoforte. While there he won the Cobbett and Foli prizes for composition. He wrote an opera, 'Rapunzel', as early as 1927, and incidental music for Browning's 'Pippa passes' at the Old Vic School in 1928. His 'Five Pieces for Orchestra' were given in Vienna in 1936 and his pianoforte Concerto was broadcast in 1937. In 1936 he began writing music for G.P.O. documentary films and in 1937 he became, with Benjamin Britten, musical director of the Group Theatre, until 1939. From 1940 to 1942 he served in the Royal Artillery, then with the Public Relations Film Unit, India (1942-45), and later as musical director of Information Films of India (1945-46). He returned to England in 1946 and became musical director of Archers Film Unit (1947-1949). He has written many notable film scores, including 'The Red Shoes' and

'Gone to Earth' (on Mary Webb's novel). In 1950 his opera 'The Corn King' (1935) was given in London, at the Paddington Hall Theatre, and he was commissioned by the English Opera Group to write 'The Sleeping Children', which was produced by the Group at the Festivals of Cheltenham and Liverpool in 1951.

Easdale's principal works are as follows:

#### OPERAS

- 'Rapunzel' (after Grimm) (1927)
- 'The Corn King' (libretto by Naomi Mitchison, on her novel) (1935).
- 'The Sleeping Children' (libretto by Tyrone Guthrie) (1951)

#### BALLET

- 'The Phoenix'

#### INCIDENTAL MUSIC

- Shakespeare's 'Merchant of Venice'
- Shakespeare's 'Hamlet'
- Eugene O'Neill's 'Mourning Becomes Electra'

#### ORCHESTRAL WORKS

- 'Five Pieces for Orchestra'
- 'Dead March.'
- 'The Sixth Day'
- 'The Phoenix.'
- 'Bengal River.'

#### PIANOFORTE AND ORCHESTRA

Concerto

#### VOICE AND ORCHESTRA

5 Poems for speaker & small orch

#### CHAMBER MUSIC

String Trio

#### PIANOFORTE SOLO

Sonata  
Sonatina.  
17 Preludes

#### SONG CYCLES

- 'Songs of Absence'
- 'Leaves of Grass' (Whitman).
- Song Cycle (D. H. Lawrence).

C. M. (iii)

**EAST (Easte)<sup>1</sup>, Michael** (b. London, c. 1580; d. ? London, 1648).

English composer. He was probably the son of the music printer Thomas East. When he was invited to contribute to 'The Triumphes of Oriana' in 1601 he must have been quite young. His madrigal was sent in too late to be included in the body of that work, but it was added as an extra number at the beginning. His will, dated 7 Jan. 1648, was proved P.C.C. on 9 May 1648. He was organist of Lichfield Cathedral and took the degree of B.Mus. at Cambridge in 1606. His son, Michael, continued to live in the Close at Lichfield. The latter also had a son named Michael, aged four years in 1650.<sup>2</sup> From the dedication of his sixth set of books we gather that Williams, Bishop of Lincoln, had granted him an annuity to mark his appreciation of one of East's motets. In 1604 he published a set of madrigals, which was followed in 1606

by a second set, the preface to which is dated "From Ely House in Holborne", whence it may be inferred that he was then a retainer of Lady Hatton, the widow of Sir Christopher Hatton. In 1610 he published his third set of books, which was rather different in character from the first two; the vocal compositions were classified under various heads, namely, 'Pastorals', 'Neapolitans', 'Anthems' and 'Madrigals', and there were included 8 Fantasies for viols. The fourth set of books bears the date 1619, whereas the fifth set is dated 1618. The fourth consisted mainly of madrigals, but included also some anthems. The fifth contained 20 three-part madrigals, but no more than the opening phrase of the words was printed in any of the partbooks. The sixth set of books was published in 1624, and consists solely of anthems with one secular song printed on the fly-leaf; and the seventh set of books (1638) was devoted entirely to instrumental music, for, although it included some numbers "that may be as well sung as plaid", there are no words to them. East was an industrious composer, but neither his madrigals nor his fantasies for viols were characterized by any marked individuality. Peacham mentions East in his short list of good English composers<sup>3</sup>, and North includes him among composers of fantasies.<sup>4</sup> E H F

#### SACRED MUSIC

Evening Service (M and N D. only) PH

#### ANTHEMS

- 'Awake and stand up.' PH
- 'As they departed.' Durh., B M, Add. MSS 30,478-79 (Tenor cantoris part only).
- 'Blow out the trumpet.' PH.
- 'Haste thee, O God'
- 'But let all those' (2nd part) } Add. MSS 29,366-68
- 'O clap your hands' (for Ascension Day) } PH; Add. MSS 29,372-77.
- 'God is gone up' (2nd part).
- 'O Lord, on whom I do depend' PH
- 'Rise, O my soul' (a 5) Add. MSS 17,792-96.
- 'Sing we merrily' (a 6). Add. MSS 17,792-96. Ch. Ch. 56-60 (Bass part wanting).
- 'When Israel came out of Egypt' and 'What aileth Thee?' Durh., Add. MSS 29,372-77. (Both these anthems are included in the Third Set of Books, 1610.)

J M. (ii).

The following are East's madrigals:

#### IN MORLEY'S 'THE TRIUMPHES OF ORIANA' (1601-3)

- 'Hence, stars, too dim of light' for 5 voices.

#### FIRST SET OF MADRIGALS (1601)

##### FOR THREE VOICES

- 1 O come again, my lovely jewel
- 2 In the merry month of May (Pt. 1).
- 3 Corydon would kiss her then (Pt. 1).
- 4 Young Cupid hath proclaimed.
- 5 To bed, to bed, she calls
- 6 O do not run away.

<sup>1</sup> 'Compleat Gentleman' (1634), p. 103

<sup>2</sup> 'Memories of Musick' (1728), ed. Rimbault (1846), p. 84.

<sup>3</sup> Republished in 'The English Madrigal School', Vols. XXIX-XXXI.

<sup>1</sup> The name is also found spelt Este or Est.

<sup>2</sup> Dom. State Papers, Interregnum G. 220, Nos 125, 127, 131. Communicated by Mr. C. S. Emden.

- 7 In an evening late.  
8. Alas, must I run away?

## FOR FOUR VOICES

9. O stay, fair cruel.  
10. My hope a counsel.  
11. Pity, dear love.  
12. Mopsa, leave off to love.  
13. Sweet love, I err.  
14. In vain, my tongue.  
15. When on my dear I do demand  
16 Joy of my life.

## FOR FIVE VOICES

- 17 All ye that joy in wailing.  
18 My prime of youth (Pt. i).  
19 The spring is past (Pt. ii).  
20 Fair is my love.  
21. Sly thief, if so you will believe (Pt. i).  
22. What thing more cruel? (Pt. ii)  
23 Ye restless cares  
24 You mournful gods.

## SECOND SET OF MADRIGALS (1606)

## FOR THREE VOICES

- 1 I do not love my Phyllis.  
2. See Amaryllis shamed.  
3 Why smilest thou?  
4 How merrily we live.  
5 Follow me, sweet love.  
6 Round about I follow thee.

## FOR FOUR VOICES

- { 7 In dolorous complaining (Pt. i)  
{ 8. Since tears could not obtain (Pt. ii)  
{ 9 Why runs away my love? (Pt. i)  
{ 10 Why do you seek by flight? (Pt. ii)  
11 Farewell, false love.  
12 So much to give.  
13 Sound out, my voice (Pt. i)  
14. She that my plants (Pt. ii)

## FOR FIVE VOICES

- 15 Why smilest thou?  
16 Dear, why do you joy?  
17 Now Cloris laughs (Pt. i)  
18 Forsaken Thyrsis, sighing (Pt. ii).  
19 I fall and then I rise again.  
20 What doth my pretty darling?  
21 Hence, stars, too dim of light  
22 O metaphysical tobacco.

## THIRD BOOK (1610)

## FOR FIVE VOICES

- 61 Come life, come death.

## FOR SIX VOICES

- 15 Poor is the life  
18 Dainty white pearl  
19 Say, dear, when will your frowning?  
20 Lo, here I leave my heart  
21 Life, tell me.  
22 Now must I part.

## FOURTH BOOK (1619)

## FOR FOUR VOICES

1. Thyrsis, sleepest thou?  
2 I did woo her.  
3 Why are our summer sports?  
4 Dear love, be not unkind.  
5 When as I glance.  
6. Your shining eyes.  
7 When I lament.  
8 Farewell, sweet woods.

## FOR FIVE VOICES

- 9 To hear men sing.  
12. I heard three virgins (Pt. i).  
13. What heart such doubled force (Pt. ii).

## FOR SIX VOICES

- 17 Quick, quick, away, despatch (Pt. i).  
18 No haste, but good (Pt. ii).  
19 Fly away, care.

<sup>1</sup> The missing numbers are other works, such as anthems, fantasies for viols, etc.

23. Weep not, dear love  
24. Your shining eyes

**EAST (Easte, etc.), Thomas** (b. ?; d. London, Jan. 1609).

English musical typographer, publisher and composer, probably father of the preceding. He is famous as the publisher of the Elizabethan madrigalists. Arber's 'Stationers' Registers' show that he was made a freeman of the Company on 6 Dec. 1565 and that he issued a book of 'Christmas Recreations' [sic] in 1576. The first music printed by him was Byrd's 'Psalmes, Sonets and Songs of sadnes and pietie', which was entered at Stationers' Hall on 6 Nov. 1587 and issued without date, being brought out in a dated edition in 1588, he then "dwelling by Paules Wharf" and describing himself as "the Assignee of W. Byrd"; i.e. assignee of the patent granted to the latter for the exclusive right to print music and ruled music paper.

In the following year East removed to Aldersgate Street, where he published at the sign of the Black Horse. In 1592 he edited 'The Whole Booke of Psalmes, with their wonted tunes, in four parts'. The composers employed by him to harmonize the tunes were ten of the most eminent men of the day: Richard Allison, E. Blancks, Michael Cavenish, William Cobbold, John Dowland, John Farmer, Giles Farnaby, Edmund Hooper, Edward Johnson and George Kirbye. Two other editions of the work appeared in 1594 and 1604. This collection was the first in which some of the tunes were called by distinctive names—"Glasenburie", "Kentish" and "Cheshire"—and was also one of the first to appear in score, instead of in separate partbooks. In 1600 he described himself as "The Assignee of Thomas Morley" and in 1609 as "The Assignee of William Barley", having acquired the interest in the patent granted to Morley in 1598 and by him assigned, or perhaps only licensed, to Barley. An example of this monopoly music-paper, stamped T. E., is to be seen in Thomas Hunt's autograph of his service (about 1600) in the library of St. Michael's, Tenbury (Tenb. MS 786).

East died before 17 Jan. 1609, when his successor, Thomas Snodham, obtained what would be now called his "copyrights". His widow, Lucretia East, died in 1631, having bequeathed £20 to purchase a piece of plate to be presented to the Stationers' Company. The most important works printed and published by East were:

1588. Byrd's 'Psalmes, Sonets and Songs'.  
Yonge's 'Musica Transalpina'.  
1589. Byrd's 'Songs of Sundrie Natures' and 'Cantiones Sacrae', bk. i.  
1590. Watson's 'Madrigals'.  
1591. Damon's 'Psalter' (2nd ed.).  
Byrd's 'Cantiones Sacrae', bk. ii.  
1592. 'The Whole Booke of Psalmes.'

- 1593 Morley's 'Canzonets'.  
 1594 Morley's 'Madrigals'.  
 Mundy's 'Songs and Psalmes'.  
 1595 Morley's 'Ballets and two-part Canzonets'.  
 1596 Kirby's 'Madrigals'.  
 1597 N. Patrick's 'Songs of Sundry Natures' and  
 'Musica Transalpina', and ed.  
 1598 Wilbye's '1st set of Madrigals'.  
 Weelkes's '1st set'.  
 Morley's 'Madrigals' and 'Canzonets' from  
 Italian authors, also a selection from Lassus.  
 1600 Dowland's '2nd book of Ayres'.  
 1601 Jones's '1st book of Ayres' and the 'Triumphes  
 of Orana'.  
 1603 Bateson's '1st book of Madrigals'.  
 Weelkes's '2nd book' (1600).  
 Byrd and Ferrabosco's 'Medulla Musicke'.  
 Robinson's 'Schoole of Musicke'.  
 1604 Michael East's '1st set of Madrigals'.  
 Francis Pilkington's '1st book of Songs or Ayres'.  
 1605 Byrd's 'Gradualia'.  
 1606 Danyel's 'Songs'.  
 1607 Youll's 'Canzonets'.  
 Croce's 'Musica Sacra'.

'The Whole Book of Psalms' was published in score by the Musical Antiquarian Society in 1844, edited, with a Preface, by Edward Rimbault. W. H. H., adds.

**EASTCOTT, Richard** (b. Exeter, 1740; d. Livery Dale, Devon, 1828).

English clergyman, musical historian and composer. He was the author of 'Sketches of the Origin, Progress and Effects of Music, with an Account of the Ancient Bards and Minstrels', a well-executed compilation published at Bath in 1793, which was so favourably received as to call forth a second edition in the same year. He also published six pianoforte sonatas and some songs. At the time of his death he was chaplain of Livery Dale. He was the early patron of John Davy. W. H. H.

**EASTERN CHURCH MUSIC.** Under this head will be found a discussion of the following branches of the music of the near-eastern Christian Church:

THE SYRIAN CHURCH

MELCHITES

THE ARMENIAN CHURCH

THE COPTIC CHURCH

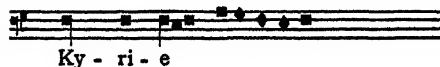
THE ETHIOPIAN CHURCH

THE SLAVONIC CHURCH.

This is preceded by an introduction connecting this subject with the music of the Greek Church, which may be studied in greater detail in the article on BYZANTINE MUSIC.

The transition from homophony to polyphony in western music is usually looked upon as an advance from a primitive form of musical expression to one more highly developed. This view was until recently so widely accepted that even in a work as outstanding as Guido Adler's 'Handbuch der Musikgeschichte' (1930) it was possible to head the first chapter 'Die Musik der Natur- und orientalischen Kulturvolker' ('Music of Primitive and Oriental Cultures'). This is tantamount to placing the music of the East on the same level as that of the truly primitive

racers purely on the grounds that its roots are extra-European and that it does not admit of harmonization. To say that European music represents an advance on that of the East is only partially true. It is only necessary to discuss music with orientals in order to learn that to their ears our melody is weaker and less expressive than theirs. This may be readily understood. With the transition from homophony to polyphony the creative intensity hitherto concentrated upon a single voice is dissipated among several. A melody accompanied by other parts in counterpoint receives from them, indeed, an enhancement to its beauty, as a jewel does from its setting; but the melody itself, in order to blend with other melodies, must submit to certain limitations. It can no longer expand in complete rhythmic freedom, but must be bounded by the bar-line, thus losing much of its former flexibility and power of development. Something of the musical sensibility of the East is preserved for us in Gregorian chant. The reform of choral practice which originated at Solesmes<sup>2</sup> has opened the way to a better understanding of its character, both artistically and scientifically, and it is not too much to say that Gregorian chant is now heard and valued in a completely different way from what it was in the days when the only valid standards of beauty were those of the classical and romantic traditions. It is only necessary to compare the beginning of the Kyrie 'Cunctipotens Genitor Deus', as given in the so-called 'Medicea' edition<sup>3</sup> and its transcription in modern notation with the Solesmes version given in



Ky - ri - e



Ky - ri - e

the 'Liber usualis Missae et Officii'<sup>4</sup> and its transcription in the 'Paroissien roman' to see that the heavy, unvocal phrase of the earlier version has been transformed into the beautiful flowing melody that the best of the medieval manuscripts have preserved for us:



Ky-ri - e



Trans.

<sup>2</sup> See Vol. VII, p. 874.

<sup>3</sup> Pustet Press, Ratisbon, issued before the Solesmes reform.

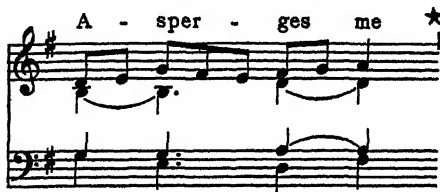
<sup>4</sup> Desclée & Co., No. 780, 1929.

<sup>1</sup> Dated that year, but not issued till 1603.

Even a few decades ago it was still possible to hear the Gregorian melodies accompanied on the organ with harmonies suited to the taste of the later romantic period. Gradually a simpler style of accompaniment began to prevail, as may be seen in the opening of the hymn 'Ave maris stella' as harmonized by Dom L. Perosi <sup>1</sup>:



This in turn was finally succeeded by the discreet arrangements of the Solesmes school, of which an example is given below in the opening of the 'Asperges me' as harmonized by Dom J H Desroquettes and H. Potiron <sup>2</sup>:



To-day it is possible in many places to do without the organ altogether and perform the Gregorian melodies unaccompanied, without

letting the congregation feel either a sense of monotony or a void. On the contrary, it is recognized that this, the original way of performing Gregorian music, is also the most beautiful.<sup>3</sup>

The eastern church possesses, unfortunately, no editions of its melodies to set beside those of the Gregorian music made by the monks of Solesmes and of Byzantine church melodies given in the 'Monumenta Musicae Byzantinae'.<sup>4</sup> In the case of the Gregorian and Byzantine melodies it was possible to refer back to the medieval manuscript sources and so establish a link with past traditions and with the age in which these melodies were born and flourished. To do the same for the music of the eastern church — Syrian, Armenian, Coptic, Ethiopian — has been impossible so far, and probably will prove possible only in the case of the Armenian church melodies, of which a large number of manuscripts are preserved. All that has been available hitherto, both for this and for the other eastern churches, has been transcriptions of the melodies in the form in which they are sung to-day. These transcriptions, moreover, were for the most part made by musicians who took little account of the problems that occupy present-day scholars, and who in turning the melodies they heard into European notation followed their own individual systems and theories.

Gregorian chant is the bridge by which one may arrive at an understanding of eastern church music. Those who have had the opportunity of hearing it will, however, perceive an essential difference between eastern church music and plainsong. This lies in the peculiar way of singing it, which is disturbing to ears accustomed to European music; for while Gregorian chant is sung in the familiar manner, Eastern church music is sung in a nasal voice, with apparently impure intervals and many ornaments. The nasal style of singing is regarded as beautiful by the oriental, and it is a mistake to see in it merely a "decadent phase" of the art of singing, as it is described in so many travel books. The "impure" intervals show themselves to be characteristic of a scale system far richer and more variable than that known to the West to-day. Finally, the aesthetic parallel to the ornaments may be seen in the rich decoration applied to all eastern works of art. They represent a principle of construction based not on symmetry but on a melodic line which renews itself in a perpetual flow of exuberant arabesques.

<sup>1</sup> Published in the 'Rassegna gregoriana', Rome, 1902.

<sup>2</sup> See 'Accompagnement du Kyriale Vatican', par le R P Dom Jean Hébert Desroquettes et Henri Potiron (Paris, 1929), and the numerous examples given in the 'Revue grégorienne', Tournai.

<sup>3</sup> See the two albums of records issued by His Master's Voice 'Chant grégorien', consisting of 43 selected Gregorian melodies sung by the choir of the Benedictine monastery of Solesmes, with an introduction by Dom J Gajard, O.S.B. (W 1115-26, 1930). See also Preface to 'A Plainsong Hymnbook', published by the Proprietors of 'Hymns A and M', 1934.

<sup>4</sup> See Vol. V, p. 860



These peculiarities once accepted and acknowledged, eastern church music may be appreciated without further difficulty. It must, however, be realized that in this as in all other aspects of eastern Christianity the present conditions are but a shadow of their former splendour, and that only through the medieval manuscripts is it possible to gauge the wealth and magnificence of the past. It would, for example, be impossible, without knowing older versions, to form any idea of the original aspect of the 'Censing Hymn' of the Armenian monastery of San Lazzaro by studying the melody (as quoted below) in the rhythmic and melodic form and with the banal harmonies given to it by Pietro Bianchini in the collection 'Les Chants liturgiques de l'Eglise arménienne' (1877).



("O Christ our Lord, who by Thy Blood hast rendered Thy Church more luminous and more splendid than Heaven . . ."). And what is true in one case is true in innumerable others: wherever these church melodies have been transcribed by musicians with insufficient knowledge the result of their activities has only been the publication of a distorted version.

As the eastern church has none of the centralized exclusiveness of the western, so too her music has from the earliest times fallen into a number of clearly defined sections which again divide up into sub-divisions.

In the East the character of each nation is reflected and preserved in its liturgy. Corresponding to each of the racial languages (which also became cult languages) — Greek, Syrian, Chaldean, Armenian, Coptic, Ethiopian and Slavonic — there were, and still are, distinct styles of church music. These are in part the creation of the country in which they are sung, and even where the melody is an importation it undergoes in each country certain modifications through the influence of the national style. In considering such "migrant" melodies it must be remembered

that the transformations effected by each country are far more radical than in the West, but that on the other hand the folk melodies of the different countries themselves remain unaltered for far longer than do western folk-songs. If this were not so, the task of tracing traditional sources in regions swept for centuries by successive waves of conquest and destruction — Persian, Arab, Seljuk, Mongol, Ottoman — would be an impossible one. But the East possesses a miraculous power of allowing the most fiercely contrasted elements to exist alongside each other, and thus Christianity and its liturgical usage was able to preserve itself from complete annihilation by the dominant culture of Islam.

There is a deplorable scarcity of manuscript sources of the finest period of eastern church music. The Byzantine hymns are the only ones preserved in numbers which at all correspond to those of our Gregorian manuscripts. Next in order come the Armenian manuscripts with notation-signs.

Besides these there exist a certain number of Ethiopian musical manuscripts and a few isolated examples in Syrian notation. Each of these groups developed its own notation during the Middle Ages, and hitherto it has proved possible to decipher only the Byzantine manuscripts. The music of the eastern church is thus known to us almost exclusively in its present-day form, and only by comparing individual melodies that appear to be related is it possible to reach any conclusions as to the common origin of many of these melodies.

The melodies of each of these national churches discussed below have their own individuality of expression. The music of the Armenian church excels in melodic exuberance and wealth of ornamentation. That of the Syrian church has a richly varied scale system, strongly influenced by the music of Persia and Arabia. The standard of church music in Abyssinia<sup>1</sup> is to-day considerably lower, but that country's religious poetry, and such information as has come down to us regarding its music, makes it clear that it stood formerly on a much higher level. Coptic music, on the contrary, has an extraordinary richness and expressive power. The melodies of the Greek church are definitely hybrid in character. Even during the period of the Byzantine empire the Greek language was a means of uniting the most widely divergent elements. So too the melodies to which the Greek hymns are sung are drawn from every region of the former Byzantine empire, and many are actually borrowed from foreign countries or imitate the style of other nations. In the later Middle Ages melodies were composed in the Bulgarian (*българска*), Frankish (*φραγκικόν*)

<sup>1</sup> See Ethiopian Church, p. 868, below.

and Persian (*μερσικόν*) styles, and Turkish influences may also be traced.

It is nevertheless most probable that certain of the melodies used in the Mass, either throughout the eastern church as a whole or in certain of its branches, have a common origin and are descended from the earliest Christian times; they may even perhaps be traced back to the melodies sung in the Temple at Jerusalem. This supposition is strengthened by the results of comparative research on the various eastern liturgies.

The study of eastern church music is as yet only in its earliest stages. The difficulty of the task lies in the fact that it is impossible to study the music apart from the text of the poems to which it is set, or from the liturgy of which both words and music form an integral part. It is, however, a task which must be accomplished if the eastern sources of European music are to be discovered, even as the origins of music in the Mediterranean and western spheres cannot be rightly understood without an appreciation of the part played therein by Gregorian chant.

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**THE SYRIAN CHURCH.**—The oldest Syrian liturgy is very closely connected with that of Palestine. Hence, too, Syrian religious verse is akin to that of Palestine in form and structure, and the main feature of the ancient Syrian hymns sung at Antioch, as of those sung in Jerusalem, is that they are sung antiphonally between one or more leaders and the choir as a whole. The most important types of verse sung in the Syrian church are: (1) the *Madhrāshā*, a kind of choral lyric, chiefly of a homiletic nature, in which long verses alternate with a shorter refrain; (2) the *Sogitha*, a hymn-like type of poem in which the verses are linked by an acrostic.

Syrian Christian culture began to flower in the third century and continued until the seventh. Towards the West the spread of the Syrian church was barred by the hegemony exercised by Greek civilization in the big towns along the coast. Notwithstanding this, the church of Edessa was connected with Syrian churches in the south of France, whither many Syrians had emigrated in the early years of the Roman empire. In Italy the Syrians had penetrated as far as Verona, and at Ravenna all the bishops from Apollinaris to Peter (396–

425) — that is, in the first four centuries of the Christian era—were Syrians. Syrians were also to be found on the Rhine, in Germany and in Great Britain. Through this westward penetration the Syrian version of the New Testament scriptures influenced the Latin translation of the Bible, as Syrian church music influenced that of the West.

On the other hand Syrian culture, and with it the liturgy and its accompanying hymnody and music, was free to spread eastwards without hindrance. Within the first centuries of the Christian era it had swept across Mesopotamia and into the Persian interior, and later the Nestorians carried the Syrian church as far as Turkestan, India and China. Until about 1900 nothing was known of the Nestorian hymns and their manner of intoning the Gospels in the service; but expeditions to Chinese Turkestan in the first decade of the present century resulted in the discovery of many fragments from the New Testament and of Manichaean hymns, written in Syriac characters in the Soghdian language. These texts reveal a system of dots, which distinctly regulates intoning or cantillation in the same way as the system of ekphonic notation regulates intoning in the Byzantine church. These dots are placed on, above or below the lines and are frequently doubled, as may be seen in the following example (St. John ix, 36):

pačagnī qatāraṭ' chōnē' qaṭ payām  
*answer gave this, who healing*

bīrdārat, āṭ vānō pačqvādarat. qē  
*has found and so he spoke. Who*

chaṭī manā chēpatāvaṇṭā qāṭ varnām  
*is it O my Lord that I confide*  
 par vne.  
*in him?*

In this type of enunciation, which marks the transition from intoning to actual singing, the vowels are lengthened — as in the Byzantine texts — or certain syllables, like "yga", are inserted; for this too there are parallels in the Byzantine liturgical texts, as also in the folk-songs of the Tartars, Caucasians and other races.

From the earliest times the Syrians knew the system of the *Oktoechos*, or classification of melodies into eight groups, *i.e.* according to eight modes. The Byzantines took over this classification from them. These eight "Echoi" are generally regarded in theoretical books as being the equivalents of the so-called ecclesiastical modes according to which the Gregorian melodies are classified, and in which pieces mostly of a liturgical character have been composed from the Middle Ages down to our own day. But the cadences alone should

make it obvious to every musician who studies the psalm-tones of the western church that the essential element is not the *scale* but the cadential formula. The process should be regarded as having taken place in the reverse order from that which is generally accepted as correct. The primary fact is the existence of melodies containing certain definite melodic formulas; these formulas were then grouped together and the groups were in their turn concentrated into eight main groups. This was the case both with the Gregorian melodies and those of the eastern church. It was not till later that the *echoi* came to be regarded by the medieval theorists of western Europe as being equivalent to the Greek scales and were taken as a basis for the construction of new melodies, which were then regarded as belonging to one of the eight "Tones".

According to the traditions of the church the *Oktoechos* was introduced by St. John of Damascus. In actual fact, however, the Syrian *Oktoechos* may be traced back to Severus, the monophysite Patriarch of Antioch (512-19), who grouped the words of the church hymns according to the melodies to which they were to be sung. This *Oktoechos* received its definite form from Jacob of Edessa (674-75). The investigation of the past history of Syrian church music has not gone beyond the sphere of conjecture, for no manuscripts with neums or other decipherable notation signs are known to exist.<sup>1</sup>

The Syrian church music of to-day (the melodies of which have been transcribed by two French Benedictine monks, Dom J. Jeannin and Dom J. Puyade), possesses a melodic formula for each of the eight modes. The formulas for the first and second *echoi* are these:



<sup>1</sup> Thibaut alone, in his outstanding book 'Origine byzantine de la notation neumatique de l'Eglise latine' (Paris, 1907), reproduced a page from a Syrian hymnary with neums and announced the existence of other manuscripts of the same kind.

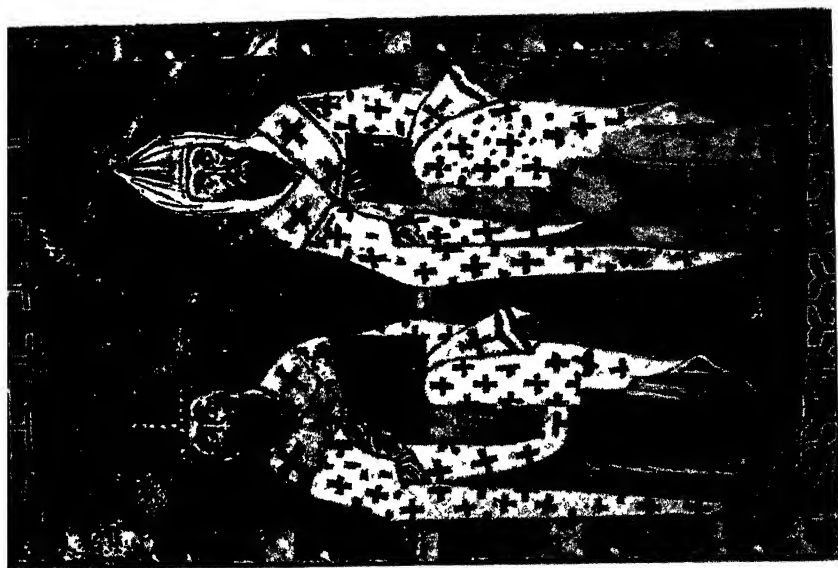
In order to show how these formulas are related to the melodies themselves, a melody in the first mode is here quoted:



The words to which this melody is sung are in praise of the Virgin. The Syrian melodies, for the most part, appear to have been originally diatonic, like the one quoted above. But with the advance of the Arabs and, later, of the Turks, the chromatic element found its way in, as it did in the Byzantine church. It often happens that an interval which is sung diatonically throughout the major part of a melody is in one or two places chromatically inflected.

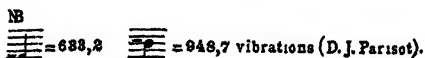
The melodies of the Syrian church are rich not only numerically but also in form and expression. They may be clearly distinguished from the far simpler ones of the Maronites and Chaldeans and from the even richer hymns of the Christian Arabs, whose melodies, even of a liturgical character, such as 'Tantum Ergo', have almost the exuberance of secular song.





ARMENIAN HYMN-BOOK OF 1377  
(Codex orient oct 279, State Library, Berlin, Fol. 2<sup>v</sup>/31)





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**MELCHITES.**—The name "Melchites" denotes those who adhere to the imperial dogma of Chalcedon as distinct from their monophysite and maronite opponents in the East. Most eastern Christians, indeed, used the opposition aroused by the Council of Chalcedon as a pretext for ranging themselves on the side of the schismatics, more from hatred of Byzantine rule than from religious motives. One group of Melchites was formed by the Greeks of the Egyptian and Syrian colonies, another by the native population of Syria and Palestine. The orthodox Melchites were organized in three patriarchates, those of Antioch, Jerusalem and Alexandria; the Catholic (united) Melchites split off from them later. The centre of their spiritual and liturgical activities is Hama in Syria, where the Metropolitan of Laodicea, Germanos Moaqqad, founded a missionary society and printing-press in 1903. The melodies used in the Mass were published in 1926 by the Archimandrite of the Catholic Melchites, A. Attié. It is regrettable that the character of the melodies has been so distorted by European influences and amateurish harmonization that their original form can only with difficulty be reconstructed. In a few melodies, notwithstanding — the Cherubikon, the Praefatio and the Kinonikon — the original form, in all its melodic richness, may be discovered even here. It is probable that some of the melodies, like so many of the later Byzantine melodies, originated in the 16th and 17th centuries; others, especially the syllabic hymns, must have come into being earlier, for they show a marked relationship to Byzantine hymns contained in manuscripts of the 12th and 13th centuries.

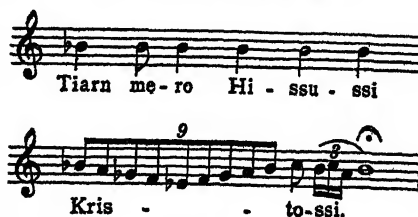
**THE ARMENIAN CHURCH.**—Armenia is a country whose inhabitants are musically gifted to an unusual degree. Music thus holds an important place both in the past and present history of the nation. Her folksongs, words and music alike, are of such power and beauty that they enthrall even the European listener;

they include love-songs of great intensity, peasant ploughing-songs and threshing-songs, songs of village life and dancing-songs.

Armenia is one of the first countries into which Christianity found an entrance, and in A.D. 300 it was adopted as the state religion. Tradition has it that it was Mesrob who, by inventing a new style of writing of his own, freed Armenia from the Syrian influence which had prevailed till then. The language of the liturgy was Old Armenian, which is used in the churches to this day. The Psalms and the Lessons (Pericopes), which were taken from the Prophetologium and from the Gospels, were intoned in a half-singing manner (cantillation) which could on occasion rise to real singing. The following tetrachords were used:



There are various opening and closing formulas, the latter being classified into those for the lessons from the Prophetologium and those for the Gospel lessons. There are also formulas for the various prayers that occur in the liturgy. The following is an example of an opening formula for the Gospel lesson:



To record these formulas the Armenians — like the Byzantine church — used their own system of neums, the so-called ekphonic notation, which is found in the medieval codices and has been handed down verbally from one generation to another until the present day.

The music of the Armenian church — that is, the music of its hymns and songs — is known to us only in its present form, for it has hitherto proved impossible to decipher the medieval Armenian notation. This notation too is clearly related to the Byzantine, but is more complicated. The music of the Armenian liturgy consists of the Mass and the hymns sung at the Hours. These hymns held a place of great importance in the religious life of the Armenians; the hymnary, which took its present form in the last thirty years of the 16th

century and the beginning of the 17th century, contains 1166 songs. It is remarkable that by no means all the festivals and anniversaries of the present ecclesiastical year have their special song. In its original form, indeed, the hymnary was actually poor in songs for Sundays and saints' days. But Nerses Shnorhali (1102-73), Armenia's greatest poet (who lived at a time of national revival, during the rise of a new kingdom in Cilicia under the Rubenides dynasty), increased the size of the hymnary by a fifth, enlarging all sections considerably. After Nerses and until the 14th century the final additions were systematically made to the hymnary, which began to take on its present form. In the settings of these hymns Armenia possesses a school of church music which ranks among the most beautiful of all the known oriental styles. This music is of the utmost expressiveness, and in wealth of invention the only school which can compare with it is the Byzantine, which in many ways it excels.

It must, however, be made clear at this point that it is impossible to speak of Armenian church music as a general term. There are several centres which have given birth to distinct types of music: such are Edjmiadzin, Calcutta, the monastery of San Lazzaro at Venice, that of Saint Mechithar in Vienna and other places. The term "Armenian music" as used here denotes the music of the central church of Edjmiadzin, which may be found in M. Ekmalian's collection 'Les Chants de la sainte liturgie' (in Armenian and French, Leipzig, 1896).

In the Armenian liturgy, as in the Byzantine, a single hymn has often more than one melody, so that in both cases a distinction must be made between simple song (*σύντομον μέλος*) and expanded coloratura song (*ἀργὸν μέλος*); but among the different types of Armenian melody there are many intermediate stages. A single example of the highly ornamented coloratura melody is given here:



It is the opening of the melody of the 'Robing Hymn', which stands at the beginning of every hymn collection, as being the hymn with which High Mass opened. The hymn 'horhurd horin' ('O deep marvel'), written by Vartapet Khatjatur of Taron in 1191, is that sung while the priest is being robed for the Mass.

It is deeply to be regretted that it has hitherto proved impossible to decipher the Armenian notation found in the medieval manuscripts, for without a knowledge of the melodies preserved in these manuscripts it is impossible to say how far those of to-day differ from those of the flowering period of Armenian church music. The present Armenian notation is indeed derived from that of the Middle Ages, but originated in the 18th century, at which period the knowledge of the old notation was already lost.

The purest source of Armenian church music is undoubtedly the music in use at Edjmiadzin, which is also used at Tiflis and Erivan. The collections of liturgical melodies issued by the Armenian religious communities living in Europe contain versions that differ widely from the traditional forms. The melodies of the Mechitharists in the monastery of San Lazzaro at Venice — the monastery in which Byron learned Armenian — show Turkish influence and are also influenced rhythmically by their European environment. Those of the Armenian colony at Calcutta have no long tradition behind them; they are derived from those in use at Djulfa in Ispahan, for there has always been a close relationship — which subsists to this day — between the Armenians living in Persia and those living in



India The use and understanding of the Armenian melodies at Djulfa was revived by one Bishop Thaddaeus, who came out to Djulfa from Edjmiadzin about 1850. He found that the old melodies, thanks to the isolated position of the colony, had been preserved in their purest form, but that, owing to lack of interest, they were in danger of being forgotten. From Bishop Thaddaeus Amy Abgar learned the melodies and later wrote them down, harmonized them and published them at Calcutta.

The most important figure in modern Armenian church music is the late Komitas Keworkian, who was Choragus at Edjmiadzin. Not only did he give a new impulse to research work on the Armenian church melodies and their notation; his chief work, indeed, was to collect, write down and harmonize Armenian folksongs, and his lecture tours in Europe created a widespread interest in Armenian music. In 1919 he became mentally afflicted — the result of the sufferings endured by his country during and after the first world war — and he died a few years later. His folksongs were published in Paris by a Comité des amis du Rév. Père Komitas.

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THE COPTIC CHURCH.—The Christian inhabitants of Egypt are known as Copts. The name is an Arabic corruption of "Egyptians" (Qibt=[Aḡ]yptios). The southern part of Egypt, and in particular the Thebais (in Arabic, the Said), may be regarded as the home of Egyptian Christianity. Here, too, arose a national Egyptian literature, and it was the centre from which spread the use of the Egyptian language in the service of the Christian faith. After the conquest of Egypt by Alexander the Great the impact of Hellenic influences had been felt less strongly in southern Egypt than in other parts of the country, and the transformation of the Egyptian form of worship into a mystery religion permeated with Greek conceptions had also met with resistance in that region. For this very reason the Christian message found fewer obstacles in its way, and the first converts to the new faith were made as early as A.D. 200. Services were held in the vernacular, and this stimulated a

rich flow of popular religious poetry. As the old hieroglyphic writing was too difficult for the people, Greek characters were introduced, augmented by a few signs to denote sounds that did not exist in Greek.

The national contrast between Greeks and Egyptians found its expression in the new religion also. Under the Patriarch Dioskoros of Alexandria (444-51) the Coptic church took on a monophysite character, thereby cutting itself off from the ruling Greeks, the MELCHITES (see p. 865 above). Antipathy to the Greeks was so strong that the Copts favoured the Arab invasion of 641. Their hopes proved illusory, however: from that time onwards their situation grew steadily worse, and Coptic culture was almost entirely wiped out; it flowered again about the year 1000, but only for a brief period. Since the conquest of Egypt by Napoleon the position of the Copts has improved once more. A knowledge of these facts is necessary to an understanding of the state of Coptic church music.

The melodies of the Coptic church — as far as may be seen from those which have been preserved — fall into three classes; strictly liturgical melodies, hymns and religious folksongs. A large number of these hymns and songs are preserved in a series of manuscripts. Most of them are preceded by a few words which are to be regarded as indicating the melody to be used, as was also the custom in the Greek school of hymn-writing. The hymns are strophic and their melodies are based on the eight modes.

As far as one may judge at present the Coptic melodies are not recorded in any notation, so that it is possible to judge this music only in the form which is present to-day. It is unusually rich and expressive, and is handed down orally from one generation to another. The singers in the Coptic churches are almost all blind, because — according to the explanation offered by the Copts themselves — it is felt that only a blind man can possess the memory and the inner understanding to learn and retain the hundreds of melodies and perform them rightly.

Even in the liturgy of the Mass singing plays a far more important part than in the Byzantine or the Roman church. The very words of consecration ("take, eat . . .") which in the Byzantine and in the Latin Mass are spoken softly, are in the Coptic Mass sung with a loud voice; this may be seen in the following example, taken from P. L. Badet's collection of Coptic melodies:



ou - ôm é - vol enk -  
 -hetf ti - - ron:  
 — phai ghar pé  
 pa - sô — ma  
 e - tou na - fach é - gén  
 thi - nou nêhnan-ke-mich  
 en - sé - tif êp-chô é - vol  
 ên - té ni - no - vi  
 phai a - ritf é - pa -  
 - erph - mé - - vvi.

The lack of any written record of Coptic music brings with it the danger that the melodies may be lost. At present there are a few old singers still living who can remember and sing correctly all the melodies of the Coptic church. It is obvious, however, that such oral tradition may easily be destroyed by external events. It was for this reason that, as early as 1899, P. Badet attempted to write down the melodies by ear. Between 1929 and 1931 a Copt from Cairo, Ragheb Muftah, together with Ernest Newlandsmith, made excursions into every district and had the melodies collected by Newlandsmith; the collection is in seven manuscript volumes. As, however, transcriptions made by ear must

always reflect the musical idiosyncrasies of the individual transcriber, it is most desirable that gramophone records of these melodies should be made. Nine records of Coptic church melodies were made at the Congrès de Musique Arabe in 1932, under the direction of E. von Hornbostel and Curt Sachs.

A simple form of ekphonic notation did in fact exist for the reading of the Epistle and Gospel. Examples of it were published by W. Crum in the Catalogue of the Coptic Manuscripts in the collection of the Rylands Library (Manchester, 1909). This ekphonic system is distinguished from all other known systems of the same kind by the fact that the signs may be doubled and multiplied — a feature which is found nowhere else — e.g.:

ΛΕΓΟΝΤΕΣ, ΠΕΜΕΝΕΣ, ΠΡΟΣΚΥΝΗΣΟΜΕΝ

The doubling of the sign of the oxeia coincides with the tonic accent of the word over which it is placed.

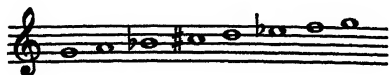
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 'Recueil des travaux du Congrès de musique arabe' (Cairo, 1934).

THE ETHIOPIAN CHURCH.—Little has been known hitherto about the church music of Ethiopia. The earliest reference given in European sources is to be found in Athanasius Kircher's 'Musurgia universalis' (1680); this contains one or two hymns, which, however, are completely distorted by an incongruous rhythmic and polyphonic adaptation. There is also an account of it in Vol. XIV of Villoteau's 'Description de l'Égypte', with several examples and a table of the notation signs to be found in Ethiopian manuscripts. On this account are based the descriptions by Fétis and Ambros.

There are three modes in Ethiopian music, *ézel*, *áraráj* and *geéz*, which are always mentioned in the old accounts. The meaning of these names has not been discovered; it is not even known for certain whether they really refer to modes. Fétis, in Vol. V of his 'Histoire de la musique', deduces, from the melodies which were sung to him the following three scales:

geéz  
 ézel  
 áraráj

The last of these, however, should, on a correct interpretation of the melodies, run thus.



The founder of Ethiopian music is reputed to have been Saint Jarēd, whose life is surrounded with legends. He is said to have made songs "the like of which was not to be found in the East or in the West, neither among the Romans, nor the Greeks, nor the Syrians, nor the Egyptians". The priests who sang the songs composed by Jarēd — so runs the chronicle of the saint's life — sang with a loud voice until they were hoarse and until their knees shook and their hands grew sore with clapping. A curious usage persists to this day in the performance of Abyssinian church music: priests and deacons form a circle, in the middle of which two couples, or alternatively three priests, perform a kind of dance. Behind them stands a deacon beating a drum, the rhythm being thus strengthened by the drum-beats and by the hand-clappings of the priests. Reading such stories in the legends of the Ethiopian saints, it is easy to understand why in the early days of eastern Christianity, especially in Egypt and Syria, so many of the more austere monks wished all music to be forbidden in the services of the church.

The following melody, which is one of those sung on Good Friday, shows the ecstatic nature of Ethiopian religious music. It was transcribed by Villoteau:



Ethiopian notation is said to have been introduced, no earlier than the middle of the 16th century, by two priests, Azaj Gera and Azaj Ragueb. It is a combined system of letters and signs. The tables given by Villoteau, Fétis and Lussy deal with the letters alone; there is no doubt, however, that the neums are of equal importance. Perhaps the religious cleavage which is reflected in the Abyssinian Mass, and which had its origin in the clash of two evangelizing forces, the Syrians and the Copts, finds its expression in this double system of notation also.

The great age of Ethiopian religious poetry was the 7th century. There are collections of hymns, some derived from the psalms, some in praise of the Virgin Mary: that containing the major hymns is called *Degguā*, while that which comprises the festal hymns for the whole year is called *Meērāf*. The *Mawāsēet* corresponds to the antiphonarium of the Roman church. The *Malkēa Maryām* (portrait of Mary), a collection of six-line verses in honour of the Virgin, came into being about the year 1500.

Bibl.—FÉTIS, 'Histoire générale de la musique' (Paris, 1874), pp. 111-17.  
VILLOTEAU, G. A., 'Description de l'Égypte', XIV (Paris, 1808).  
WELLESZ, EGON, 'Studien zur ägyptischen Kirchenmusik' ('Oriens Christianus', N.S. IX, pp. 74-106).

**THE SLAVONIC CHURCH.**—It is an indisputable fact that the church melodies of the Russian and the Balkan peoples are Byzantine in origin. Detailed demonstration is not yet possible, for the necessary research work on the hymns and liturgical melodies of Bulgana, Serbia and Russia is as yet barely begun. But as early as 1907 A. Preobrazhensky had laid before the Society of Lovers of Ancient Literature the results of his investigations, which showed the existence of a striking similarity between the notation signs which accompany Byzantine hymns of the 11th century and those written above the translations of the same hymns into Russian. Later researches by Russian scholars have confirmed Preobrazhensky's conclusions. The names of certain Russian neums, such as *kryuk*, *paraklyt*, *tchamilo* and others, are taken directly from the Greek names for the same notation signs. The oldest form of notation, found in manuscripts dating from the 11th century to the 14th, was one which indicated the rhythm and the up and down movement of the melody without defining the exact intervals. From it was gradually evolved a script which diverged increasingly

from that found in the Byzantine manuscripts.

Later, in the 14th and 15th centuries the so-called *kryuky* notation, which can be traced back to the manuscripts of the 11th century, became prevalent in Russia. The number of notation signs, of which there had hitherto been 86, was reduced by half, and those of intermediate pitch were made to indicate a definite pitch by the addition of letters of the Slavonic alphabet. But the first notation to acquire a permanent validity was that formed by combining the *kryuky* notation with the use of red letters — a development effected by the singer Shaidurov of Novgorod at the end of the 16th century. This notation persisted — despite the reforms undertaken by Mesenez in 1668 — until the introduction of western notation in the 18th century.

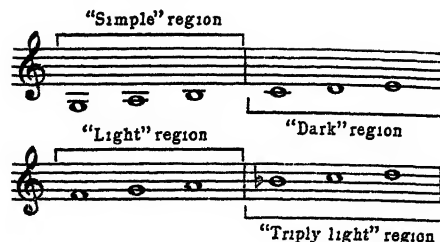
The beginnings of Christianity in Russia may be traced back to the year 988, when the Archduke Vladimir adopted the new religion and had it preached throughout the country by Greek bishops. According to his chroniclers, he also brought a choir of singers with him from Constantinople to Kiev. But it was not until the reign of his son Yaroslav (1016–54) that Christianity became widespread among the people. Until after 1200 the services were sung by two alternating choirs, of which the first sang the hymns in Greek and the second repeated them in the Slavic tongue, using the same melody.

The question whether the Byzantine hymns were brought to Russia direct from Constantinople by way of Greece or, as the Chronicle of Joachim relates, were introduced by the Metropolitan Michael of Bulgaria and Bulgarian monks is still unanswered. At present the latter view seems the more probable of the two, since it appears that the Bulgarians played a far greater part in the spreading of Christianity than has hitherto been supposed. The fact that a certain group of hymns bears the name “Bulgarika” also points in the same direction.

The oldest Russian liturgical books containing melodies date from the 11th century and, in common with those of the Byzantine church, bear the names *Mnkyds*, *Trods*, *Stkhiraria* and *Irmologia*. The Russian liturgical hymn-books contain three types of melody: (1) melodies based on the Oktoechos, (2) the “threefold” chant, and (3) “demonic”<sup>1</sup> chant. Each of these three types had its own notation.

According to O. von Riesenmann, to whom we are indebted for the best existing account of ancient Russian church music, the earliest theorists divided the scale which formed the basis of all the melodies into four “regions”, each consisting of three tones:

<sup>1</sup> The meaning of the term “demonic” is obscure and has been given varying interpretations by Russian scholars.

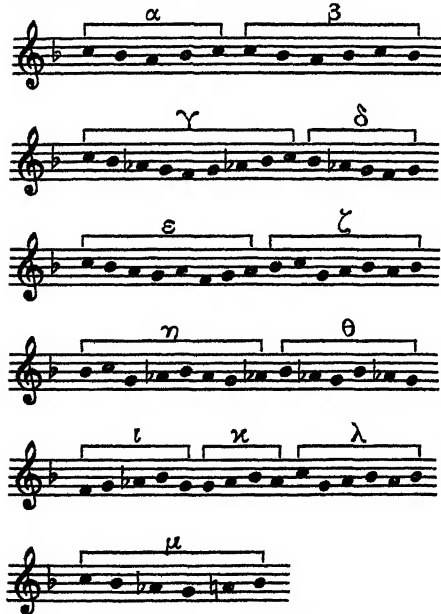


In the 15th century the text of the Russian hymns began to be altered by the interpolation of extra syllables. This did not at first affect the melodies, but later they too were expanded by the addition of grace-notes and ornaments. This process continued until the 17th century, by which time the words of the hymns had been rendered unintelligible by the melodic ornaments and the interpolated syllables. Tsar Alexey Mikhailovich therefore set up a commission in 1655 to revise the hymns, but it was not until 1668 that the revision was actually carried out by a second commission, headed by Alexander Mesenez. The reforms were opposed by the *Raskolnky* (“Old Believers”), and thus arose a schism in the Russian church which was to have its influence on future developments. The *Raskolnky* rejected not only the reforms in the prayer- and hymn-books commanded by the Patriarch Nikon, but also the accompanying innovations in the notation-system, especially the introduction of the five-line staff. For this reason the *kryuky* notation has survived to this day among certain sects.

About the middle of the 17th century polyphonic singing was officially adopted by the Russian church, probably under the influence of Poland. From south-west Russia, where it had found an entry as early as the 16th century among the “Community of Brothers”, this new form of singing penetrated to Kiev and thence throughout the entire country. The reign of the unison cantilena was thus brought to an end, and the music of the Russian church, hitherto so conservative, opened its gates to western practices.

The Serbs did not receive the melodies of the Greek church direct from Constantinople, but from the Near East by way of Mount Athos. We know that the place held by Constantinople in the history of art has been the subject of fierce controversy, and that it has been questioned whether she was indeed, as she was so long held to have been, the artistic centre of Balkan civilization. These controversies are no longer of any importance, since it has been recognized that, while the influence of the East was incontestably very strong, each country absorbed this influence in a different way. It made itself felt very strongly in the Serbian liturgy, especially in its music.

In the 12th and 13th centuries there was a strong religious and spiritual relationship between Serbia and the East, which was maintained chiefly by monastic pilgrimages. The route followed by the monks led them, however, not through Byzantium but through the monasteries of Mount Athos, where that of Chilandari had been the most important Serbian centre ever since Stefan I Nemanja retired to Mount Athos in 1195 and founded a monastery there. Parallels in the field of architecture and of miniature painting point to the existence of a monastic tradition in music also, extending from Syria and Asia Minor to Mount Athos and thence northwards. This explains why the Serbian melodies — which are grouped according to the so-called *Oktoich* — reveal the impress of a formal scheme native to the Near East far more strongly marked than that of the Byzantine forms. The scheme is that discovered by Idelsohn<sup>1</sup> in the Arab melodies and called by him the *Maqam* style; this means that each melody consists of a number of short melodic formulas or groups of notes, which continually recur either unaltered or with variations. Here are some examples of such formulas<sup>2</sup>:



These formulas occur in the majority of melodies and so determine their character. Groups of them are united to form a main group, the "Hlas", which became identified with the "Echos" ("Mode", according to

<sup>1</sup> A. Z. Idelsohn, 'Die Maqamen der arabischen Musik' (S.I.M.G., XV, 1-63).

<sup>2</sup> Cf. E. Wellesz, 'Die Struktur des Serbischen Oktoechos' (Z.M.W., II, [1920], 140-48).

the teachings of the Greek theorists). For a period of eight weeks each successive week is given up to the singing of melodies in *one* of the eight "Hlasy", which together form the "Osmohlasnyk" or *Oktoechos*.

An analysis of the second melody in Tone I of the Serbian *Oktoechos* reveals the structure shown in the example given below. The



Roman numerals denote the sections which form the complete melody. The letters show the subdivisions of the melody; these are given according to the text, so that in many places the melodic phrase appears broken, according to modern ideas.

This formal scheme originated in the East. Up to now we have been able to detect the presence of the formulas as the basis of melody construction only in the hymns of the Serbian and Ruthenian churches. It will be necessary to extend investigations to the chants of all the churches of the Balkans and to the Russian orthodox church in order to see whether the same principle can be found in other cases. Not until this line of research has been developed will it be possible to determine the relationship of the sacred melodies of the Balkan peoples and of the Russian church to those of the church of Byzantium. And then, and only then, will it be possible to write in full the history of the music of the eastern church

E. J. W.

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 'Eastern Elements in Western Chant' ('Monumenta Musicae Byzantinae', American Series, I, Boston, U.S.A., 1947).

**EASTON, Florence (Gertrude)** (b. Middlesbrough-on-Tees, 24 Oct. 1884).

English soprano singer. She studied in London at the R.C.M. and in Paris. In spite of her English origin, her career has been made principally in the opera houses of Germany and America; before the 1914-18 war she made only two London appearances, at Covent Garden, the more important being as Madame Butterfly in 1909. From 1907 to 1913 she was attached to the Royal Opera in Berlin, and from 1914 to 1916 to the Hamburg Municipal Theatre. In 1916 she sang at Chicago, and the following year saw the beginning of her long and fruitful association with the New York Metropolitan Opera, which lasted without interruption until 1929. Her pure tone, sound technique and admirable musicianship singled her out even among the brilliant assembly of star singers collected by Gatti-Casazza, and it is doubtful whether any manager has ever possessed a more useful member of his company. Perhaps the most versatile operatic singer since Lilli Lehmann, her repertory (ranging from Brünnhilde to Car-

men) is enormous, and her enunciation in four languages exceptionally clear; she could appear at a moment's notice in well over a hundred parts, including sometimes several in the same opera (e.g. in 'Der Rosenkavalier' and 'Die Walküre'). Between 1928 and 1931 she made a number of appearances at Covent Garden, notably as Turandot and Isolde, and in 1934 she sang as a guest artist at Sadler's Wells in the part of Tosca. She reappeared at the Metropolitan in 1936.

D. S.-T.

**EASTON, Robert** (b. Sunderland, 8 June 1898).

English bass singer. He was educated at Bede. He possesses a well-trained voice of considerable flexibility and resonance, and is well known for his appearances in oratorio at all the leading English musical festivals, his singing of the bass music in Haydn's 'Seasons' was especially memorable. He is also well known at Covent Garden, where he has frequently appeared during the seasons of international opera, making a particularly favourable impression in the Wagnerian parts of Titus and Fafner.

D. S.-T.

**Eaton, Robert (Rev.)**. See Collins (H. B.)

**EATON, Sybil (Evelyn)** (b. Ketton, Rutland, 17 Feb. 1897).

English violinist. She was educated privately and studied the violin with Kienle, Oliver Williams, Editha Knocker and Carl Flesch. She made her début in 1917 and has since frequently given recitals and played in Promenade Concerts and at the Albert Hall. She is an enthusiastic admirer of modern British music. In 1933 she became a professor of the R.C.M. in London and in Jan. 1940 she was the first music traveller for C.E.M.A. (now Arts Council). She was made a music traveller to the Rural Music Schools Association in 1943.

M. K. W.

**EAU MERVEILLEUSE, L' (Opera)**. See GRISAR.

**EBDON, Thomas** (b. Durham, 1738; d. Durham, 23 Sept. 1811).

English organist, conductor and composer. It is presumed from the circumstance of the name and date "T. Ebdon, 1755", still remaining, carved on the oak screen which divides the choir of Durham Cathedral from one of the aisles, that he received his early musical education in that church as a chorister, and probably, after the breaking of his voice, as an articulated pupil of the organist. In 1763 he was appointed organist of Durham Cathedral, which office he held until his death, forty-eight years later. In 1783 he was associated with M. Hawdon as conductor of the Newcastle Subscription Concerts; in 1786 he was associated with Meredith and in 1790 with Charles Avison, junior, and Hawdon. Ebdon's published compositions comprise two harpsichord sonatas (c. 1780), six glees, a

march for the installation of a grand provincial master of Freemasons and two volumes of cathedral music, the first of which appeared in 1790 and the second in 1810. Besides these he left many anthems, etc., in manuscript, the last of them bearing the date of June 1811.

W. H. H.

**EBELING, Christoph Daniel** (b. Garmissen, Hildesheim, 20 Nov. 1741; d. Hamburg, 30 June 1817).

German musical historian. He was professor at the Hamburg College and the Academy of Commerce from 1772. He established subscription concerts in 1775 and 1776, translated Handel's 'Messiah' and Burney's diaries, and wrote articles on musical subjects, a short history of the opera and a 'Divertissement zu den Poeten nach der Mode' for 4 voices with instruments.

E. v. d. s.

**EBELING, Johann Georg** (b. Lüneburg, [bapt. 11 July] 1637; d. Stettin, 1676)

German composer. He was director of the music at the St. Nicholas Church of Berlin in 1662 and in 1668 professor of music at the Caroline "Gymnasium" at Stettin. He composed church music, and some chorales of his are favourites, e.g. 'Warum sollt ich mich denn gramen'. He published 'Archaeologiae Orphicae sive antiquitates musicae' (Stettin, 1675) and 'Pauli Gerhards geistliche Andachten, bestehend in 120 Liedern mit 4 Singstimmen, 2 Violinen und Generalbass' (Berlin, 1666-67); a reduction of the latter into two parts (1669).

E. v. d. s.

**EBER (Eberus), Paul** (b. Kitzingen, 8 Nov. 1511; d. Wittenberg, 10 Dec. 1569).

German composer. He wrote a book of Christmas songs, 'Cantilenae aliquot piae et suaves, 4 et 5 voc.' (1570) and a German augmented version (1570); also a 4-part song in Figulus's 'Weihnachtslieder' (1575). He was a collaborator in 'Cantilenae latinae' (1591).

E. v. d. s.

See also Brahms (motet).

**EBERHARD VON FREISINGEN** (b. ?, d. ?).

German 11th-century theorist. He wrote 2 treatises on the organ, 'De mensura fistulorum' and 'Regulae ad fundendas notas, id est organica tintinnabula'. Both are reproduced in Gerber, II, 279.

E. v. d. s.

**Eberhart, Nellie Richmond.** See Cadman (lib. & songs).

**EBERL, Anton** (b. Vienna, 13 June 1766; d. Vienna, 11 Mar. 1807).

Austrian pianist and composer. His theoretical studies were slight, but his first opera, 'La Marchande de modes' (Leopoldstadt Theatre, Vienna, 1787), is said to have pleased Gluck so much that he advised the young composer to devote himself seriously to music. His friendship with Mozart was also of

great service to him. His melodrama 'Pyramus and Thisbe' was produced at the court theatre in 1794, on his return from his first professional tour; but he soon undertook another in Germany, in company with Mozart's widow and Lange the singer. In 1796 he was appointed *Kapellmeister* at St. Petersburg, where he remained for five years, greatly esteemed. On his return to Vienna he produced at the court theatre (May 1801) a romantic opera 'Die Königin der schwarzen Inseln', which was, however, only a partial success. In 1803 he went again to Russia, and in 1806 he travelled to all the principal towns of Germany, where the brilliance and fire of his playing were universally acknowledged. He returned to Vienna and died there suddenly.

Though his work has now entirely vanished from the concert-room, Eberl must in his day have been a very considerable person. It is well known that several of his pianoforte works were long published (and popular) as Mozart's — viz. the fine Sonata in C minor (finally published with his own name as Op. 1 by Artaria), Variations on the theme 'Zu Steffen sprach', Variations on 'Freundin sanfter Herzenstriebe' and on 'Andantino von Dittersdorf'. His Symphony in E $\flat$  major would actually appear to have been played in the same programme with Beethoven's "Eroica" Symphony<sup>2</sup>; and the two are contrasted by the reviewer to the distinct disadvantage of the latter.

The following works by Eberl may be mentioned as having been important in their time:

Wedding Cantata 'La gloria d' Imeneo', Op. 11.

5 Symphonies (1783-85)<sup>1</sup>

Symphony, D mi.

Pf. Concerto, C ma., Op. 32

Pf. Concerto, E $\flat$  ma., Op. 40

3 Pf. Trios, Op. 8, ded. to Grand Duke Pavlovich.

3 String Quartets, Op. 18, ded. to Tsar Alexander I.

Pf. Quartet, C ma., Op. 19, ded. to Empress Maria Theresa.

Pf. Quartet, G mi., Op. 25.

Trio for clar., cello & pf., Op. 36

Sextet, E $\flat$  ma., for clar., horn, stgs. & pf., Op. 47.

Pf. Quintet, Op. 78.

'Variations sur un thème russe' for cello & pf., Op. 17.

'Grande Sonate caractéristique', F mi., for pf., ded. to Haydn.

'Grande Sonate', Op. 27, ded. to Cherubini.

6 Songs, Op. 4.

He also published many smaller pianoforte pieces for two and four hands, and left in manuscript symphonies, serenades, concertos for one and two pianofortes, chamber music and several operas besides the three mentioned above.

C F P.

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<sup>1</sup> See Köchel's Mozart catalogue, Supp. 287, 8.

<sup>2</sup> A.M.Z., VII, 321.

<sup>3</sup> In the library of the Gesellschaft der Musikfreunde in Vienna.



**EBERLÉ, Oscar (i)** (b. Crossen, Holland, 5 June 1841, d. Rotterdam, 8 Dec. 1901).

Dutch violoncellist. His first lessons he got from his father, and at the age of 14 he became a member of the Bilsse Orchestra at Leignitz. Here he remained for five years and then became a pupil of F. W. L. Grutzmacher with whom he studied for two years. He then obtained an engagement as member of the orchestra of the German Opera at Rotterdam, in which city he remained for the rest of his life. Ten years later, in 1867, he became teacher of cello at the "Toonkunst" Music School in Rotterdam, and after this did much work as soloist in various places in Holland. He was later elected an honorary member of the Maatschappij tot bevordering van Toonkunst and of the Leyden Students' Musical Corps. A monument to his memory was erected in the cemetery at Crooswijk near Rotterdam by subscription among his pupils and admirers. Among his pupils are Jacques van Lier, Anton J. Bouman and his son.

H. A.

**EBERLÉ, Oscar (ii)** (b. Rotterdam, 18 July 1883).

Dutch violoncellist, son of the preceding. He succeeded his father as teacher at the Rotterdam Music School (later Conservatory). As a youth of 17 he was already a member of the Concertgebouw Orchestra, afterwards playing in the orchestras at Coblenz and Baden-Baden. On settling at Rotterdam again he formed a pianoforte trio with Anton Verhey and Louis Wolff. He also enjoyed great popularity as a soloist.

H. A.

**EBERLIN (Eberle), Johann Ernst** (b. Jettingen nr Gunzburg, Bavaria, 27 Mar. 1702; d. Salzburg, 19 June 1762).

German organist and composer. He was the son of the land-steward to Baron von Stain. In 1725-29 he was fourth organist at the cathedral of Salzburg and in the latter year became chief organist. He was court organist to Archbishop Franz Anton, Graf von Harrach, as early as the time of his marriage, which took place in 1727 at Seekirchen on the Wallersee, near Salzburg. He was also carver (*Truchsess*) to the archbishop.

Among the best known of Eberlin's many works are 'IX toccate e fughe per l'organo' (Lotter, Augsburg, 1747), dedicated to Archbishop Jacob Ernst. They passed through many editions and are also printed in Commer's 'Musica sacra', Vol. I. Nägeli's edition contains only the nine fugues. The last fugue, in E minor, was published (in E $\flat$  minor) as Bach's in Griepenkerl's edition of Bach's works (Book IX, No. 13), an error which has since been corrected. Six preludes and fugues are in Part xii of the 'Trésor des pianistes'. Haffner published Sonatas in G and A, and Schott two motets, 'Qui confidunt' and 'Sicut

Mater consolatur', for three voices, with clavier accompaniment. To Leopold Mozart's collection for the *Hornwerk* at Hohen-Salzburg, 'Der Morgen und der Abend' (Lotter, 1759), Eberlin also contributed five pieces. Q.-L. gives a list of his church compositions in manuscript in the libraries of Berlin, Vienna, Salzburg, Munich, Ratisbon, and Fétis cites the Latin dramas he composed for the pupils of the Benedictine monastery at Salzburg (1745-60), of which, however, the words only are extant. Proske's library contains the autographs of 13 oratorios, including the 'Componimento sacro' performed with great success at Salzburg in 1747. The Vienna Philharmonic Society (Gesellschaft der Musikfreunde) possesses a copy of a Mass and a fugue for two choirs with double orchestra. He wrote 2 German and 3 Italian operas for Salzburg.

Eberlin's strict writing was so much prized by Mozart that about 1777 he copied thirteen of his pieces (mostly church music in four parts), together with some by Michael Haydn, into a manuscript book which he kept for his own instruction, and which still exists. He afterwards (1782), however, wrote to his sister that Eberlin's fugues could not be ranked with those of Bach and Handel — "All honour to his four-part pieces; but his clavier fugues are merely extended Versetti". Marpurgh was the first to proclaim his merit<sup>1</sup>, and says that he wrote as much and as rapidly as Scarlatti and Telemann.

G. F. P., adds.

**EBERS, Carl Friedrich** (b. Cassel, 25 Mar. 1770; d. Berlin, 19 Sept. 1836).

German musician. He was the son of a teacher of English at Cassel and grew into a man evidently of great ability, but as evidently of little moral stability, taking any post that offered and keeping none, doing any work that turned up to keep body and soul together and at length dying in great poverty. He was at Schwerin in 1793 and at Strelitz in 1797. Some of his arrangements have survived, but his compositions — four operas, cantatas, symphonies, overtures, dance music, music for wind-instruments and, in short, pieces of every size and form — have all disappeared from the musical repertory. A little drinking-song, 'Wir sind die Könige der Welt', hit the true popular vein and maintained itself rather longer.

His arrangement of Weber's clarinet Quintet (Op. 34) as a pianoforte sonata called forth a vigorous protest from the composer in the A.M.Z. of 11 Dec. 1816. Ebers wrote an impudent rejoinder in the next number of the paper. Both documents were given in translation in the first edition of this Dictionary.

G. & H. G. C.

**EBERUS, Paul.** See EBER.

<sup>1</sup> 'Kritische Beiträge', III, iii, 183 (Berlin, 1757).

**EBERWEIN, Traugott (Maximilian)** (*b.* Weimar, 27 Oct. 1775; *d.* Rudolstadt, 2 Dec. 1831).

German violinist and composer. At the age of seven he played in the court orchestra of Weimar, where his father was engaged. In 1797 he entered the service of the Prince of Schwarzburg-Rudolstadt, but it was not till 1817 that he became his *Kapellmeister*. In the interval he travelled much, making the acquaintance of Adam Hiller and Zelter in Berlin, and of Beethoven and Salieri in Vienna. He was a man of some influence and position, and one of the original founders of the musical festivals in Germany. His works, more numerous than original, include eleven operas, of which 'Claudine von Villa Bella' (1815) and 'Der Jahrmart von Plundersweilen' (1818) (texts by Goethe) enjoyed some celebrity; three cantatas; a Mass in A♭ major, his best work; a Symphonic-concertante for oboe, horn and bassoon; concertos, quartets and songs.

He set poems by Goethe as songs which were preferred by the poet to those sent to him by Schubert, which he ignored — a reflection on Goethe as a critic of music rather than a recommendation of Eberwein as a composer. It must be borne in mind, however, that Goethe was personally acquainted with Eberwein, whereas nobody had heard of Schubert as far away from Vienna as Weimar at the time (June 1825) he sent the songs.

M. C. C., adds.

**EBNER, Wolfgang** (*b.* Augsburg, c. 1610; *d.* Vienna, 12 Feb. 1665).

German organist and composer. He was organist at St. Stephen's Cathedral, Vienna, from 1634, in the court chapel from 1 Aug. 1637 and *Kapellmeister* at St. Stephen's from 1663. Of his compositions, which were greatly valued in his time, but little has survived. He wrote Variations on a theme by the Emperor Ferdinand III for harpsichord, a Sonata for 2 violins and viola da gamba, a motet, and some ballet airs for 4 viols and harpsichord.

E. v. d. s.

**EBOROWICZ, August** (*b.* ?, 1818; *d.* Warsaw, 20 Oct. 1869).

Polish teacher and composer. He was one of the first teachers appointed to the staff of the newly reopened Music Institute<sup>1</sup> in Warsaw by Apolinary Kański in 1861. Of all his compositions one only remains, a miniature piece for the pianoforte entitled 'La Mazovienne', which was published in Warsaw.

C. R. H.

**ECCARD, Johann** (*b.* Muhlhausen, Thuringia, 1553; *d.* Berlin, autumn 1611<sup>2</sup>).

German composer. He was a pupil of David Koler in the court chapel school at Weimar from 1567 to 1571, when he was paid three florins "zu endlicher Abfertigung".<sup>3</sup> He probably went that year to Munich to study under Lassus; Stobaeus ('Preussische Festlieder') refers to him as a pupil of the "world-famed" Orlando. Eccard had returned to Muhlhausen in 1574. In 1578 he was musician in the household of Jacob Fugger of Augsburg; for in dedicating his 'Newe deutsche Lieder' (1578) to the three brothers Fugger, he says:

Also hab' ich verschieuer Zeit, in des . . . Herrn Jacob Fuggers, meines gnedigen Herrn, E. G. gebruder dienst etliche deutsche Lieder. . . .

This is dated from Augustae Vindelicorum, 1578. Similarly a manuscript Mass in the Munich Library is dated "de Jacobi Fuggeri Musico, 1578".

By 1581 Eccard was settled at Königsberg; in that year he published there his five-part music to some wedding-hymns, in conjunction with the *Kapellmeister*, Theo. Ruccio, and in the following year the five-part music to Psalm CXXXIV.<sup>4</sup> Eccard was appointed vice-*Kapellmeister* and *Musicus* by the Margrave Georg Friedrich of Brandenburg-Ansbach, and later, in 1604, he succeeded Ruccio as *Kapellmeister*. On 4 July 1608 Eccard was summoned to Berlin to be *Kapellmeister* to the Elector Joachim Friedrich of Brandenburg; the latter died on 18 July and was succeeded by Johann Sigismund, who in a letter on the following 11 Sept. confirmed the appointment on the grounds that Eccard was greatly famed and his equal not easily to be found, that he was an old, peaceful and quiet man, and that the salary, considering his attainments, was not too high!<sup>5</sup>

Eccard's treatment of well-known chorales in his great work, 'Geistliche Lieder' (1597), as well as of the fine chorales of his own composition, causes him to stand out prominently among his contemporaries. This work, consisting of motets for five voices, was undertaken at the request of the Margrave Georg Friedrich; Eccard himself thought it the first real attempt to produce a cantional written not only with religious but with musical and artistic aims: "Darin nach musikalischer Art, was anmuthiger und der Kunst gemasser enthalten ware". Among his chorales which became a permanent part of church-song were the three, first published in 1574 ('III Odae'); the four

<sup>1</sup> An engraved portrait dated 1634 is inscribed "Natus anno 1553, obiit 1611".

<sup>2</sup> E. Pasque's MS, 1892, published in 'Monatshefte', 1897.

<sup>3</sup> Joseph Müller, 'Musikalische Schätze' (1870).

<sup>4</sup> L. Schneider, 'Geschichte der Oper' (1852), App., pp. 23, 25.

<sup>5</sup> The Warsaw Conservatory founded by Elsner in 1821 was closed down by the Russian authorities, then the occupants of partitioned Poland, in 1831. The school was reopened by Kański in 1861 under the name of Musical Institute, but it soon reverted to its original name.

which appeared in 'Dreissig geistliche Lieder' (1594), 'Es ruhm die heilige Schrift', composed for a wedding-hymn in 1591; and 'Nachdem die Sonn' beschlossen', from the 'Gebeten' (1600). Zahn<sup>1</sup> gives twenty melodies with their sources and the various publications in which they subsequently appeared. There have been many reprints of Eccard's sacred songs; Winterfeld, who considered that the characteristic strength and feeling in these compositions fully equalled anything produced by his Italian contemporaries, printed altogether forty-six of them.<sup>2</sup> Ten of Eccard's compositions, including 'O Freude über Freude' for double choir, are in 'Musica sacra', Vols. V and VI, edited by A. Neithard for the use of the Berlin Cathedral Choir; eleven are in F. Wullner's 'Chorübungen der Münchener Musikschule' (1893-1895), others in Commer's 'Geistliche und weltliche Lieder' (1870), Nos. 5 and 6; in Reissmann's 'Allgemeine Geschichte der Musik' (1863), Nos. 10 and 11, in Bishop's '12 Corale' (1844), No. 11. One set to the English words, 'When Mary to the Temple went', edited by Otto Goldschmidt in the 'Bach Choir Magazine', has a quaint simplicity which is very pleasing. G. W. Teschner (1860-90) reprinted both the 'Geistliche Lieder', two vols., and the 'Preussische Festlieder', two vols.

On the other hand Eccard's secular works, comparatively limited in number, have been carefully edited by Eitner, in the 'Publicationen alterer praktischer und theoretischer Musikwerke', Vol. XXI (1897). He notes approvingly that Eccard differs from his contemporaries inasmuch as he always marks the necessary sharpening or flattening of notes.

#### LIST OF COMPOSITIONS

1. 'III Odae Lud. Helmboldi, Latinae et Germanicae . . . in 4 Stimmen componiret, durch J. a Burck, & Johannem Eccardum, Mulhusinum' (Mühlhausen, Georgium Hantzsch, 1574). Obl. 4to. Discantus and Bassus in Brief Gymnasialbibl. Three of the Odes were set to music by Eccard:—(1) 'Age nunc, parve puer.' (3) 'Das noch viel Menschen' (4) 'Ihr Alten pflegt zu sagen.' They were included in Helmbold's 'Crepundia sacra' (1578, later editions in 1589, 1596, 1608 and 1626). A. Prüfer reprinted it in 'Untersuchungen über den ausserkirchlichen Kunstgesang' (Leipzig, 1890).
2. 'Neuwe teutsche Lieder, mit vieren und funff Stimmen, gantz lieblich zu singen, und auff allerley musikalischen Instrumenten zu gebrauchen, mit besonderm Fleiss und Observation componiret durch Johannem Eccardum Mulh. des wohlgebornen Herrn Jacobi Fuggers Musico' (Mühlhausen, G. Hantzsch, 1578). Obl. 4to. Twenty-four compositions, two only being to sacred words. Five partbooks in Uppsala Library.
3. 'Neuwe Lieder mit 5 und 4 Stimmen, gantz lieblich zu singen, und auff allerley Instrumenten zu gebrauchen. Durch Joh. Ecc. Mulh. F.D.

<sup>1</sup> 'Die Melodien der deutschen evangelischen Kirchenlieder' (1889-93).

<sup>2</sup> 'Der evangelische Kirchengesang', Vols. I & II (1843).

[Fürstlicher Durchlaucht] in Preussen Musicum und Vice Capellenmeister componirt, corrigirt und in Druck verfertigt' (Königsberg, Georg Osterberger, 1389). Obl. 4to. Dedicated to the Burggrafen, Bürgermeister, etc., of Danzig. Twenty-five compositions, fifteen secular, ten sacred. Five partbooks in Berlin State Lib. etc. Reprinted in score by Eitner, 1897 (see above).

4. 'Epigrammata in honorem nuptiarum . . . per Th. Riccium 6 vocibus' (1586). Obl. 4to. Includes 'Virgo boni patris' by Eccard.
5. 'XX Odae sacrae Lud. Helmboldi Harmonicus numeris, pro vacatione versuum ornatae & compositae 4 vocibus a Joh. Ecc. Mulh. illius Principis ac Domini, D. Georg. Frid. Marchionis Brandenburgensis Chori musici Vicemagistro Impensis Hyeron. Reinhardi Mulhusini' (1596). Sm. 8vo. One volume in Zwickau Ratsschulbibl. Another edition in 1626, possibly an earlier one in 1574.
6. 'Dreissig geistliche Lieder . . . mit 4 Stimmen auff besondere darzu von L. Helmboldo verordnete Textus . . . und ausgegangen von J. a Burck' (Mühlhausen, Andream Hantzsch, 1594). 12mo. Nos. 11 'Zu dieser österlichen Zeit', 13, 'Gen Himmel fahrt', 15 'Der heilig Geist', 20 'Übers Gebirg Maria' were by Eccard. An earlier edition probably published in 1583, later editions in 1609 (Erfurt) and 1626.
7. 'Der erste Theil geistlicher Lieder auff den Choral oder die gemeine Kirchen-Melodey durchaus gerichtet, und mit funf Stimmen componiret durch Joh. Ecc. Mulh. F. D. zu Preussen, etc. Musicum und Vice Capellenmeister' (Königsberg, G. Osterberger, 1597). Obl. 4to. 'Der ander Theil geistlicher Lieder', etc. (1597). Obl. 4to. Vol. I contains twenty-three and Vol. II twenty-nine compositions, the melodies are in the decant. The five partbooks of each vol. in Frankfurt Gymnasialbibl., etc.
8. 'Echo nuptialis magnifico . . . Andreae Fabricio, etc. A. Johanne Eccardo Mulh., etc. Ex officina G. Osterberger' (1597). Obl. 4to. 'Echo a 8 voci'. The eight voice-parts in B.M.
9. 'Vierzig teutsche christliche Liedlein L. Helmboldi . . . in 4 Stimmen abgesetzt, die ersten 22 durch J. a Burck, die letzten 18 durch Joh. Ecc. Mulh. Auff neu zusammen gedruckt zu Mulhausen' (A. Hantzsch, 1599). 8vo. Four partbooks in Hamburg Munic. Lib., etc.
10. 'Gebeten umb ein gnediges gluckseliges Neues Jahr zu Ehren unser gnedigsten Herrschaft der Hertzoge in Preussen, etc. Mit 5 Stimmen componirt durch Joh. Eccard' (Königsberg, G. Osterberger, 1600). 4to. Text. 'Nachdem die Sonn' beschlossen'. Five partbooks in Königsberg Univ. Lib.
11. 'Geistliche Lieder auff gewöhnliche preussische Kirchen-Melodeyen durchaus gerichtet, und mit 5 Stimmen componiret. Durch Joh. Ecc. Mulh. Thuringum, und J. Stobaeum', etc. (Danzig, Georg Rheten, 1634). Obl. 4to. 102 compositions, fifty-seven by Eccard, which include his fifty-two geistliche Lieder, publ. 1597. Five partbooks in Königsberg Univ. Lib., etc.
12. 'Erster Theil der preussischen Festlieder, von Advent an bis Ostern mit 5, 6, 8 Stimmen. Joh. Ecc. Mulh. Thur. und J. Stobaeus etc.' (Elbing, Wendel Bodenhausen, 1642). Obl. 4to. 'Ander Theil . . . von Ostern an bis Advent mit 5, 6, 7, 8 Stimmen' etc. (Königsberg, J. Reusner, 1644). Obl. 4to. Sixty-one compositions; thirteen in Vol. I and fourteen in Vol. II are by Eccard; they include (in Vol. I, No. 25) No. 7 of the 'Neue Lieder' (1589); and 'Der heilig Geist', 'Zu dieser österlichen Zeit', from 'Dreissig geistliche Lieder' (1594). Six partbooks of each vol. are in Elbing Marienkirche Lib., etc. The first edition is said to have been published at Königsberg, 1598.

There are forty-seven small works by Eccard in the Königsberg Univ. Lib. with four exceptions all wedding-hymns (some of them composed 'nach Villanellen Art'), for 4, 5, 6 or 8 voices, published at Königsberg between 1585 and 1609 (Jos. Müller, Cat.) There are two in the Breslau Munic. Lib.; 'Tris me exilarant' for 6 voices (1585, one partbook missing), and 'Honorabile est inter omnes' for 5 voices (1610, Bohn Cat.).

- Some of these were later fitted with sacred words and included in the 'Preussische Festlieder' (1642-1644).
- 'Odorum sacrum' Six vols (Mulhausen, 1626). A collected edition of Heimbold's works included — Vol. IV, 'Odae sacrae' (1596), Vol. V, 'Dreyssig geistliche Lieder' (1594), Vol. VI, 'Crepundia sacra' (1577).
- 'Geistliche Lieder Matthaum Pfeilschmidt' (1608). Some five part Chorales.
- 'Geistliche u. trostliche Lieder Michaelum Weyda' (1643). Several melodies.
- 'Cantionale sacrum' (Gotha, 1646-48, later ed. 1651-1657). One composition.
- 'Preussische Kirch- und Fest-Lieder' (J. Reinhard, 1653). Forty-three melodies with figured bass, which included seventeen of those published in 1634.
- 'Christlich . . . Gesangbuch' (Erfurt, 1663). Three melodies.
- 'Passionale melicum Martino Jane' (Gorlitz, 1663). One melody.
- Joh. Crüger's 'Praxis pietatis' (Peter Sohren, Frankfurt, 1668).
- Four melodies with figured bass. Another edition, 1693, has one.
- 'Preussisches Kirchen- Schul- u. Haus-Gesangbuch' (1675, and again 1690), has five melodies. Another edition (1702) has eight.
- 'Musikalischer Vorschmack' (Peter Sohren, 1683). Four melodies with bass.
- 'Neue christliche Lieder' (H. G. Demme, Gotha, 1799). Nos. 33 to 44, melodies by Eccard, Burck, etc.
- 'Dr. Martin Luther's deutsche geistliche Lieder' (C. v. Winterfeld, Leipzig, 1840). Nos. 6, 9, 13 from 'Geistliche Lieder' (1597), Vol. II.

## MANUSCRIPTS

- In the Augsburg Munic. Lib: MS 26 (1578), two motets a 5 voci, 'Vultum tuum deprecabuntur' and 'Terroribus est locus iste'. A Kyrie a 4 voci. MS 28 (1579) Missa a 5 voci, 'Mon cœur se recommande a vous'. This Mass is also in the Munich Court Lib (Mus. MS 57) dated 'Auctore Joanne Eccardo, Mulhussino, de Jacobi Fuggeri Musico 1578', which is altered in another handwriting to 1598. From this MS the Kyrie, Sanctus and Agnus Dei were scored and published by F. Wüllner, 'Chorubungen der Munchener Musikschule' (1895).
- In the Breslau City Lib, MSS 12, 17, 18, 20, 32 and 137 contain many of the 'Geistliche Lieder', publ. 1597. In the Königsberg Univ. Lib. Motets: a 5 voci, 'Divitias quaerant alii' (with continuo) and 'Kein edler Ding' (Discantus missing); a 6 voci, 'Gott ist mein Heil' (two copies) and 'Nuper saevus amor' (Discantus missing). Masses: a 5 voci, 'Domine ad adjuvandum' and 'Veni sancte spiritus', a 6 voci, 'Domine quid multiplicati'. Also compositions in MSS 66, 67, 69, 75-79 and 394.
- In the Liegitz Konigl. Ritter-Akademie Bibl. in MSS 15, 18, 19, 20 and 23, are fifteen different 'Geistliche Lieder' for 4 and 5 voices.
- Q.-L. also gives a large number of MSS in the Berlin State Lib., a five-part motet (Codex 96) in the Nuremberg Lorenzkirche Lib.; and 'O Freude über Freude', for double choir (MS 278, No. 10, in score), in Dresden Court Lib.

C. S.

BIBL. — REICHMANN, GRETE, 'Joh. Eccards weltliche Werke', dissertation (Heidelberg, 1922).

See also Stobaeus (collab. in 'Geistliche Lieder').

ECCLES. English family of musicians.

(r) **Solomon Eccles (or Eagles)** (b. ? 1618; d. London, 11 Feb. 1683), musician and shoemaker. He was descended from three generations of musicians, was from about 1647 a teacher of the virginals and viols, a pursuit from which he for some years derived £200 a year (see his 'Musick-Lector'); but, embracing the tenets of Quakerism about 1660, he abandoned his profession, broke all his instru-

ments and burned them, together with his music books (the value of the whole being more than £24), on Tower Hill, and adopted the trade of a shoemaker.

His vagaries during the early part of Charles II's reign, and particularly during the great plague of 1666, when he ran naked through the town with a brazier of burning brimstone on his head, point to a deranged intellect. In 1667 he published a curious tract entitled:

A Musick-Lector, or, The Art of Musick . . . discoursed of, by way of dialogue between three men of several judgments, the one a Musician . . . zealous for the Church of England, who calls Musick the gift of God, the other a Baptist who did affirm it to be a decent and harmless practice, the other a Quaker (so called) being formerly of that art doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God.

From this work the foregoing particulars are gathered. He accompanied George Fox to the West Indies in 1671 and organized Quakerism there. He was in New England in 1672, and was prosecuted in 1680 at Barbadoes for seditious words. He is supposed to have resumed his profession and contributed several ground basses with divisions thereon to 'The Division Violin'. He also wrote music for Aphra Behn's 'The City Heiress' and Otway's 'Venice Preserved', both produced at the Dorset Gardens Theatre in 1682. He was buried at Spitalfields.

(2) **John Eccles** (b. London, 1668<sup>2</sup>, d. Kingston-on-Thames, 12 Jan. 1735), composer, son of the preceding. He learnt music from his father, and about 1690 he became engaged as composer for the theatre, in which occupation he continued for nearly twenty years. In 1700, after the death of Staggers, he was appointed master of the King's Band of Music, in fulfilment of the duties of which office he composed numerous birthday and New Year odes. He had been a member of the band since 1694. He gained in 1700 the second of the four prizes given for the best compositions of Congreve's masque 'The Judgment of Paris'; the first being awarded to John Weldon and the third and fourth to Daniel Purcell and Godfrey Finger. The score of Eccles's music for this piece was printed. At about this time he published three volumes of 'Theatre Music' (the 2nd and 3rd are dated London 1699 and 1700 respectively) containing arrangements of a large number of tunes, but without giving the names of the plays to which they belonged. In 1701 he set the ode written by Congreve for the celebration of St.

<sup>1</sup> Act-tunes of both are preserved (B.M., Add. MSS 29283-5).

<sup>2</sup> The dates of the original productions of 'The Spanish Friar', 'The Lancashire Witches' and 'The Chances', 1681-82, were given in previous editions of this Dictionary as those at which Eccles wrote music, instead of the dates of later revivals. This led the editors to affirm that Eccles could not have been born in 1668 and to give his birth-date as 'c. 1650'.

<sup>3</sup> Durham Cathedral Library, Mus. Cat. 78.

Cecilia's Day in that year; and in 1702 he wrote music for the coronation of Queen Anne.<sup>1</sup> About 1710 he published a collection of nearly one hundred of his songs, comprising many of those which he had written for a great number of dramatic pieces. The freshness and flow of Eccles's melodies rendered his songs universal favourites. In the latter part of his life he gave up all professional pursuits, except the annual production of the birthday and New Year odes, and retired to Kingston-on-Thames for the diversion of angling, to which he was much attached.

W. H. K., adds

The following is a list of stage works for which Eccles wrote music:

#### MASQUES AND OPERATIC PIECES

(The years indicated are those of performance)

- 'The Rape of Europa by Jupiter' (author unknown), 1694.
- 'The Comical History of Don Quixote' (Durfey, after Cervantes), Parts I and II, with other composers, 1694. (Eccles does not seem to have had a share in the third part of 1695.)
- 'The Taking of Namur' (Motteux), 1695.
- 'The Loves of Mars and Venus' (Ravenscroft, this masque forms part of his comedy 'The Anatomist, or The Sham-Doctor'), with Finger, 1696.
- 'Hercules' (Motteux, this masque forms Act 3 of his 'The Novelty'), 1697.
- 'Ixion' (Ravenscroft, this masque forms part of his tragedy 'The Italian Husband'), 1697.
- 'Europe's Revels for the Peace' (Motteux, with other composers, 1697.
- 'The Judgment of Paris' (Congreve), 1701.
- 'Acus and Galatea' (Motteux, also referred to as 'The Mad Lover'), 1701.
- 'Wonders in the Sun, or The Kingdom of the Birds' (Durfey), 1706. (Eccles had only a small share in this "comick opera", which seems to have consisted largely of ballad airs.)
- 'The British Enchanters, or No Magick Like Love' (Lord Lansdowne), 1706. (The instrumental music was by Corbett, but at least one song, if not the whole vocal music, was composed by Eccles.)
- 'Semele' (Congreve; no performance recorded; libretto published 1710<sup>2</sup>; Eccles's score preserved in R.C.M.).

#### INCIDENTAL MUSIC

- 'Distress'd Innocence, or The Princess of Persia' (Settle), 1690.
- 'Alphonso, King of Naples' (Powell), 1690.
- 'The Lancashire Witches' (Shadwell), revival, ? 1691.
- 'The Chances' (George Villiers, Duke of Buckingham), revival, ? 1692.
- 'The Richmond Heiress' (Durfey), 1693.
- 'She Wou'd if She Cou'd' (Etheredge), revival, ? 1693.
- 'Love Triumphant' (Dryden), 1694.
- 'The Ambitious Slave' (Settle), 1694.
- 'The Married Beau' (Gowenlock), 1694.
- 'The Villain' (Porter), revival, ? 1694.
- 'Love for Love' (Congreve), 1695.
- 'The She-Gallants' (Lord Lansdowne), 1695.
- 'Pyrrhus, King of Epirus' (Hopkins), 1695.
- 'She Ventures and He Wins' ('Ariadne', pseud.), 1695.
- 'The Lover's Luck' (Dilke), 1695.
- 'Cyrus the Great' (Banks), 1695.
- 'The Spanish Friar' (Dryden), revival, ? 1695.
- 'Troilus and Cressida, or Truth Found Too Late' (Dryden), revival, ? 1695.
- 'Don Carlos' (Otway), revival, ? 1695.

- 'The Husband his own Cuckold' (John Dryden, jun.), 1696.
- 'The Royal Mischief' (Mary de La Rivière Manley), 1696.
- 'Love's a Jest' (Motteux), 1696.
- 'The City Bride' (Harris), 1696.
- 'The Country-Wake' (Doggett), 1696.
- 'The City Lady' (Dilke), 1697.
- 'The Unnatural Brother' (Filmer), 1697.
- 'The Intrigues at Versailles' (Durfey), 1697.
- 'The Provok'd Wife' (Vanbrugh), 1697.
- 'Thyrsus' (Oldmixon), forms Act 1 of Motteux's 'Novelty', see also 'Hercules', above, 1697.
- 'The Innocent Mistress' (Mary Pix), 1697.
- 'The Italian Husband' (Ravenscroft, some songs besides the masque of 'Ixion' for which see above), 1697.
- 'The Deceiver Deceiv'd' (Mary Pix), 1697.
- 'The Pretenders, or The Town Unmask'd' (Dilke), 1698.
- 'The Man of Mode, or Sir Fopling Flutter' (Etheredge), revival, ? 1698.
- 'Women Will Have Their Wills' (unidentified comedy), 1698 or 1699.
- 'Rinaldo and Armida' (Dennis), 1699.
- 'Justice Busy, or The Gentleman Quack' (Crowné; probably identical with 'The Morose Reformer'), 1699.
- 'The Beau Defeated' (Mary Pix), 1700.
- 'The Way of the World' (Congreve), 1700.
- 'The Fate of Capua' (Southerne), 1700.
- 'Altemura' (Roger Boyle, Earl of Orrery), 1701.
- 'The Fickle Shepherdess' (altered from Randolph's 'Amyntas'), 1703.
- 'Love Betray'd, or The Agreeable Disappointment' (Burnaby), 1703.
- 'As You Find It' (Charles Boyle, Earl of Orrery), 1703.
- 'The Fair Penitent' (Rowe), 1703.
- 'The Libertine' (Shadwell), revival, ? 1703.
- 'The Self-Conceit, or The Mother Made a Property' (unidentified comedy), ? 1703.
- 'The Stage-Coach' (Farquhar), 1704.
- 'The Metamorphosis, or The Old Lover Out-Witted' (Corey, after Molière), 1704.
- 'The Biter' (Rowe), 1704.
- 'The Virtuous Wife' (Durfey), revival, ? 1705.
- 'The Adventures of Five Hours' (Tuke), revival, ? 1707.
- 'Aureng-Zebe' (Dryden), revival, ? 1708.

#### OF UNCERTAIN DATE

- 'The Match at Bedlam' (unidentified comedy, one song published, n.d.).
- 'The Midnight Mistakes' (unidentified comedy; one duet published, 1704).
- 'The Surpris'd Lovers' (unidentified comedy; one song published, 1706).

#### REVIVALS

- 'The Duchess of Malfi' (Webster, one duet published, 1704).
- 'Hamlet' (Shakespeare; one song published, n.d.), prob. c. 1695.
- 'Harry the Fifth' (? Shakespeare or ? Roger Boyle, Earl of Orrery; one duet published, 1704).
- 'Macbeth' (Shakespeare; various scores extant, date of revival at which Eccles's music was used not yet satisfactorily established; prob. c. 1695).

A. L.

BIBL.—JEFFREYS, JOHN, 'The Eccles Family, a Little-Known Family of XVII Century English Musicians' (Ilford, Essex, 1951).

See also Finger (collab.). Franck (W., collab.). Judgment of Paris (2nd prize for).

(3) **Henry Eccles** (b. London, c. 1670; d. ? Paris, ? 1742), violinist, brother of the preceding. He was a player of considerable ability and a member of the King's Band from 1674 to 1710. Conceiving himself neglected in England, he went to Paris, where he was admitted a member of the French king's band. In 1720 he published there, in two books,

<sup>1</sup> The autograph score of Queen Anne's Coronation Ode is at Tenbury.

<sup>2</sup> This is the libretto afterwards used, with alterations by Pope, by Handel.

'Twelve Solos for the Violin'. The first book of these sonatas contains adaptations from Giuseppe Valentini's 'Alletamenti' (Op. 8) <sup>1</sup>, which Eccles laid under contribution for his slow movements, supplying only the perfunctory quick ones himself. He was living in Paris in 1735, and Mendel's 'Lexikon' gives 1742 as the date of his death but without giving any authority W H H, adds

The following is a list of Eccles's thefts (works numbered Roman, movements Arabic).

Sonata	I	$\frac{1}{2}$ = Valentini, 'Alletamento' IV	$\frac{1}{2}$
		(transposed)	
	I	$\frac{3}{4}$ = Valentini, " "	III $\frac{3}{4}$ 5
"	III	3 = " "	IX $\frac{1}{2}$ 3 5
"	IV	$\frac{1}{2}$ 3 = " "	VI $\frac{1}{2}$ 5
"	VIII	$\frac{1}{2}$ 5 = " "	XII $\frac{1}{2}$ 3 5
"	IX	$\frac{1}{2}$ 3 = " "	I $\frac{4}{5}$
"	X	$\frac{4}{5}$ = " "	II $\frac{5}{8}$
"	XII	3 = " "	VII $\frac{3}{8}$
and XI		2 = Bonporti's fourth 'Invenzione' (from Op. 10) 4th movement	F W. (ii).

See also Bonporti (plagiarism from).

(4) **Thomas Eccles** (b. London, c. 1672; d. ?), violinist, brother of the preceding. He studied the violin under his brother Henry and became an excellent performer. Being idle and dissipated, he gained a scanty and precarious subsistence by wandering from tavern to tavern in the city and playing to such of the company as desired to hear him.

(5) **Henry Eccles** (b. ?, d. ?), violinist, ? uncle of the preceding. He was a violinist in the King's Mask, etc., in 1674 and later; the name occurs in 1785 as that of a "base", and in 1689 he was appointed to the private music.

W. H. H., adds.

**Ecclesiastes.** See Bacon (E, choral work) Bantock ('Vanity of Vanities', choral work).

**ÉCHAPPÉE** (Fr.). See ORNAMENTS, C (ii). **Echegaray, José.** See Serrano y Ruiz ('Irene de Oranto', opera).

**ÉCHIQUEUR.** See CHEKKER.

**ECHO.** The organs built immediately after the Restoration generally contained what was then a novelty in England, called the Echo. This consisted of a repetition of the treble portion of a few of the leading stops of the organ, voiced softly, shut up in a wooden box, placed in some remote part of the organ case — usually behind the desk-board — and played upon by a separate half-row of keys. The "echo effect" enjoyed great popularity for many years and exercised an influence on much of the contemporary music both for voices and instruments. Purcell in some of his anthems exhibited a predilection for the loud and soft contrast, not to mention his echo choruses in 'Dido' and elsewhere; while most of the pieces written for keyed instruments abounded in imitations of it up to the time of Handel, whose concertos, suites, etc., gave fresh impetus to the popular taste. The *écho*,

very popular in old French organs, was used more freely and ingeniously than was the Echo by English composers. Modern echo organs are often placed at a distance from the main body of the instrument, with which they are connected by electricity. At St. Paul's Cathedral in London, where it is played from the solo manual, and used to accompany the voice of the priest at the altar, it is called the "Altar Organ".

E. J. H., adds

See also Organ Stops

**ÉCHO ET NARCISSE** (Opera). See GLUCK.

**ECK, Franz** (b. Mannheim, 1774, d. Strasbourg, 1804).

German violinist. He was a pupil of his brother, J. F. Eck, and entered the court orchestra at Munich while very young; but, driven from that city by a love-affair, he travelled in 1802 through Germany and gained a great reputation as a performer. The Duke of Brunswick was at that time looking out for a master on the violin for Spohr, then eighteen, in whose rising talent he took a lively interest. He invited Eck to Brunswick and confided to him the technical education of the future great musician. They at once set out on a tour of Russia, Spohr getting instruction at the places where the journey was broken, but otherwise profiting chiefly by hearing his master. In his autobiography he speaks very highly of Eck as a violin player. He describes his style as powerful without harshness, exhibiting a great variety of subtle and tasteful *nuances*, irreplicable in his execution of difficult passages and altogether possessing a great and peculiar charm in performance. Nevertheless Eck was not ashamed to pass off unpublished compositions by his brother and other composers under his own name, a fact which confirms the low estimate of his general character to be gathered from Spohr's narrative. On arriving at St. Petersburg in 1803 he met with great success, and was appointed solo violinist to the court, but, becoming involved in a scandalous affair, he fell into disgrace and was transported by the police over the Russian frontier. His health broke down and he became insane. After living in the care of his brother at Nancy he appears to have died in a lunatic asylum. P. D.

**ECK, Johann Friedrich** (b. Mannheim, 1766; d. Bamberg, c. 1809).

German violinist, brother of the preceding. He was the son of a horn player in the Mannheim court orchestra. A pupil of Danner, he soon rose to be one of the best violin players in Germany. Reichardt of Berlin speaks of him as having all the qualities of a really great player — large tone, perfect intonation, taste and feeling, and adds that, with the single exception of Salomon, he had never heard a better violinist. From 1778 to 1788 Eck was

<sup>1</sup> See Andreas Moser, 'Musikalische Criminalia' ('Die Musik', Mar. 1923).



a member of the orchestra at Munich, and afterwards he conducted the Opera of that town. In 1801, however, having married a lady of rank and wealth, he quitted Germany and spent the rest of his life in Paris and in the neighbourhood of Nancy. Eck published four concertos for the violin and a Concertante for two violins.

P. D.

**ECKARDT, Johann Gottfried** (b. Augsburg, c. 1735; d. Paris, Aug. 1809).

German pianist, composer and painter. He lived in Paris from 1758 and was one of the group of German musicians, including Schobert and Honauer, who made the French capital their headquarters in the middle of the 18th century. Eckardt was a great pianist who was placed by many (Burney, Baron Grimm, etc.), above Schobert, who was his rival. Schubart speaks about his brilliance, power and endurance; he was able to play several concertos and sonatas one after another without tiring, which very few could do at that time (1784). He also composed a number of sonatas and variations, and was, moreover, the first miniature painter of his time.

Mozart as a boy must have known and admired Eckardt's compositions, for he used a movement from one of his sonatas in the third (K. 40) of the four composite keyboard concertos of 1767.

E. v. d. s., adds.

**ECKELT, Johann Valentin** (b. Werningshausen nr. Erfurt, May 1673; d. Sondershausen, 18 Dec. 1732).

German organist and composer. He was a pupil of Pachelbel and became organist at Wernigerode in 1697 and at Sondershausen in 1701. He was famous as an organ virtuoso, and as a composer he left in manuscript a Passion music, cantatas and organ works, including a valuable collection of organ pieces by 17th-18th-century masters; also several theoretical treatises. E. L. Gerber acquired his extensive library, containing numerous manuscript notes, for use in the compilation of his dictionary.

E. v. d. s.

**ECKERBERG, (Axel) Sixten (Lennart)** (b. Hjaltevad, Ingatorp, Jönköpings län, 5 Sept. 1909).

Swedish conductor, composer and pianist. He studied at the Stockholm Conservatory in 1927-32: conducting with O. Morales, counterpoint with E. Ellberg, pianoforte with L. Lundberg and O. Wibergh, and organ with O. Olsson. From 1932 to 1934 he held a Jenny Lind stipend and went abroad to study pianoforte with Emil von Sauer in Vienna and I. Philipp in Paris, and conducting with Weingartner at Basel and Kabasta in Vienna. He was appointed conductor of the Göteborg Radio Orchestra in 1937 and of the Göteborg Orchestral Society in 1939, and has appeared as solo pianist in Sweden, Germany, Paris and London.

His compositions include 2 Symphonies (1941 & 1945), symphonic poem 'Sub Luna', 2 Suites for orchestra, 'Från Sommen' and 'Sommarmusik', 2 Concertos for pianoforte and orchestra (1943 & 1949), and songs

K. D.

**ECKERT, Carl (Anton Florian)** (b. Potsdam, 7 Dec. 1820; d. Berlin, 14 Oct. 1879).

German violinist, pianist, composer and conductor. He owed his education to the poet F. Forster of Berlin, who had him taught by Greulich, H. Ries and Rungenhagen. By the age of ten he had completed an opera, 'Das Fischermadchen', by thirteen an oratorio, 'Ruth'. In 1839 he became a pupil of Mendelssohn at Leipzig. His oratorio 'Judith' was performed by the Sing-Akademie in Berlin in 1841, and in the following year the King of Prussia sent him to Italy for two years. On his return he composed an opera, 'Wilhelm von Oranien', which was successfully performed in Berlin (1846) and at The Hague (1848). In 1851 he became accompanist to the Théâtre-Italien in Paris, then accompanied Henriette Sontag on her tour in the U.S.A., returning to Paris in 1852 as conductor of the Italian Opera. In 1853 he was called to Vienna to take the direction of the Court Opera, a post which he filled with great distinction, and in 1860 he went to Stuttgart as *Kapellmeister* in Kucken's place. This, too, he threw up in 1867; but in 1869 he was suddenly appointed to the head directorship in Berlin in place of Dorn, who was pensioned to make way for him. Eckert was a far better conductor than a composer. He left three operas, much church music, a Symphony, a Trio, many pieces of smaller dimensions, including songs and a cello Concerto.

M. C. C.

**ECKHARDT-GRAMATTÉ, S. C. (Sophie Carmen)** (b. Moscow, 6 Jan. 1902).

Austrian pianist, violinist and composer of Russian birth. She studied the pianoforte at the St. Petersburg Conservatory under her mother, a pupil of A. Rubinstein's, and later at the Paris Conservatoire. Until she was thirty she pursued a virtuoso career, travelling all over Europe and to the U.S.A. as pianist and violinist. She then began to study composition with Max Trapp in Berlin and from that time devoted herself to creative work. Settling in Vienna, she married an art critic and took to music-teaching, though most of her time is given up to composition. Already before her studies in Berlin she had written solo works for her two instruments, but later she cultivated mainly symphonic and chamber music that shows a lively mind at grips with modern tendencies and using high technical accomplishments in exploiting the resources of a new and musicianly polyphony. She is a member of the committee



of the Austrian Section of the I.S.C.M. and in 1947 gained a second prize offered by the Vienna Gesellschaft der Musikfreunde for a pianoforte Concerto, written in 1946. Her other works include:

- Symphony in G ma (1940)  
 'Capriccio concertante' for orch (1940).  
 Concertino for strg orch. (1947)  
 Strg. Quartet No. 1 (1939).  
 Strg. Quartet No. 2 (1943).  
 4 Duos for strgs (1943-44).  
 'Grotesques Stuck' for pf. & several insts (1946)  
 Quartet for flute, clar, basset horn and bass clar (1946)  
 Strg Trio (1947)  
 Trio for oboe, clar & bassoon (1947)  
 "Ruck-Ruck" Sonata for clar. & pf. (1947)  
 3 Suites for unaccomp. vn. (1920-26).  
 Concerto for unaccomp. vn (1925).  
 10 Caprices for unaccomp. vn. (1920-34)  
 4 Suites for pf. (1920-28)

H R.

**ÉCLAIR, L'** (Opera). See HALÉVY.

**ÉCOLE D'ARCUEIL.** The "School of Arcueil", named after the Paris suburb in which Erik Satie lived for many years, was a group of composers who gathered round him as disciples from 1923 onwards—later than the group of "Les Six" which was also influenced by him to some extent. Among the members of the École d'Arcueil were Henri Cliquet-Pleyel, Roger Desormière, Maxime Jacob and Henri Sauguet.

**ECONOMIDIS, Philoktitis** (b. Athens, 23 Oct. 1889).

Greek conductor. He studied at the Athens Conservatory under A. Marsick and later in Vienna, Munich and Berlin. In 1910 he was appointed professor of theory by the Athens Conservatory and in 1918 he became professor of harmony and counterpoint. He was director of the Piraeus Conservatory from 1924 to 1930 and of that of Athens from 1930 to 1939.

In 1921 Economidis founded the Athens Choir, which under his direction has given first performances in Greece of a considerable number of great choral works by old and modern masters. In 1926-43 he was conductor of the Symphony Orchestra of the Athens Conservatory and since 1943 he has been Director-General of the State Orchestra. He has appeared as guest conductor in Berlin (1937 & 1940), Rome and Naples (1940), London (1949) and other European musical centres.

S. M.

**ÉCORCHEVILLE, Jules (Armand Joseph)** (b. Paris, 18 Mar. 1872; d. Perthes-lès-Hurlus, 19 Feb. 1915).

French musical historian. He was a pupil of César Franck in 1887-90 and of Hugo Riemann in 1904-5. He took his doctorate at the Sorbonne, 25 May 1906, with two theses on musical history. Meantime he had formed, in Mar. 1904, with Lionel Dauriac and J. G. Prod'homme, the Paris section of the International Musical Society. This soon gave him

scope to found the 'Bulletin français de la S.I.M.', a successor of the 'Mercure musical', and at that time the most important musical review in France. Écorcheville died on the battlefield on 19 Feb. 1915.

He made his mark by his brilliant literary studies informed with complete musical perception. French musical history owes much to him, in the first place for his books, and also for numerous articles in the 'S.I.M.' (on 'The Ornaments', 'The History of the Lute', 'The Publication of Old Musical Texts', etc.) and in most of the musical publications of Europe. As director of the S.I.M. and president of the French section of the S.I.M. he exercised a distinct and vital influence on the contemporary music movement. He also collected a musical library, of which certain sections (lute and the French violin school) contain very rare documents. It was disposed of on 26-29 May 1920 M. L. P.

## WORKS

- 'Vingt Suites d'orchestre du XVII<sup>e</sup> siècle français' 2 vols. (Paris, 1906), thesis for doctorate  
 'De Lull à Rameau, 1690-1730. L'esthétique musicale' (Paris, 1906), thesis for doctorate  
 'Cornielle et la musique' (Paris, 1907)  
 'Actes d'état civil de musiciens insinues au Châtelet de Paris. 1539-1650' (Paris, 1907).  
 'Catalogue du fonds de musique ancienne de la Bibliothèque Nationale' (Paris, 1910-14)  
 BML.—Catalogue of rare and valuable books, containing the musical works of J. Écorcheville, with an introduction by Henry Prunières (Paris, 1920).  
 'Le Tombeau de Jules Écorcheville suivi de lettres inédites' articles by L. Laloy, L. de La Laurencie & E. Vuilleumoz (Paris, 1916).

**ÉCOSSAISE** (Fr. fem. = Scottish; Ger. *Schottisch* [wrongly *Schottische* in Eng.]).

Authorities differ about the question whether the Écossaise and the Schottisch are, or are not, one and the same kind of dance under French and German names; also whether the name may justifiably be taken to imply a Scottish origin. The modern view is that the dance has nothing to do with Scotland, but was, as its French name suggests, originally a French dance derived from the French idea of what a Scottish dance might be, rather than a Scottish dance transplanted. The modern Écossaise is certainly a species of *contredanse*, and so is the Schottisch, which was first danced in England in 1848, when it was also known as the "German Polka", which suggests that its German origin is earlier. On the other hand the Schottisch does not seem to have been danced in Paris under that name, as Cellarius ('La Danse des salons', Paris, 1847), does not include it among the dances he describes; whereas the name of the Écossaise was known in France from the early 18th century. This does not, however, rule out the conjecture

<sup>1</sup> It was entitled successively, 'Mercure musical et Bulletin français de la S.I.M.', 15 Jan. 1907, 'Bulletin français de la S.I.M.', 15 Jan. 1908; 'Revue musicale S.I.M.', 15 Nov. 1909.

that the two things were essentially the same. The music of both the Écossaise and the Schottisch is in quick 2-4 time, but this Écossaise, dating from the beginning of the 18th century:



begins on the beat, while the following Schottisch, to which the dance was introduced in England:



has an up-beat.

Schubert wrote a number of Écossaises for the pianoforte, which will be found in his Opp 18, 33, 49 and 67. Beethoven also wrote in this form (see Vol. VI of the Collected Edition). There are three examples in Chopin's pianoforte works (Op. 72 No. 3). The final rondo (labelled "scherzo") in Dussek's Sonata 'Le Retour à Paris' (Op. 70) is in the rhythm of a Schottisch, not unlike that of Ex. 2 above.

E. P. & W. B. S., rev.

**EDDA**, The. See Cornelius ('Gunlod', opera). Leif (oratorio). Reinthaler (opera).

**EDDY**, Clarence (b. Greenfield, Mass., 23 June 1851; d. Chicago, 10 Jan. 1937).

American organist and composer. He studied the organ first under Dudley Buck at Hartford, Conn.; in 1871 he went to Berlin and became a pupil of Haupt and Loschhorn. On his return to America in 1874 he played church organs and became prominent as a teacher. He gave organ recitals in many cities of the U.S.A. and also in Europe. In 1876 he published a translation of Haupt's 'Theory of Counterpoint and Fugue'. He composed several pieces for the organ.

R. A.

**EDELING**, Johann (b. Falken nr. Eisenach, c. 1750; d. Weimar, ?).

German clarinettist and composer. He was clarinettist in the Weimar court orchestra. His only published work is the incidental music for Friedrich Justin Bertuch's tragedy 'Elfride', consisting of introduction, inter-

ludes, a ballad and pantomime music (vocal score published by Reilstab, Berlin, 1789). Bertuch's play was first performed at Weimar in 1773, but Edeling's music seems to have been written for a revival in 1787. Gerber also mentions symphonies and other instrumental works by him.

A. L.

**EDELMANN**, Johann Friedrich (b. Strasbourg, 6 May 1749; d. Paris, 17 July 1794).

Alsatian composer. He went to Paris about 1770 and soon became a fashionable composer, especially of harpsichord and chamber music. Mozart mentions him in his letter to his father, dated Augsburg, 14 Oct. 1777: "... and finally I played at sight all the music he had, including some very pretty pieces by a certain Edelmann". Of his vocal music an oratorio, 'Esther', was sung at the Concert Spirituel in Paris on 8 Apr. 1781 and a lyric scene, 'La Bergère des Alpes', at the Concert des Tuileries on 20 July of the same year, followed on 24 Sept. 1782 by two one-act operas at the Académie Royale de Musique, 'Le Feu' and 'Ariane dans l'isle de Naxos'; the latter kept the stage until 1825, was published in full score and performed in Russia as well as probably at New York in 1791. A *melodrame-pantomime*, 'L'Amour enchaîné par Diane', was given at the Opéra on 2 June 1783 and revived as 'Diane et l'amour' at the Théâtre des Jeunes Éléves on 6 Mar. 1802. Finally Edelmann reset an old libretto, 'Alcione', for the Opéra in 1786, but did not succeed in having it produced. A thematic catalogue of Edelmann's instrumental music (one symphony and 23 sonatas) will be found in D.T.B., Vol. XV (1916), and in the same volume two of his sonatas (Op. 2 No. 1 and Op. 4 No. 1) are reprinted. During the Revolution Edelmann got entangled in politics and ended his life on the guillotine; Gerber, in his 'Neues Tonkünstler-Lexikon', gives a full account of this story, in which Edelmann appears to have played a rather discreditable part.

A. L.

BIBL.—SAINT-FOIX, G. DE, 'J. F. Edelmann' in *Rev. Mus.*, Vol. V, No. 8 (June 1924), with reprint of parts of a sonata.

See also *Marseillaise* (accomp. for).

**EDGAR** (Opera). See PUGGINI.

**EDGCUMBE**, Richard, Earl of Mount-Edgcumbe (b. ?, 13 Sept. 1764; d. Richmond, Surrey, 26 Sept. 1839).

English musical amateur and composer. His opera 'Zenobia' was produced at the King's Theatre, London, in 1800, and he was also the author of 'Musical Reminiscences of an old Amateur, chiefly respecting the Italian Opera in England . . . from 1773 to 1823' (W. Clarke, London, 1823, 4th ed., 1834). This deplors the decay of music, particularly of singing, refers enthusiastically to singers such as Pacchierotti and Marchesi, and is full

of curious information and anecdotes about Billington, Grassini, Catalani and other musical personalities of the period. J. M. (ii).

**EDINBURGH.** The name of the capital of Scotland is now associated throughout the world with an annual International Festival of Music, which, in range and in quality, is second to none. This sort of mammoth festivalizing is a peculiarly 20th-century activity. Yet, contrary to popular belief, Edinburgh has always managed to provide her citizens with music-making of a kind and quality which could stand comparison with that provided by any other British city. In one branch of the art only has Edinburgh been consistently deficient — in opera. Until well into the 19th century, Scottish Presbyterianism took a poor view of the theatre — “the Devil’s playhouse”, as a celebrated divine called it. But perhaps it is hardly surprising that in a country which allowed its conscience to strangle its native drama in the late 16th century and, with very little modification, maintained the stranglehold until the 20th century, should remain more or less hostile to the foreign influence of opera even to this day. To the douce Scots imagination opera has always seemed a bastard form, possibly adequate for foreigners, but beneath the notice of the respectable and godly. Even to-day itinerant opera-companies visiting Edinburgh (or Glasgow for that matter) can be sure of an audience only if they play half a dozen or so universally established favourites.

The unsettled nature of civil affairs in Scotland, right up to the rising of the '45, retarded the country’s musical life, even in the capital city. From old diaries, memoirs and family papers it is possible to glean stray bits of information relating to musical activities of one sort or another. But such information is too fragmentary to enable one to form any accurate picture of the precise nature and scope of these activities. In any case, church music of other than the simplest sort was effectively discouraged by the Reformers. And such music-making as existed among the ordinary folk went “underground”, while the concerts organized by the court at Holyrood were of a spasmodic nature, and given before a private audience. Indeed it was not until the beginning of the 18th century that Edinburgh’s musical life began to recover from that chilling blight with which the Reformation affected all the arts in Scotland.

There were private concerts given in Edinburgh during the last decade of the 17th century, in 1705, and — if Allan Ramsay’s poem ‘The City of Edinburgh’s Address to the Country’ is to be believed — in 1718. By 1721 a Music Club was in existence, of which Ramsay was an enthusiastic supporter. From his poem ‘To the Music Club’ we

gather that the performers would habitually

Mix Cowdenknowe’s and Winter Night’s are long.

This mixture of Italian music with Scots song apparently persisted throughout the programmes of Edinburgh concerts for the greater part of the century. The first sizeable musical society in Scotland, The Musical Society of Edinburgh, was established in 1725. At first it met in the Cross Keys tavern kept by “Pate” Steil, a fiddler and maker of instruments as well as a publican. By 1728, however, this accommodation had apparently become inadequate, and the Society moved to St. Mary’s Chapel in Niddry’s Wynd. There it remained and expanded, giving concerts at times also in Taylor’s Hall, Cowgate, and in the Assembly Rooms, Assembly Close (called the “New Concert Hall” to take the anti-theatre clergy off the scent!) until, in 1762, the Society, still further expanded, moved to its most famous home, St. Cecilia’s Hall. There it flourished until it was finally disbanded in 1801.

The programmes of these concerts included works by Corelli, Handel, Gemuniani and later Haydn, Mozart, Vanhal and Stamitz, as well as works by such native composers as Thomas Erskine, Earl of Kellie. Among the Scots musicians who distinguished themselves in a practical way were the violinists Adam Craig and William McGibbon. Edinburgh’s passion for music — a passion strongest in the aristocracy who were the mainstays of 18th-century concert-giving in Scotland — went, however, hand in hand with a passion for foreign musicians. And the roll of 18th-century musicians taking part in the Musical Society’s concerts includes the names of Schetky, Reinagle, Giornovich, Stabellini, Corri, Puppo, Cramer, Urban and a host of other imported foreigners, many of whom followed the example of Schetky and took a keen interest in the social and civic life of the city of their adoption. Of the famous musicians from the south who visited Edinburgh the most conspicuous were Thomas Arne and the male mezzo-soprano Tenducci.

When the Musical Society had to be wound up in 1801, a quieter period followed. Until 1815 concert-giving seems to have been sporadic. Of course, the truth is that the nature of the Edinburgh audience was changing. Concerts were ceasing to be exclusively entertainments for the aristocracy, most of whom in any case were moving out of their towering “lands” in the Old Town into the spacious squares and streets of the New. St. Cecilia’s Hall (in Niddry’s Wynd) was therefore no longer in the fashionable area. It still stands, shorn of much of its glory, an inferior dance-hall, threatened with destruction because it “abuts” on to the street — and on

the plans of some sacrilegious town planner! However, it was privately purchased in 1952, and in spite of the planners' threats to its ultimate future, is to be restored to its former perfection.

The Edinburgh Festival of 1815 was held at the end of Oct., and was therefore located in the New Town — in the beautiful Assembly Rooms in George Street (which 20th-century musical visitors know as the home of the Festival Club); the Music Hall at the back was not added until 1843. For this Festival, among the directors of which were Sir Walter Scott and Henry Mackenzie ("The Man of Feeling"), there was employed an orchestra of 62, a choir of 58, two well-known conductors of the day and a leading team of soloists. The programmes — there were two concerts a day, one in the morning, one in the evening — included Beethoven's Symphony No. 1, Mozart's No. 39 and the No. 8 of Haydn's "London" Symphonies, as well as Haydn's 'Creation' and Handel's 'Messiah'.<sup>1</sup>

These concerts no doubt showed the good folk of Edinburgh standards of performance of which they had hitherto never dreamed. For not only was the 19th-century Edinburgh audience different in composition from its 18th-century predecessor, but the 19th-century performers were all professional. In the old Music Society days the soloists and the leaders were extremely professional musicians, but the rank and file were amateurs — members of the Society for the most part. With 1815 the era of the professional concert had begun in Edinburgh. The Festivals of 1819, 1824 and 1843 confirmed this pattern of music-making, the last Festival being organized in honour of the opening of the Music Hall.

Other concerts were also given in the Assembly Rooms, as well as, of course, in Corri's Concert Rooms, which stood at the head of Leith Walk, where, until burnt down in recent years, the Theatre Royal later flourished.

A great step forward was taken in 1858, when the Edinburgh Choral Union (now the Edinburgh Royal Choral Union) was founded. This body not only rendered service in a vocal capacity, but was also responsible for organizing regular orchestral concerts on a scale hitherto unknown in Edinburgh.

These Choral Union Concerts were the beginning of a winter orchestral season which has continued, under altered conditions, but with a break during the years of the 1914-18 war, to the present day. These orchestral concerts were at first six in number; two

choral concerts were instituted in 1874, in conjunction with the Glasgow Choral Union. For the first three seasons all the concerts, orchestral and choral alike, were directed by the Choral Union's own conductor, Adam Hamilton. In the fourth season, 1877-78, Hans von Bulow became conductor of the orchestral programmes, the Union's conductor, as before, continuing to direct the choral works. In the following season Julius Tausch conducted the orchestral concerts, to be succeeded a year later by August Manns, whose connection with the orchestral concerts in Edinburgh and Glasgow continued until the advent of the Scottish Orchestra, in 1893, brought a new order of things into being. Meanwhile, however, the Choral Union, while assuming the increased liability involved in an improving orchestra and an increasing number of concerts, was not receiving a commensurate amount of support from the public. The seasons 1885-86 and 1886-87 were financially so disastrous that the Union abandoned an enterprise which had begun to prove beyond their resources. Fortunately a public-spirited music-lover, Robert Roy Paterson, then head of the music-selling firm of Paterson & Sons, stepped into the breach. Assuming liability for the Edinburgh concerts, he made a cautious beginning in the winter of 1887 with a series of four programmes, afterwards increased by degrees, until there were latterly twenty-four weekly concerts over the season. The history of these concerts was practically that of the Scottish Orchestra. In 1950, however, the difficulties of keeping up present-day standards which faced a part-time orchestra such as the Scottish Orchestra proved so immense that a Committee was forced to transform it into a Scottish National Orchestra<sup>1</sup> established on a basis of permanency. This should result in the provision of still more regular and extensive orchestral fare to Edinburgh music-lovers.

Launched about 1906, as a sequence to some earlier concert work, the Edinburgh Classical Concerts, which were organized by J. R. Simpson, of the music-selling firm of Methven Simpson, contributed importantly to the musical enlightenments of Edinburgh. They were discontinued on the outbreak of the first world war. During their course, however, placing a wide interpretation on the term "classical", they introduced much of the best music with which the Edinburgh public had hitherto been unfamiliar and introduced it under the best possible conditions. The Classical Concerts in particular educated the public in the appreciation of art song and of modern French music. The crowning achievement of the Classical Concerts was a Beethoven Festival, lasting a week, which was given in

<sup>1</sup> Dr. Henry Farmer suggests that this may well have been a complete performance of 'Messiah'. The evidence he produces in his 'History of Music in Scotland' is certainly impressive. If he is right, the Festival of 1815 must have sponsored the first complete performance of Handel's masterpiece in Scotland.

<sup>2</sup> See SCOTTISH NATIONAL ORCHESTRA.

1913, and for which the Hallé Orchestra, conducted by Michael Balling, was engaged. Balling had first become known to the Edinburgh public as the conductor of Wagner's 'Ring', organized in 1910 by Ernst Denhof, at that time a pianoforte teacher in Edinburgh, but who took up the cause of opera in English, and on a fine scale, with an enthusiasm which no discouragement could subdue.

Thus far the principal musical undertakings of earlier years in Edinburgh, some of the institutions fortunately still extant, have been noted. There are a few others still to be mentioned. Among them are Mr. Kirkhope's Choir, averaging some 200 voices, carried on by an enthusiastic amateur with a remarkable gift for choral training; and Mr. Moonie's Choir, instituted by James A. Moonie, a local teacher of singing, in 1896. The Kirkhope Choir, starting from small beginnings in the mid-1870s, continued in existence until about 1914. The Moonie Choir is still active under the direction of W. B. Moonie, Mus.B., a son of its founder.

After the first world war Edinburgh had the inestimable benefit of the presence of Sir Donald Francis Tovey in its midst as Reid Professor of Music. He did much to stimulate public interest in music, and under his baton the Reid Orchestra, recruited largely from theatres and picture-houses, performed many rarely heard classical works. Incidentally it was for these Reid Concerts in Edinburgh that most of Tovey's famous 'Essays in Musical Analysis' were originally written as programme notes. The Reid Orchestra went out of existence just after the second world war.

At the present time (1954) there are numerous choral societies active in Edinburgh, a society for the production of "grand opera", at least one amateur orchestra; and a group of artists connected with the Saltire Society who specialize in producing Scottish music and verse.

During the winter months Edinburgh enjoys a weekly lunch-hour concert, held in the Scottish National Gallery. She also contrives to present a winter series of chamber-music concerts, but, as in all Scottish cities, chamber music has a hard struggle to attract more than the devoted few.

Edinburgh's most considerable achievement is, of course, the Edinburgh Festival, dealt with below. So far this magnificent importation of foreign talent has had little effect on Edinburgh's native musical life during the rest of the year, except perhaps to depress it with lack of support, due to the amount Edinburghians spend during the three feverish Festival weeks.

M. L.<sup>1</sup>

See also Reid.

<sup>1</sup> Incorporating a few paragraphs by W. H. D.

**EDINBURGH FESTIVAL.** Started in 1947 under the title of International Festival of Music and Drama, with the Lord Provost of Edinburgh as Chairman and the Glyndebourne Society Ltd. undertaking the artistic management, this venture proved so successful that it at once became one of the most important annual artistic events in the British Isles — and one not to be accused of insularity. The Arts Council of Great Britain and the Corporation of the City of Edinburgh were both associated with the Festival from the first.

For the opening Festival, which lasted from 24 Aug. to 13 Sept. 1947, an enormous programme was arranged, beginning with a service in St Giles Cathedral. Twenty concerts were held in the Usher Hall, eight in the afternoon and twelve in the evening, and almost every morning chamber music, recitals or concerts for chamber orchestra were held in the Freemasons' Hall. Three theatres, moreover, were busy each night except on Sundays with opera, drama and ballet. At the King's Theatre the Glyndebourne Opera gave nine performances of Mozart's 'Figaro' and as many of Verdi's 'Macbeth'; at the Royal Lyceum Theatre the Old Vic. Theatre Company performed Shakespeare's 'Richard II' and 'The Taming of the Shrew' and Louis Jouvet's company from the Paris Théâtre de l'Athénée gave Molière's 'L'École des femmes' and Giraudoux's 'Ondine'; while at the Empire Theatre the Sadler's Wells Ballet had a continuous run of Tchaikovsky's 'Sleeping Beauty'.

The orchestras engaged were (in that order) the Orchestre Colonne of Paris, under Paul Paray, the Hallé Orchestra of Manchester under John Barbiroli, the Liverpool Philharmonic under Sir Malcolm Sargent, the Scottish Orchestra under Walter Susskind, the Vienna Philharmonic under Bruno Walter and the B.B.C. Scottish Orchestra under Ian Whyte. The Jacques Orchestra was in charge of the chamber-orchestral morning concerts, and chamber music was given by the Czech Nonet, the Menges Quartet, the Galvet Quartet, the Robert Masters Quartet and the Carter Trio (with Leon Goossens). There were also three chamber concerts held at the Usher Hall, the artists being Artur Schnabel, Joseph Szigeti, William Primrose and Pierre Fournier. These also appeared as soloists at orchestral concerts, and among the other individual artists engaged were Robert Casadesu, Bernard Michel, Michelangeli, Cyril Smith, Kathleen Ferrier and Peter Pears. Lotte Lehmann, Aksel Schjötz and Todd Duncan gave song recitals, and the Glasgow Orpheus Choir had one evening to itself.

There were, moreover, outdoor displays of Scottish piping and dancing, and various exhibitions were held of art, crafts and in-

dustrial design. Many tours were arranged for visitors both in the city and in the adjacent countryside.

Programmes for the later years of the Edinburgh Festival cannot here be outlined in detail; but the first is shown as being representative of a venture since continued annually on similar lines.

E B

**Edison, Thomas Alva.** See Gramophone (invention).

**ÉDITION MUTUELLE.** See CASTÉRA.

**EDMUNDS, Christopher (Montague)** (b Birmingham, 26 Nov. 1899).

English organist and composer. He received his musical education at Birmingham University and the Birmingham and Midland Institute School of Music, under Bantock. Later he was appointed a professor there and since 1945 has been principal. He took his D.Mus. at Manchester University in 1936. He is also a member of the Panel of Examiners of the T.C.M. in London. In 1942 he was commissioned by the B.B.C. to write a miniature concerto — the 'Romance' for pianoforte and orchestra. He has written four operas, all unpublished, three of them to texts after Maurice Baring, of which the best-known is 'The Blue Harlequin'. Other larger works, also in manuscript, are two Symphonies (No. 1 for string orchestra, No. 2 for full orchestra), pianoforte Quintet; two string Quartets, pianoforte Trio; violin Sonata. His published works include several small cantatas, choruses, partsongs, music for pipes and recorders, and an organ Sonata. C. M. (iii).

See also Bantock Society.

**EDUARDO E CRISTINA** (Opera). See ROSSINI.

**EDUCATION.** See TEACHING OF MUSIC.

**ÉDUCATION MANQUÉE, L'** (Opera). See CHABRIER.

**EDVINA (Marie Louise Lucienne Juliette Martin)** (b. Quebec, ?; d. London, 13 Nov. 1948).

French-Canadian soprano singer. She was educated at the Convent of the Sacred Heart at Montreal and went to Paris in 1906, where she studied for two years under Jean de Reszke. She had been twice married before that, first to James Buxton and after his death, in 1901, to the Hon. Cecil Edwardes, who was killed in 1917 fighting in the first world war. In 1919 she was married to Nicholas Rothersay Stuart-Wortley.

Having decided to devote herself to singing, she adopted the professional name of Edvina. She appeared for the first time in public at a concert in Paris in 1907 and made her stage debut in London, at the Covent Garden Opera, on 15 July 1908, as Marguerite in Gounod's 'Faust'. Despite lack of experience she made a favourable impression and did even better the following season in Charpentier's 'Louise',

proving herself as the heroine not only an artistic singer but an intelligent and clever actress. Until 1914 she appeared regularly at the Royal Opera and by degrees added Mélisande, Thais and Tosca to her repertory. Her voice during this period acquired increasing roundness and power, together with a more assured mastery of such florid effects as modern romantic opera demands. She sang with success at Boston, U.S.A., during the opera seasons 1911-13, and in 1915 joined the Chicago company, besides later on heading concert tours in the U.S.A. and Canada.

H. K., rev.

**EDWARDE, Martyr** (b. ?; d. ?).

English 16th-17th-century composer. Of his work two motets — 'Terrenum sitiens regnum' and 'Totius mundi domine' — are in the library of Peterhouse College, Cambridge. The latter is only imperfectly preserved. J. M. (ii).

**Edwardes, Richard.** See Ireland (J., song).

**EDWARDS, Frederick George** (b. London, 11 Oct. 1853; d. London, 28 Nov. 1909).

English organist and writer on music. He was educated at the R.A.M. and pursued the career of an organist, holding several London appointments, notably those of Christ Church, Westminster Bridge Road (1876-81) and the St John's Wood Presbyterian Church (1881-1905). His first contribution to 'The Musical Times', the paper with which he was to be so closely identified, was in 1891. In 1897 he became its editor, an appointment he held until his death. He contributed to the 'Dictionary of National Biography' and wrote much on church music. In 1896 he published 'The History of Mendelssohn's "Elijah"', with an introduction by Sir George Grove. H. C. C.

**EDWARDS, H. (Henry) Sutherland** (b. Hendon, Middlesex, 5 Sept. 1829, d. London, 21 Jan. 1906).

English historian and man of letters. His musical works comprise 'History of the Opera . . . from Monteverdi to Verdi . . .', 2 vols. (1862); 'Life of Rossini' (1869); 'The Lyric Drama . . .', 2 vols. (1881); 'Rossini', a smaller work, for the 'Great Musicians' series (1881); 'Famous First Representations [sic]' (1887); 'The Prima Donna', 2 vols. (1888). Edwards passed much time abroad as special correspondent, and his book 'The Russians at Home' (1861) contains many notes on Russian music. For many years he acted as critic to the 'St. James's Gazette'.

G.

**EDWARDS, Julian** (b. Manchester, 11 Dec. 1855; d. Yonkers, N.Y., 5 Sept. 1910).

Anglo-American conductor and composer. He studied in London under Oakley and Macfarren, and at the age of twenty-two became an operatic conductor. He emigrated

to the U.S.A. in 1888 and became an American citizen. He worked mainly in the theatre as a conductor of operetta and produced many successful works of that kind, as well as two serious operas, 'King René's Daughter', after Hertz's play (1893), and 'The Patriot' (1907), which failed, however, to make a name for him in that line. Other works were the sacred cantatas 'The Redeemer', 'Lazarus', 'Mary Magdalen' and 'The Lord of Light and Love', a secular cantata, 'The Mermaid', and a number of songs.

Edwards's operettas are the following

- 'Corinna' (Sheffield, 1880).
- 'Victoria' (Sheffield, 1883).
- 'Brian Boru' (New York, 1906).
- 'Madeline, or The Magic Kiss'.
- 'The Wedding Day'.
- 'Princess Chic'.
- 'Dolly Varden' (after Dickens's 'Barnaby Rudge').
- 'The Gay Musician'.
- 'When Johnny comes marching home.'
- 'Jupiter'.
- 'Friend Fritz' (after Erckmann-Chatrian's novel).
- 'The Goddess of Truth.'
- 'The Jolly Musketeer.'
- 'The Belle of London Town.'
- 'Motor Girl.'
- 'The Girl and the Wizard'.
- 'The Palace of the King.'
- 'The Maid of Plymouth.'
- 'The Land of Heart's Desire'.

All but the first two were produced in the U.S.A.

E. B.

**EDWARDS, Richard** (b. nr. Yeovil, c. 1522, d. London, 31 Oct. 1566).


English poet, playwright and composer. He was educated under George Etheridge, "one of the most excellent vocal and instrumental musicians in England", a distinguished physician of Thame, Oxon., Regius Professor of Greek at Oxford in 1553 and living in 1587. On 11 May 1540 Edwards was admitted a scholar of Corpus Christi College, Oxford. He was made a Fellow of his college on 11 May 1544 and took the B.A. on 3 Nov. In 1546, when Wolsey's former Cardinal College was converted into Christ Church College, he became a student there and in 1547 graduated M.A. By 1553 he was in London and became a Gentleman of the Chapel Royal on Queen Mary's coronation on 17 Sept. of that year, and on 27 May 1560 received the post of Deputy Master of the Children, becoming Master on 26 July 1561, in succession to Richard Bower. During Mary's reign he composed a Mass and several motets, including 'Terrenum sitiens regnum' <sup>1</sup>.

Flood (see Bibl.) mentions various minor church appointments held by Edwards. As a Master of the Children with a gift of poetry and drama as well as music, he produced various plays at court, including 'Appius and Virginius' early in 1563, which occasioned Barnaby Gooch's eulogy of him <sup>2</sup> as a playwright far surpassing Plautus and Terence and

not likely to be equalled by any future poet. Edwards was admitted a member of Lincoln's Inn on 25 Nov. 1564, and at Christmas that year he produced a play with music of his own, 'Damon and Pithias', acted by his own choir-boys, the "Children of the Quene's Chappell". It was one of the earliest music-dramas and contained "Loth am I to depart" accompanied on the regals. At Candlemas following (2 Feb. 1565) came another play, 'Misogonus', for which he received 53s. 4d., and on the same day the next year he was given 40s. for yet another dramatic piece.

Edwards was the compiler of and chief contributor to the collection of poems entitled 'The Paradise of Dainty Devices', which was not, however, published until 1576, ten years after his death. He was also the author of the play called 'Palamon and Arcite' acted before Queen Elizabeth in the hall of Christ Church, Oxford, on 2 and 4 Sept. 1566. This performance so pleased the queen that she sent for the author and "gave him promise of reward". But unless this was very promptly fulfilled, it must have been profitless to him, for he died in the following month. The only extant play is 'Damon and Pithias', published in 1571. Few examples of his skill in composition remain. He wrote music for Surrey's 'Ye happy dames' and contributed a setting of the metrical version of the Lord's Prayer to Day's Psalter of 1563. His song 'When griping grief' is quoted by Shakespeare <sup>3</sup>, and another is 'Soul-knell'. In 1567 Dr. Thomas Twyne, a Fellow of Corpus Christi College, Oxford, wrote an epitaph on Edwards in which he called him "the flower of all our realm and Phoenix of our age".

W. H. H., rev.

Edwards is best known to musicians by his madrigal 'In going to my naked bed', of which the words (published in the posthumous 'Paradise of Dainty Devices') as well as the music were written by him. The composition appears in the Mulliner manuscript of c. 1560<sup>4</sup>, where the music is written in short score with no more than the opening phrase of the words. The composer's name is here given with the music. The tenor and bass parts, also without words, are to be found in the B.M., Add. MSS. Another of Edwards's compositions in the Mulliner book (No 76, fol. 77b) is 'O the silly man', which contains a very early example — not later than 1558 — of the chord  taken unprepared.

E. H. F.

BIBL. — FLOOD, W. H. GRATTAN, 'Early Tudor Composers' (Oxford, 1925).

<sup>1</sup> MS at Peterhouse, Cambridge.

<sup>2</sup> In 'Eglogs, Epytaphes, and Sonettes', published 15 Mar. 1563.

<sup>3</sup> 'Romeo and Juliet', IV, v. It is sung by the servant Peter like a popular song any audience would be expected to know — a quarter of a century after the author-composer's death.

<sup>4</sup> B.M., Add. MSS 30,513.



**EECKEN, Simon van der.** *See* QUERCU.

**EEDEN, Gilles van den** (b. ? , d. Bonn, [buried 20] June 1782).

German organist and composer of Netherlands descent. He was probably a son or nephew of Heinrich van den Eede(n), who in 1695 was court musician to the Elector of Cologne at Bonn. In 1722 the name occurs again as that of a vocalist, but the first certain mention of Gilles is in 1728, when he represented to the elector that he had been employed as organist for a year and a half without pay, on which the sum of 100 florins was allotted to him, increased, on his further petition (5 July 1729) to 200 florins.<sup>1</sup> He thus entered the elector's service before Beethoven's grandfather. In 1774 he was composer to the electoral court at Bonn. In 1780 we find him as teacher to the boy Beethoven, then aged ten; but when the teaching began or of what it consisted beyond the organ is not known. There is reason to believe, however, that Beethoven had no instruction in composition before he came under Neefe. He often spoke of his old teacher, with many stories which have not been preserved.<sup>2</sup> G.

**EEDEN, Jan van den** (b. Ghent, 28 Dec 1842, d. Mons, 4 Apr. 1917).

Flemish composer. He studied at the Conservatories of Ghent and of Brussels, gaining at the latter the Belgian Prix de Rome in 1869 with a cantata, 'Faust's laatste nacht'. After travelling in Germany, Austria, Italy and France he became director of the music school at Mons in 1878 in succession to Huberti.

He wrote two operas, 'Numance' (Antwerp, 1898) and 'Rhéna' (Brussels, 1912), cantatas 'Jacoba van Beieren', 'Jacob van Artevelde', 'Brutus', 'Het Woud' and 'De Wind', an oratorio, 'Het laatste oordeel' ('The Last Judgment'); a piece for 3 voices, 'Judith'; a symphonic poem 'De strijd in de XVI<sup>e</sup> eeuw' ('The Fight in the 16th Century'), a Scherzo, some suites, a 'Marche des esclaves' for orchestra; many songs and part songs, etc.

H. B., rev.

BIBL.—BERGMANS, PAUL, 'Notice sur Jean van den Eeden' (Brussels, 1924).

**EFFINGER, Cecil** (b. Colorado Springs, 22 July 1914)

American oboist and composer. He was educated in the public schools and attended Colorado College, receiving his B.A. degree in 1935. He began to learn the violin at the age of eight, but later the oboe became his principal instrument. In 1932 he attended the National Music Camp with a Presser Scholarship. From 1934 onwards he studied harmony and counterpoint for two years with

Frederick Boothroyd, the English organist and conductor of the Colorado Springs Symphony Orchestra. Composition he studied with Bernard Wagenaar at Colorado Springs in 1938 and with Nadia Boulanger at Fontainebleau in 1939, where he won the Stoval composition prize.

Effinger has held posts as Instructor in Music at Colorado College (1936-41) and at Colorado School for the Blind (1939-41), first oboe in the Colorado Springs Symphony Orchestra (1932-41) and Denver Symphony Orchestra (1937-41), leader and commanding officer in the 506th Army Band (1942-45) and a teaching appointment in France at the Biarritz American University (1945-46). Later he was Assistant Professor in Music at Colorado College in 1946-48, music editor of the 'Denver Post' in 1947-48, and he became Assistant Professor of Music at the University of Colorado in 1948.

Effinger's output is unusually large and includes numerous transcriptions for band and for orchestra and about two hundred dance-band arrangements (1934-38). The following is a list of only a selection of his works:

#### CHORAL WORKS

- 2 Motets (extracts from Psalms) for men's chorus (1942)
- 'The Old Chisholm Trail' (traditional) for chorus & orch. (1945)
- Psalm LXXXI for chorus with orch. or organ (1946).
- 'Time' (Shelley) for unaccomp chorus (1947).

#### ORCHESTRAL WORKS

- 'Western Overture' (1942).
- Prelude and Fugue (1942).
- Suite for stgs. (1943).
- Little Symphony No. 1 (1945).
- 'Variations on a Cowboy Tune' (1945)
- Symphony No. 1 (1945).
- 'Interlude on a Blues Folk Tune' (1946)
- 'Tennessee Variations' (1946)
- Symphony No. 2 (1947).
- Suite (1948).
- 'Lyric Overture' (1949).
- Symphony No. 3 (1950)
- Little Symphony No. 2 (1950)

#### SOLO INSTRUMENTS AND ORCHESTRA

- Prelude and Toccata for oboe (1940).
- Concertino for organ & small orch. (1943).
- Suite for cello & chamber orch. (1945)
- Pf Concerto with chamber orch. (1948)
- 'Pastorale' for oboe & stgs. (1948)

#### MILITARY BAND

- 6 Military Marches (1942)
- Suite (1944).
- Chorals and Fugue, F ma. (1949)
- Improvisation for clar. band (1950).

#### CHAMBER MUSIC

- String Quartet No. 1 (1943).
- Introduction and Allegro for flute, vn, viola & cello (1944).
- String Quartet No. 3 (1944).
- Quintet for woodwind (1947).
- String Quartet No. 4 (1948).
- Divertimento for vn, viola & pf. (1950).

#### ONE INSTRUMENT AND PIANOFORTE

- Sonata for viola (1944).
- Suite for cello (1945).
- Also pieces for violin, oboe, clar. & horn

<sup>1</sup> Thayer, 'Beethoven', I, 10, 17, 24 (2nd ed. 10, 25, etc.). The name is spelt Vandeneet and van den Eede.  
<sup>2</sup> *Ibid.*, I, 114 (2nd ed. 125 ff.); Schindler (1st ed.), p. 19.

## PIANOFORTE WORKS

Prelude and Fugue, D $\flat$  ma. (1944).  
 3 Pieces (1945-47).  
 Sonata No 1 (1946)  
 'Little Suite' (1947)  
 Sonata No 2 (1948)

P. G.-H

**EFFREM, Muzio (Mutio)** (b. ?; d. ?).

Italian 16th-17th-century composer. He was a Neapolitan and for twenty-two years in the service of Gesualdo, Prince of Venosa; in 1617 at the court of Mantua; in 1622 at the grand-ducal court at Florence; in 1623 again at Naples. He published in 1626 the 6-part madrigals by Gesualdo. Effrem is known chiefly by his criticism of Marco da Gagliano's 6th book of madrigals. Of his own compositions only some madrigals are known. In 1617 he took part in the composition of 'La Maddalena', text by G. B. Andreini.

E. v. d. s.

See also Gagliano (M., controversy)

**EGENOLF, Christian** (b. Frankfurt o/M., 22 July 1502; d. Frankfurt, 9 Feb. 1555).

German music printer. He was one of the earliest practising that craft. He published an edition of Horace's odes set to music by Tritonius, also 'Gassenhawerlin' and 'Reuterhedlin' (1535).

E. v. d. s.

**EGERTON, Julian** (b. London, 24 Aug. 1828; d. Bilsington, Kent, 22 Jan. 1945).

English clarinettist. He was for many years a member of H.M. Private Band, to which he was appointed at the age of twenty-two. He was in addition principal at the Richter concerts from their inception in 1879 and at many of the provincial festivals till his retirement at the age of seventy. The features of his playing were the delicacy and finish of his execution, charm of style, and the extraordinary beauty of his tone. He was professor at the R.C.M. in succession to Lazarus from 1894 till 1910 and at Kneller Hall from 1889. He played by preference on a pair of simple-system clarinets made of ebonite by Fieldhouse of London.

F. G. R.

**EGGAR, Katharine E. (Emily)** (b. London, 5 Jan. 1874).

English composer. She was educated privately and at Bedford High School, and began to study the pianoforte with Elizabeth Foskett and H. A. Harding. Later she was a pupil successively of Karl Klindworth in Berlin, Arthur de Greef in Brussels and Edward Dannreuther in London. Composition she studied under Frederick Corder, and she took the A.R.A.M. and L.R.A.M. She was one of the founder-members of the Society of Women Musicians and has been chairman of its Council since 1948.

Katharine Eggar has written articles for various musical periodicals, lectured to the Royal Musical Association, of which she is a member, and contributed articles to Cobbett's

'Cyclopedic Survey of Chamber Music'. Her compositions include the following.

## CHAMBER MUSIC

Quintet for 2 vns, viola, cello & pf  
 'Rhapsodic Impression' for flute, viola & pf  
 'My soul is an enchanted boat' (Shelley) for mezzo-soprano, stg 4tet & pf  
 2 Songs for 3 women's voices with pf, 4tet  
 1. Autumn Leaves.  
 2. May Wind

## VIOLONCELLO AND PIANOFORTE

Sonata.

'Lachrymae' by William Byrd (arr.)

## FLUTE AND PIANOFORTE

Idyll

## PIANOFORTE MUSIC

'Moonrise.'  
 'Sun in Springtime.'  
 'The Old Castle'  
 'The Wishing-Well'  
 'Tarantella'  
 'Duets for Fun' (for a child and a pianist).

## SONGS

'If thou wilt ease my heart.'  
 'Remember me, my dear'  
 'Curtsy to the Moon'

## VOCAL DUET

'Slayer of the Winter' for soprano, baritone & pf.

E. B

**EGGE, Klaus** (b. Granskerad, Telemark, 19 July 1906).

Norwegian composer. He studied in Norway with Fartein Valen and also in Germany. From 1935 to 1938 he edited the Oslo periodical 'Tonekunst'. Since 1945 he has been president of the Norwegian Composers' Society in succession to Arne Eggen. His works include a Symphony, a pianoforte Concerto, sonatas for violin and pianoforte and for pianoforte solo ('Draumkvædsonate') and a Trio for violin, cello and pianoforte. He is an ardent student of Norwegian folk music.

J. H. (ii).

**EGGEN, Arne** (b. Trondhjem, 28 Aug. 1881).

Norwegian organist and composer. He studied at the Christiania and Leipzig Conservatories and later held various organ posts in Norway. From 1927 to 1945 he was president of the Norwegian Composers' Society, where he was succeeded by Klaus Egge. Among his works are the melodrama 'Liti Kjersti' (after Hans Andersen's 'Liden Kirsten') and the opera 'Olav Liljenkrans'. An opera on Shakespeare's 'Cymbeline' was produced at Oslo in Dec. 1951. He has been active in the collecting of folksongs.

J. H. (ii)

**EGGERT, Joachim (Georg) Nicolo** (b. Gingst, Rugen, 22 Feb. 1779; d. Thomestorp, Östergötlands län, 14 Apr. 1813).

Swedish composer of German birth. He studied violin in 1791-94 with an organist, Dammas, of Halberstadt and with Kahlow, a violinist and composer at Stralsund, and theory

in 1800-2 with F. G. Fischer, a pupil of Kirnberger. In 1802 he was for a short time director of music at the court theatre of the Duke of Mecklenburg-Schwern. He intended to try his fortune in Russia, but as his plans did not materialize he settled in Stockholm in 1803 where he already had musical connections. He was appointed violinist in the royal orchestra (1803-8) and was commissioned to compose music for special occasions. He was deputy conductor to Haefner (1808-10), after which date he also conducted operas and orchestral concerts.

Eggert was the first to perform Mozart's 'Magic Flute' in Sweden (1812) and was also responsible for introducing the Viennese classics, especially Beethoven's works, to Swedish audiences. Among his pupils were the Swedish composers Erik Drake, Ludwig Passy and Martin de Ron. In 1807 he was elected a member of the Academy of Music. During 1811-12 Eggert collected and noted down folksongs in the province of Östergötland and became interested in a project for using native folk instruments in a Swedish national opera. He made his home at Follingsö (Östergötland) with Erik Drake from 1812 until shortly before his death the following year.

Eggert's compositions, which show the influence of the early German romantic school, comprise two dramas with music: 'Morerna i Spanien' ('The Moors in Spain'), produced 6 May 1809 and performed forty times, and 'Svante Sture och Marta Leijonhufvud', 1812, performed forty-two times; 5 symphonies; 10 string quartets; a Sextet each for strings and wind; 7 cantatas and many songs.

K. D.

BIBL. — LEUX-HENSCHEN, IRMGARD, 'J. (G.) N. Eggert bidrag till hans biografi och förhållandena inom Stockholms musikvärld 1803-19' (S.T.M., 1942).

'J. N. Eggert (1779-1819): ett tysk-svenskt musikerode' ('Sverige-Tyskland', Festschrift. Lund, 1942).

NORLIND, T. & BROMAN, S., 'Eggert och Küster. konsertverksamhet och kompositioner' (S.T.M., 1925).

**EGIDIO.** } See AEGIDIUS.  
**EGIDIUS.**

**EGISTO** (Opera). See CAVALLI.

**EGK, Werner** (b. Auchsesheim nr. Augsburg, 17 May 1901).

German composer. He comes of old Swabian-Bavarian peasant stock, which manifests itself in the exuberance and vigour his music displays. Apart from his contemporary and compatriot Carl Orff, he is the only modern German composer who has not succumbed to the German contrapuntal school once headed by Paul Hindemith, nor has he ever drawn on the resources of the "neo-baroque" school. He has, however, absorbed the harmonic and rhythmic innovations of Stravinsky and the modern French school, and his astounding gift of orchestration

and sense of the theatre are reminiscent of Richard Strauss. Rhythmic poignancy and ingenuity in harmonic colouring characterize his style. He often gives his melodic material a folksong-like flavour, and his immense interest in the problems of musical form leads him to many interesting experiments.

Egk is mainly self-taught; he received his early training at Augsburg and later on at Munich, but at that time his leanings towards the fine arts and literature were as strong as those towards music. A stay of a few years in Italy made him finally decide in favour of music. After short periods spent at Munich and Berlin he settled down in a suburb of Munich, devoting all his time to composition. In 1949, after an acrimonious controversy following the banning of his ballet 'Abraxas' by the Bavarian Ministry of Education, on moral grounds, he became director of the High School for Music in Berlin, but he resigned in 1953.

Egk began his career by writing works commissioned for broadcasting, among them 'Columbus', a radio opera which he rewrote for scenic performance in 1941. His first opera, written in the manner of a "number" opera, 'Die Zaubergeige' of 1935, is based on a puppet play by Count Pocci; it was an immense success in Germany mainly on account of its popular melodic material, which abounds in catching tunes presented in a novel manner, apart from a libretto full of theatrical effects.

Egk's instinct for the theatre again manifests itself in his second opera, 'Peer Gynt' (1938), the libretto of which, based on Ibsen, he wrote himself. In this work he moved away from the popular idiom of 'Die Zaubergeige'; the melodic element still dominates the music, but the expression has become more refined and has acquired a higher degree of intensity. The writing is extremely colourful harmonically as well as rhythmically, and his scoring is of the highest perfection. 'Joan von Zarissa', first produced in 1939, is a *Tanzspiel* (a play for dancers) based on the Don Juan theme. Singers are employed merely to act as narrators and commentators, and the scenes are connected by elaborate choruses in the manner of medieval French chansons.

Egk's next stage work, 'Circe', was begun during the war years and first performed in 1948 by the Municipal Opera of Berlin. The libretto, again by the composer, is based on Calderón and the work is a curious mixture of *opera buffa* and *seria*, of musical farce and mythological opera, a combination of "opera" and musically illustrated "drama". The most liberal use is made of the possibilities these contrasts offer; the style — tonal in principle — is picturesque, but little attempt is made to create a homogeneous work. All

the operatic forms are represented with the exception of big arias. Though the opera is full of ingenious devices and humorous ideas, and though Egk shows his masterly hand at vocal and orchestral writing, the weakness which lies in the lack of the musical characterization of the central figures of Circe and Ulysses cannot be entirely concealed.

In 1948 'Abraxas', a ballet in five parts after Heine's dance-poem 'Dr. Faust', was produced at Munich. This aims at creating a new German ballet art based on the classical ballet, and it takes its inspiration from the great examples of French ballet dancing. The musical forms are closely related to those of the suite of the 17th century, and Egk follows the form-building technique employed by pre-classical composers, not the classical principle of thematic development. Harmonically the idiom employed in 'Abraxas' is modern to a much larger extent than in most of Egk's earlier works. Orthodox tonality, which had dominated most of his previous output, now gave way to bitonality or polytonality. Of Egk's orchestral works the most important are the 'Orchestersonate' of 1948 and the 'Französische Suite' after Rameau of 1949.

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## CATALOGUE OF WORKS

### OPERAS

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- 'Peer Gynt' (libretto by the Composer, based on Ibsen's drama) (1938).
- 'Columbus' (revision of broadcast opera of 1933) (1941).
- 'Circe', libretto by the Composer on Calderón's 'El mayor encanto amor' (1948).

### BALLETS

- 'Joan von Zarissa' (1939).
- 'Abraxas', after Heine's 'Dr Faust' (1948).
- 'Der Sommertag' (on music by Clementi & Kuhlau) (1950).

### RADIO MUSIC

- 'Weihnacht' (1929).
- 'Die Zeit im Funk (Lehrstück)' (1929).
- 'Trebitch Lincoln' (1930).
- 'Der Lowe und die Maus' (after Aesop), for narrator, chorus & orch. (1931).
- 'Der Fuchs und der Rabe' (after La Fontaine), for narrator, solo, voices, chorus & chamber orch. (1931).
- 'Columbus', radio opera (1933).

### CHORAL WORK

- 'Furchtlosigkeit und Wohlwollen', oratorio (1930)

### ORCHESTRAL WORKS

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- Olympic Festival Music (1936).
- 'Orchestersonate' (1948).
- 'Französische Suite', after Rameau (1949).

### VIOLIN AND ORCHESTRA

- 'Geigenmusik' (1936).

### VOICE AND ORCHESTRA

- 'Quattro canzoni' for tenor (1933).
- 'Natur, Liebe, Tod (Göttinger Kantate)' for bass (1937).
- Variations on an old Viennese song for coloratura soprano (1937).

## PIANOFORTE MUSIC

Sonata (1947).

### SONGS

'Temptations of St. Anthony' for voice and stig. 4tet.

K. W. B.

**EGLI, Johann Heinrich** (b Seegraben, Zurich, 4 Mar. 1742, d. Zurich, 19 Dec. 1810).

Swiss composer. His songs had a great vogue in his time, and he published a large number of song-books, several of which remained in public use (churches and schools) beyond the middle of the 19th century.

E v. d. s

**EGMONT.** Incidental music for Goethe's drama 'Egmont' was commissioned from Beethoven in 1809 by Court Councillor Joseph Hartl, then director of the three court theatres in Vienna. The resulting work, of which only the overture is now familiar (Op. 84), was first performed with a revival of the play at the Burg Theatre on 24 May 1810. Records of the occasion, and of the later history of the music, are scanty. The 9 incidental pieces are named in the catalogue of Beethoven's works (see Vol. I, p. 576).

W. M

**EGRESSY, Benjamin.** See NATIONAL ANTHEMS (HUNGARY).

**EGYPTIAN MUSIC.** THE EARLY DYNASTIES.—Egypt is the one land which tells the complete story of its music from primitive times to the present day. It may be that we are on shifting sands in the archaic period (5th millennium B.C.) and that only the merest foothold can be secured in the predynastic years (4th millennium B.C.); yet here and there we get glimpses of the very cradle of music. In those days, sound itself was an arcanum. Faith in animism prompted man to the belief that the sound of an object—wood or stone, or that of the elements, the wind or sea—was a "voice". Primitive man, making no distinction between the animate and inanimate, reasoned that he could influence nature itself by the use of these "voices". As early as the 4th millennium we discern clappers in pairs figured on pottery, and when they recur in the 5th dynasty (24th cent. B.C.) as rhythmic wands they are used with animistic fidelity as conjuration for the success of vintners and harvesters. Some gods were of totemistic origin, the result being that we find instruments of music in the hands of animals, and animal forms are even carved on instruments. Another instrument which goes back to the predynastic period is the upright reed flute, the very embodiment of fertility.

Under the 4th dynasty (26th cent. B.C. *et seq.*) we are able to discern the practice of music in many aspects. The male musician predominates, handling the harp, flute and reed-pipe. The first-named was the *ben* or

*beni*, a lower-chested instrument with but few strings. From the time of the 6th dynasty (c. 2300 B.C. *et seq.*) the sound-chest grows to greater bulk. The flute was the end-blown instrument, but without a fipple. We do not know its name, but it may have been *seba'* (Coptic *sébe*). We are also denied the term for the reed-pipe, but Loret suggests *ma't*. We see music in almost every phase of social and religious life. It was called *hy*, the pristine significance of which was "gladness", and more than once do we read the injunction that man should indulge his ears with its charms ere the grave claims him. One sees the interior of a music academy in those days, with pupils being instructed, and harps, citharas and pandores on the walls. Among the folk, song enlivened toil for the workers in the fields, while the dance was just as popular there as in the palaces. In the temples, where the precentor chanted the hours regularly, there was not only the sistra (*shekhem*, *seshshet*), but flutes and reed-pipes.

Fresh impulses came to Egypt's music under the 18th dynasty (c. 1570 B.C. *et seq.*). This was after the Syrian campaign, the momentum being of Semitic origin. Many technical musical terms bring evidence of this, e.g. *henw* ("to praise [in song]": cf. Hebr. *ánah*), *shedi* ("to recite": cf. Arab. *shadd*, "to sing"). Certainly *shem'ayt* ("singing-girl") is Semitic (Hebr. *shamá'* and Arab. *samá'* = "music"). These female musicians now found the widest acceptance in both secular and religious circles. New types of instruments also came into use. A Semitic cithara, probably the *kena'na'ur*, had been known since about 1890 B.C., when we see it in the Beni Hasan picture under the 12th dynasty; but more important Semitic instruments came into more general use, *viz.* the pandore and the upper-chested harp. The former was the instrument which the older musicographers called the *nefer*. Actually we do not know what it was called. The name of the Semitic harp also escapes us for certainty, but it may have been the *da'da't*. It was the Persian *chang* that we see in Babylonia-Assyria. Drums and tambourines were in abundance. One of these was the *teben* (cf. Assyr. *jabalu*), while others were the *a'seh* and *ser*. Drums, with trumpets and clappers, made martial music. Many of these instruments are to be found in museums all over the world, notably harps, citharas, pandores, flutes, reed pipes and drums, not forgetting the famous trumpets of Tut-ankh-amen. Most of these instruments still appear on monuments much later, from the 21st dynasty (c. 1090 B.C.) down to the Graeco-Roman era (c. 332–30 B.C.).

GRAECO-ROMAN PERIOD.—Alexander's conquest heralded the famous Ptolemaic dynasty (c. 323–30 B.C.), when the land became the

home of Greek colonists, although their compatriots had been there before. Herodotus (d. c. 425) had already visited Egypt and left a record of it in which he tells us that the profession of music there was a hereditary one. To him it was "a land of wonders", as is proved by his account of the *aulos* skirling and *sestron* jingling in the religious processions. Plato, who was there later, informs us that "only the highest art and the best music" obtained in that country. Of the time of Ptolemy Philadelphus (d. 246 B.C.) Athenaeus records, at second hand, a scene of a choir of six hundred, which included three hundred harpers. Menecles (3rd cent. B.C.) avers that the Alexandrians were the teachers of the Greeks in music, while Diodorus Siculus insists that the Greeks actually appropriated the Egyptian cults, and we certainly see the *seshshet*, as the *sestron*, in the hands of those who served in Grecian Isis temples. Just before the end of this period there lived Ptolemy Auletes (d. 52 B.C.), who owed his surname to his fluting propensities. Both types of harp — with both the lower and upper sound-chests — the cithara and the pandore flourished in those days. Many Greek instruments, notably in the woodwind, are said to have been borrowed by the Greeks from Egypt, particularly the *giglaros* and *phoinix*.

The advent of the Romans (30 B.C.) was the end of the Ptolemies. Yet Egypt's artistic life changed but little. In the cults there could be no question of alteration or progress, although we get some strange enlightenment in Demetrius Phalerus (1st cent. A.D.), who visualized the priests hymning the gods through the seven vowels. Clement of Alexandria (2nd cent. A.D.) tells us about the precentor of the temple and of such instruments as the *psalterium*, *cymbala* and *tympana*, while we know from other sources of the *tibia* and *sistrum*. Even more interesting is the statement of Dio Cassius (d. c. 235) that a sidereal scale, from A to G, linked with the planets, was practised. It may be recalled that in those days (2nd cent. A.D.) lived Claudius Ptolemy the music theorist, Hero of Alexandria the organ constructor and Athenaeus the chatty writer on music, who were all Egyptian born, as was Claudian the poet, who tells us of the *tibiae* in the temples. Yet whatever cultural benefits came with Graeco-Roman civilization, Egypt well repaid the loan, as we have seen; and at the close of the Roman days, in the 6th–7th centuries, the real racial descendants of the Egyptians themselves, the Copts, were still speaking of their music as *hos* (= Old Egyptian *hesi'*), of their harp as *boine* (= *ben*), of their cithara as *kinéra* (= *kena' na'ur*) and of their flute as *sébe* (= ? *seba'*). It was these people who, because of persecution as Christians, were soon to welcome new-

comers as their deliverers. These were the Arabs.

MUSLIM ERA.—When the Arab armies of Islam entered Egypt in the year 641 the land of the Pharaohs became a province of the Arab caliphs of Medina and Kufa, who appointed their governors to rule Egypt in their name. This continued under the governance of the art-loving Umayyad caliphs of Damascus (661). It may be assumed that music was as much patronized by their lieutenants as by their free-handed masters, and that Hijazian and Syrian minstrels, practising the art of the old Arabian School, were patronized.<sup>1</sup> Soon after the 'Abbásid caliphs rose to power (750) Turkish governors and their soldiery took the places of the Arabs. These Turanians, who were keenly partial to music, naturally appreciated their own indigenous art, and newer ideas from the distant Oxus came to music in Egypt. Such rulers as Ibn Tūlūn (*d.* 884), Khumárawayh (*d.* 896), Al-Ikshíd (*d.* 946) and Káfūr (*d.* 968) were prodigal in gold spent on art and music. Ibn Khallikán (*d.* 1282) wrote rapturously of the charming voice of the first-named in chanting the Qur'án. His son, the second named, was so impassioned a musician that he had his palace adorned with portraits of his favoured singing-girls in direct defiance of the Islamic ban on the graphic arts. Al-Mas'ūdī, the Arabic historian, dilates on the marvellous scene at a festivity which he saw at Al-Ikshíd's palace on the Nile in 940, where "the sound of music was heard all about, with singing and dancing". During the nominal governorship of his sons the famous vizier Káfūr held the reins. He was another Maecenas in his patronage of art and literature, and like most Negroes, he delighted in music.

Under the Fātimid caliphs Egypt became the centre of Arabian culture for a time, in opposition to the caliphs of Baghdad. The *amīr* Tamīm, the son of Al-Mu'izz (*d.* 975), was devoted to music. Al-Hákīm (*d.* 1021) was brought up under the tutelage of the *ustādh* Barjawān, who was so absorbed in music as to neglect his duties. When his pupil came to the throne the scene changed. He forbade "listening to music". At the same time he patronized the music theorist Ibn al-Haitham (*d.* 1038), the author of a 'Commentary on Euclid's Canon' ('Sharḥ qánún Uqlidis') and a 'Discourse on the Commentary on the "Introductio Harmonica"' ('Maqála sharḥ al-armúníqí') of Cleonides. A contemporary was the song collector Al-Musabbíḥi (*d.* 1029), who compiled a 'Book of Selected Songs' ('Kitáb mukhtár al-aghání'). Thus we see that the sultan did not object to the science or literature of music, though he abominated listening to it, a point which was to become a

question of debate shortly. Unlike his father, Al-Záhir (*d.* 1036), he cultivated an immoderate taste for the *maláḥí* or "forbidden pleasures", and spent enormous sums on music, as Al-Maqrízí, the Egyptian historian, tells us. His successor, Al-Mustansir (*d.* 1095), was even more addicted to the art and argued that listening to the music of his singers was better than paying attention to the droning of the muezzin of the mosque. His vizier had pictures painted of his dancing-girls. Al-Musta'li (1101) and Al-Ámir (*d.* 1131) were no different from their predecessors, and the former had once encouraged Abul-Ḥalt Umayya (*d.* 1134), a skilled lutenist and a musical theorist, whose 'Treatise on Music' ('Risála fil-músíqí') had great recognition in both the East and West. It survives, possibly, in the section on music contained in an encyclopedia of the sciences in a Hebrew translation in Paris. The Fātimid period, which revealed the impingement of Persian ideas, was a most brilliant one for music, and if the delineation of instruments on pottery and woodwork of the period is any criterion, then the harp (*jank*), psaltery (*qánín*), lute ('*úd*), reed-pipe (*zannr*) and tambourine (*ṭar*) were in their heyday, together with the Persian guttar (*rubāb*), which was probably introduced during the days of Ibn Tūlūn, as a fine piece of lustre ware at Cairo testifies. Incidentally, the Persian harp (*chang*; Arab. *jank*) was introduced by the Fātimids. The "S" shaped soundholes on the lutes and guitars first appeared in those days. Turanian taste in music was more encouraged under the Ayyúbid sultans, whose founder was the great Saladin (*d.* 1193). Ibn Saná al-Mulk (*d.* 1211), who popularized the Andalusian song-form called *muwashshah* in Egypt, was employed by him. Al-Bayásí, a pupil of Ibn al-Naqqásh in musical theory, was favoured by this sultan as his court physician. Ibn Abí Ūsaibi'a speaks highly of the former as "an excellent performer on the lute, and the constructor of a mechanical organ [*urghan*]". 'Alam al-Dīn Qaisar (*d.* 1251) was another of Egypt's musical theorists who is praised by Ibn Khallikán. Much information on those who were "learned" in the science of music is to be found in 'History of the Learned' ('Ta'rīkh al-hukamá') by Ibn al-Qifí (*d.* 1248) and the 'Sources of Information' ('Ūyún al-anba') by Ibn Abí Ūsaibi'a (*d.* 1270).

The Mamlūk sultans (1250-1517) stepped into the shoes of the Ayyúbids. Those powerful rulers were generous supporters of the arts, and in their military music they so impressed the Crusaders that the latter soon adopted their technique. The sultan's band in the time of Baibars (*d.* 1260) consisted of 40 kettledrums (*kisár*), 20 trumpets (*anfár*), 4

<sup>1</sup> See ARABIAN MUSIC.

drums (*duhulāt*) and 4 shawms (*zumūr*). Every *amir* also had a band, but of lesser dimensions. Like the Ayyūbids, these Mamlūks were of Turkoman stock, and their musical preferences were for the art of the central Asian plain. Therefore it was Turki pandores, such as the *qūpūz* and *ūzan*, that gave them delight. When the sultan appeared in state he was preceded by a flautist and followed by a singer, who accompanied himself on a tambourine. In the procession too were poet-minstrels who chanted antiphonally to the music of the spiked viol (*kamānya*) and the double pipe (*mausūf*). Al-Maqrīzī (d. 1442), Egypt's historian for the period, describes the court music most eloquently. Musicians and singing-girls were in universal demand. In one showy passage he draws a picture of night music where torches are waved in time with the music.

For an intimate grasp of musical life at this period one may safely turn to the 'Arabian Nights', since most of those charming interludes are of Egyptian facture.<sup>1</sup> It was sultan Qalā'ūn (d. 1293) who built the famous hospital (*Māristān*) at Cairo, where "music soothed the wakeful hours of the sufferers". Music had been a part of therapeutic practice in Arab medicine since the 9th century. Many of the Circassian sultans were musicians of taste. Barqūq (d. 1398) was one of them, and when Tīmūr the Tartar sent him a threatening letter he replied contemptuously by likening its bombastic style to the scragging of a bad fiddler (*rabābī*). Al-Mu'ayyad Shaikh (d. 1421) was another sultan accomplished in music. There were some exceptions. Al-Zahir Saif al-Dīn (d. 1453) was severely orthodox and suppressed music, much to the delight of the puritans. This question was widely debated in Egypt, and some men of genius took sides. Among the condemnors was Ibn Taimīya (d. 1328). Others, such as Ibn Zaghdūn (d. 1477), defended the art, while a mystic like Al-Yafī'ī (d. 1368) pleaded its spiritual usefulness. It was the Egyptian *ṣūfī* Dhū'l-Nūn (d. c. 886) who said "Music is a divine influence which urges the heart to seek Allah". Egypt became the home of *ṣūfī* and *darwish* fraternities during the Ayyūbid and Mamlūk régimes.<sup>2</sup>

The great men of letters who wrote about music included Al-Nuwayrī (d. 1332), and what he had to say may be found in the 'Nihāyat al-arab'. The most accepted song librettist in Egypt was Al-Sartūjī (d. 1294). Two centuries later it was Al-Nawājī (d. 1455) who gained the public ear with his bacchanalian songs as illustrated in the 'Halbat al-kumait'.

Writers on the theory of music from Egypt during this period are not numerous. Al-

Maqrīzī (d. 1442) wrote a work on the 'Mode of Singing' ('*Hāl al-ghina*'), but only one page of it has been preserved. A really important work of Egyptian provenance is the '*Kashf al-humūm*' (15th cent.), with its valuable sections on instruments which include the organ (*mūsīqā*), lute (*'ūd*), Persian harp (*jank 'ajamī*), Egyptian harp (*jank musrī*), psaltery (*ṣnītrī*), spiked viol (*rabāb, kamānya*), flute (*shabbāba*), panpipes (*sha'ibya*) and tambourine (*duff, ghurbāl*).<sup>3</sup> The *jank musrī* was an Egyptian invention of the 15th century. Like the *jank 'ajamī* it was a harp, but with two sets of strings with a resonant wooden board between them.

In spite of internecine troubles the Mamlūk rule, of over three hundred and fifty years, was a brilliant one musically, and when these rulers were defeated by the Ottoman Turks in 1517 a cultural decline set in. For a time the music continued to find willing ears. Pierre de Belon du Mans, who was in Egypt in 1546-47, has a good word to say for its music and praises the singing. He mentions its *voiles*, with one or two strings stretched over a long neck which had frets (*touches*), and says that its belly was of fish-skin. Clearly it is the spiked viol (*kamānya*) that he describes. Changes soon came under the Ottomans. The famous military bands of the Mamlūk amirs were suppressed and Turkish ideas in music in general were adopted. Arabian music, as it had flourished in 'Abbāsīd times, had long deviated from that norm under Persian and Turkoman influences. Now, under the Ottoman masters, whose ears only favoured Anatolian and Rumelian music, a definitely Turkish texture and colouring showed itself under the tutelage of Ottoman musicians employed by the janissaries and *effendī* class. Hereafter we find a technical musical nomenclature such as one discerns in the '*Fāthīya*' of Al-Lādhīqī (fl. 1494). It seems fairly clear that Egypt, like Al-Lādhīqī and the rest of the Near East, was using the reformed systematist scale of *limma, lumma, comma*, although the contemporary Egyptian treatise, the '*Kashf al-humūm*' (15th cent.), hints at the existence of a quarter-tone ('*araba*') system. Yet after Al-Lādhīqī Turkey did not produce any outstanding works on music beyond the brief sections on the art in the encyclopedias of Tāshkoprizāde (d. 1560), Al-Shirwānī (d. 1626) and Ḥājī Khalīfa (d. 1657), who not only wrote in Arabic but derived their material from Arabic theorists. A flourishing musical Egypt under the Ottoman rule scarcely existed, and as Dr. Maḥmūd al-Hefny has said: "This period of decadence is a black page in the history of [Egyptian] music".

<sup>1</sup> See Farmer, 'Minstrelsy of the Arabian Nights'.

<sup>2</sup> See *Ṣūfī* and *Darwish* Music.

<sup>3</sup> Some of these are delineated in Farmer, 'Sources of Arabian Music'.



Fortunately for musicographers, Napoleon's short conquest of Egypt in 1798, which put an end to Ottoman rule, was followed by a body of scholars who, during 1798-1800, made a close survey of Egyptian arts and sciences, the results of which were published in 'La Description de l'Égypte' (1809-26). Villo-teau's contributions on Egyptian music appeared in the volumes issued in 1812-13. He shows that the Egyptian scale consisted of twenty-four microtones to the octave, based on a Turko-Arabian system of quarter-tones ('*arabdt*'), which gave seven diatonic intervals (*barddt*) to the octave. Unfortunately Villo-teau's description of the scale is erroneous, which rather spoils his notation of seventeen of the modes he records. However, the names of these, together with those of the seven *barddt*, reveal the *rast*, *dúkh*, *shúkh* sequence, which demonstrates that the Perso-Arabian system was in use. He also preserves many examples of contemporary songs and music, although of far greater value are the chapters devoted to instruments — the lute ('*úd*'), pandores (*tandbír*), spiked viols (*kamánydt*), rebecs (*rabábdt*), the psaltery (*qánún*) and dulcimer (*snitr*), flutes (*ndydt*), double-reed pipes (*araghíl*), and shawms (*zumúr*), the recorder (*suffrá*) and racket ('*iraghya*'), tambourines (*duff*, *múzhár*, *idr*, *riqq*), drums (*jubíl*), and kettledrums (*naqqárdt*), cymbals (*sumij*) and cymbalettes (*sajjdt*), all minutely described by him, and delineated with extreme care by Auguste Herbin.

MODERN EGYPT.—With the rise of Muhammad 'Alí Páshá (*d.* 1849), the founder of the present dynasty and the deliverer of Egypt from janissaries and the Mamelukes (Mamlúks), the cultural horizon changed. During 1824-34 music schools were opened in Cairo and other towns, where French and German teachers were engaged, while army and navy bands were formed on European models. The native art was carefully resuscitated, the greatest Egyptian musician of the day, Muhammad al-Qabbání, was attached to the court and Sákina, the famed female singer (*mughaniya*), became the rage. Among later artists were 'Abdu'l-Hamúli, Khaṭṭáb al-Qánúni (*i.e.* the psaltery player) and Mustafá al-'Aqqád, the founder of the present family of musicians. In those days lived Muḥammad Shiháb al-Dín (*d.* 1857), the author of the music text-book and song collection entitled 'Safinat al-mulk'. Under the grandson of Muhammad 'Alí, the Khedive Isma'il (*d.* 1895), both Oriental and Occidental music continued to find favour, but in the military bands the native music was now featured. Cairo's opera-house was built in this reign. It opened with Verdi's 'Aida' (1871), specially composed for it. Strange as it may seem, the Khedive did not altogether

appreciate the native Egyptian music and took greater delight in the purely Turkish art which then predominated in Syria and Iraq. In view of this he sent his court minstrel 'Abdu'l-Hamúli to Constantinople to acquaint himself more fully with the Turkish art. He returned later with a Turkish orchestra (*fırqa*) which was the means of grafting on the Arabo-Egyptian art a definite Turkish complexion and physiognomy. These were revealed in such forms as the instrumental prelude (Turk. *bashraw*, Pers. *pishraw*) in vocal utterance (*talhn*) and in purely Turkish melodic (*maqámdt*) and rhythmic (*dúrúbt*) modes. Many of the most famous musicians of the day made their reputation in this new art, including the singer Muḥammad 'Uthmán, the psalterist Muḥammad al-'Aqqád, the lutenist Aḥmad al-Laithi, the violinist Ibráhím Sahálún and the flautist Amín Buzarí.

Yet it was King Fu'ád I who, by his unremitting care and generous patronage, brought the music of this land to its unparalleled position in the world of Islam. There had been a music club founded by Mustafá Ridá Bey in 1914 which, in 1925, flowered into a School of Oriental Music. Both, however, were private ventures. In 1929, through royal efforts, the present handsome Institute of Oriental Music (Ma'had al-músiqí al-sharqí) was opened by King Fu'ád in the Shári' Malakí Nazlí as the national conservatory of the purely indigenous art. It was there, in 1932, that the first Congress of Arabian Music was convened. This was attended by scholars, not only from the various Arabic-speaking countries — Morocco, Algeria, Tunisia, Egypt, Iraq, Syria and Turkey — but also from western Europe. Since that date progress has been rapid. In 1935 the Music Institute for Women was established for the creation of *diplomées* among music teachers for the schools, and in 1944 the High School for Dramatic Music was founded, which gives a three years' course in vocal, instrumental and theoretical subjects. The music department of the Ministry of Education was under the direction of Dr. Maḥmúd Aḥmad al-Hefny, a graduate in music of Berlin University. In 1948 there were 980 schools (not counting provincial schools) in which instrumental music and singing were taught by 355 music teachers. Under the auspices of the Ministry was founded (1935) Egypt's musical periodical, 'Music', which became the 'Musical Magazine' (1936) and later (1947) 'Music and the Theatre'. It was edited by Dr. al-Hefny.

For examples of native Egyptian music during the first half of the 20th century it is best to consult the hundreds of recordings made by H.M.V., Odéon and others. The

gramophone discs of such imitable singers as Umm Khulthúm and 'Abd al-Wahháb, and those of such great instrumentalists as the psalterist Muṣṭafá Ridá and the violinist Sámī Shawá, testify to Egyptian artistry in music; while the chant of the muezzin and the cantillation of the Qur'án by the shaikh Muṣṭafá al-Bárdí will bring spiritual joy to most auditors. For the best account of modern Egyptian music should be read Alfred Berner's 'Studien zur arabischen Musik' (1937), in which both theory and practice are discussed. Examples are given in some of the most popular modes—*rast*, *stkhá*, *baydít*, *jahárkdh*, *ṣabá*, *ḥyáz*, *nahawand* and *ḥyáz-kar*—mostly in the two best-liked instrumental forms, the *taqsim* and *sam'dí*. The *taqsim* (literally "dividing") is a showy piece of instrumental flourishes for the virtuoso. A somewhat similar type is the *tahmíla*. The *bashraw* was originally the overture to the Turkish *fasl* (= Arab *nauba*, now defunct). It comprises four sections called *khándt* ("houses"), a fifth, the *taslím* ("saluting"), explains itself. Not unlike it is the *sam'dí*, another movement from the *fasl* or suite, but its "houses" are shorter thematically, and it features the *sam'dí* rhythms. All these are purely instrumental, the most favoured instruments being the lute (*'úd*), European violin (*kamánja*), psalter (*qánún*), flute (*ndy*) and tambourine (*riqq*, *duff*). In the vocal and instrumental art the *qasída* (ode) and *muwashshah* (ballad) are classical forms. The first part of the latter is termed the *badaníya*, which is followed by the *khána* and the *silsila*, the former being set to the higher notes of the mode (*maqám*) and the latter to the lower notes. Then there is the ancient *maudí*, reaching back to the 10th century, the *nashíd* (hymn), very popular in the schools, the *dawr*, with its jingling *rayaz* verses, and the *taḥqíqa*, whose simple rhythm—the *waḥda*—may have prompted its name (= English "tick-tack"). There is a good collection of all these in a book entitled 'Al-músíqí wa'l-aghání' ('Music and Songs') by 'Alí Imám 'Atíya (Cairo, 1929), while the hymns of the famous poet Aḥmad Shauqí, set to music by Muṣṭafá Ridá in 'Nashíd al-kashsháfa' are highly valued.

During the 20th century Egypt has produced quite a galaxy of musical theorists, the most important of which are Muhammad Dhákur, Aḥmad Amin al-Dík, Kámil al-Khulá'í, Darwish Muḥammad al-Harírí and Maṣṣúr 'Awad. They do not all hold the same views of basic theory or the precise constitution of the melodic (*naghamát*) or rhythmic (*usúl*) modes, but such things are endemic in the Near and Middle East, in spite of opinions to the contrary. Egypt still holds to the quasi-quarter-tone system (*'arabdt*) introduced in

the 16th century, which preserves the time-honoured neutral intervals of *'ráq* and *stkhá*, notes which may be refractory to westerners, but are absolutely essential to ears in the Near and Middle East. As elsewhere in these lands, all indigenous music is homophonic, save for the occasional adornment by a simultaneously struck fourth, fifth or octave, and a pedal point, which are considered as part of the usual embellishments (*zawa'id*).

Pioneered mainly by Egyptians, including the well-known singer and composer 'Abd al-Wahháb, a modernist movement has sprung up which has urged the harmonization of the purely indigenous art, and this, with the introduction of a tempered quarter-tone pianoforte devised by Najíb Naḥás, ought to receive consideration, since it does offer some protection against the over-intrusion of the purely Occidental art. The latter, in Egypt, has a wide and cultivated following, although mostly European. The Royal Opera House, now directed by Sulaimán Najíb Bey, has for many decades been the home of European opera. Societies abound, notably the Cairo Philharmonic Society, the Alexandria Concert Society, Musica Viva—which even encourages the study of the virginal, viola da gamba, recorder and other old European instruments. The Egyptian State Broadcasting House submits Occidental programmes through its English and French departments, while the British Council and the British Institute at Alexandria have bestowed wide cultural benefits on both the Oriental and Occidental art. Egypt is the vanguard in all that appertains to music in the Near and Middle East.

H. G. F

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- EHINGER, Hans** (b. Basel, 27 Dec. 1902).
- Swiss musicologist and journalist. He concluded his studies in musicology, philosophy and the history of art at Basel and Berlin by taking the Ph.D. degree in 1927 under Karl Nef. Since 1931 he has been editor of the great Swiss daily, 'Basler Nachrichten'. Apart from this work, which embraces all the journalistic subjects with the exception of politics, he is music critic for foreign newspapers and periodicals of the most varied kind. His output as an author includes several works furthering the interests of Swiss music. The following are his most important writings:
- 'F Rochlitz als Musikschritsteller' (Leipzig, 1929).
- 'Die Rolle der Schweiz in der "Allgemeinen musikalischen Zeitung" 1798-1848' ('Festschrift Karl Nef', 1933).
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- 'Schweizer Dirigenten und Solisten' ('Schweizerisches Musikbuch', 1939).
- 'Grosse Interpreten' ('Musica aeterna', Zurich, 1948).
- Ehinger contributed most of the Swiss articles to the supplementary volume of the fourth edition of this Dictionary and was a collaborator in the 'Schweizer Musiklexikon' (1939). He was also the editor of 'Der Schweizer Tonkünstlerverein im 2. Vierteljahrhundert seines Bestehens' (1950) and the author of various short biographies of great masters, 'Klassiker der Musik' (1946 and 1948) and 'Meister der Oper' (1947). K. v. F.
- EHLERS, Alice** (b. Vienna, 16 Apr. 1893).
- Austrian harpsichordist. She was a pupil of Leschetizky for the pianoforte in Vienna, but later studied the harpsichord for five years with Wanda Landowska at the Berlin High School for Music. She soon took an important place in the modern revival of the harpsichord by reason of her fine taste as a solo performer, accompanist of recitative and teacher. Her

tours in Europe and America were directed to propagate the performance of 17th- and 18th-century music on the instrument for which it was written, the harpsichord, in a wide repertory based on Bach, Handel and Scarlatti. At the Worcester Festival of 1935 she brought forward a Concerto by John Christian Bach and took part in the performance of the St Matthew Passion as continuo player.

H. C. G.

See also Amstad (collab.)

**EHLERT, Ludwig** (b. Königsberg, 13 Jan. 1825; d. Wiesbaden, 4 Jan. 1884).

German pianist, composer, critic and man of letters. He studied under Mendelssohn at the Leipzig Conservatory in 1845 and, after further studies in Vienna, settled in Berlin in 1850. For some years he stayed in Italy, directing the Società Cherubini at Florence up to 1869, when he taught for two years at Tausig's school in Berlin, subsequently going to Meiningen as teacher to the ducal court, and finally to Wiesbaden, where he died from an apopleptic seizure.

His 'Briefe über Musik' (Berlin, 1859) contain notices of Beethoven, Mendelssohn, Schumann, Wagner, Weber, Schubert, Chopin, Berlioz and Meyerbeer, which, without being technical, are often happily characteristic. These have been translated into English by F. R. Ritter (Boston, U.S.A., 1870). Still more valuable are his 'Römisches Tage' (1867) and 'Aus der Tonwelt' (1877), containing his latest contributions to the 'Deutsche Rundschau', etc. His compositions are ambitious and embrace overtures 'Hafiz' and to Shakespeare's 'Winter's Tale', a 'Spring Symphony', performed with success in Berlin and Leipzig; a 'Requiem für ein Kind', repeatedly performed; a 'Sonate romantique' for pianoforte, songs, etc. M. C. C.

**EHMANN, Wilhelm** (b. Freistatt, Hanover, 5 Dec. 1904).

German musicologist. He studied at the Universities of Freiburg i/B. and Leipzig, producing his doctor's dissertation in 1934. Having been assistant in the music department of Freiburg University and cantor at the Christuskirche there from 1934, he was appointed Professor of Musicology and director of the Musicological Institute at the University of Innsbruck in 1940. In 1945 he returned to Germany to become director of the Landeskirchenmusikschule of Westphalia. He has edited old German music of various kinds and published, among others, the following literary works:

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'Musikalische Briefe von A. F. J. Thubaut' ('Neue Heidelberger Jahrbücher', 1939, p. 9).

E. B.

**EHRlich, Alfred Heinrich** (b. Vienna, 5 Oct. 1822; d. Berlin, 29 Dec. 1899).

Austrian pianist, critic and author. He studied the pianoforte under Henselt, Bocklet and Thalberg, and Sechter was his master in composition. After a longish stay in Bucharest, where he devoted himself to music, he was called to Hanover as court pianist to King George V. He took a keen interest in current events and acted as political correspondent to the 'Allgemeine Zeitung'. He spent the years 1855-57 at Wiesbaden, London and Frankfurt o/M., and finally settled in Berlin in 1862. He taught the pianoforte at the Stern Conservatory from 1864 to 1872 and again from 1886 to 1898, and also had many private pupils, of whom Felix Dreyschock is perhaps the best known. Ehrlich wrote several works for the pianoforte, e.g. 'Concertstück in ungarischer Weise', 'Lebensbilder', 'Variations on an original Theme, etc. He contributed largely to the 'Berliner Tageblatt', 'Die Gegenwart' and 'Die neue Berliner Musikzeitung' as music critic; he wrote novels and many monographs on musical and aesthetic questions, among which 'Lebenskunst und Kunstleben', 'Kunst und Handwerk', and 'Die Musik-Asthetik in ihrer Entwicklung von Kant bis auf die Gegenwart' are the chief. H. C. C.

**EHRSTRÖM, (Jarl) Otto (Sigurd)** (b. Helsingfors, 20 Nov. 1891).

Finnish musicologist, critic and composer. He studied music at the Conservatories of St. Petersburg (1912) and Charlottenburg (1919). In 1929 he was appointed music critic to the Helsingfors paper 'Hufvudstadsbladet'. Among his compositions are a Symphony (1933), choruses and songs, and his chief literary works are 'Faltun och hans samtid' (1934) and 'Jean Sibelius och hans Part i den Cultural Life of Finland' (1941).

A. R.

**EIBENSCHÜTZ, Ilona** (b. Budapest, 8 May 1873).

Hungarian pianist. She made her first appearance as a child of six in Vienna, and travelled in Russia, Germany, Denmark, Sweden, Norway, etc., until she was ten years old, studying during part of that time, and until 1885, at the Vienna Conservatory with Hans Schmitt. She also studied at Frankfurt o/M. with Clara Schumann for four years, and after playing to Brahms, Rubinstein, Liszt and many other musical notabilities, began her career as a mature artist in 1890, when she played at one of the Gürzenich

concerts at Cologne. The Leipzig Gewandhaus and the Richter concerts in Vienna followed next, and on 12 Jan. 1891 she made her first appearance in London at a Monday Popular Concert, playing Schumann's 'Études symphoniques' and in Beethoven's A major cello and pianoforte Sonata with Pratti. Her success was emphatic, and until her marriage with Carl Derenburg in 1902 she was one of the most highly esteemed of all the pianists that came regularly before the London public. After that her public appearances became rare. She continued to live in England.

J. A. F.-M., rev.

**EIBLER, Joseph von.** See EYBLER.

**EICHBERG, Julius** (b. Düsseldorf, 13 June 1824; d. Boston, Mass., 19 Jan. 1893).

German violinist, teacher and composer. He entered the Brussels Conservatoire in 1843 and graduated in 1845 with first prizes for violin playing and composition. He was then appointed a professor in the Conservatory at Geneva, where he remained eleven years. In 1857 he went to New York and two years later to Boston. He was director of the orchestra at the Boston Museum for seven years, beginning in 1859, and in 1867 took a share in the establishment of the Boston Conservatory of Music, being mainly responsible for the high reputation it enjoyed as a violin school.

Eichberg's compositions are many and in various forms, for solo voices, chorus, violin, string quartet, pianoforte, etc. He prepared several text-books and collections of studies for the violin, and collections of vocal exercises and studies for the use of youths in the higher classes of schools. Eichberg's operettas were very successful. He produced four: 'The Doctor of Alcantara', 'The Rose of Tyrol', 'The Two Cadis' and 'A Night in Rome'.

F. H. J.

**Eichendorff, Joseph von.** See Alfonso el Sabio. Brahms (2 choral works, 6 songs, 1 duet, 2 canons). Burkhart (W., chorus). Cornelius (song & duet). Franz (13 songs). Gerstberger (songs). Grosse (4 songs). Kaminski (3 choruses). Knab (songs). Kunz (Ernst, cantata). Lothar ('Freier', incid. m.). Medtner (5 songs). Mendelssohn (10 partsongs, 5 songs, 1 duet). Paumgartner ('Aus dem Leben eines Taugenichts', opera). Pepping (chorus). Pfitzner (cantata; 18 songs; 1 song with orch.). Philipp (F., choral cycle). Radó (song). Reger (1 choral song, 2 songs, 1 duet). Rudorff (6 songs). Schoeck ('Schloss Durande', opera; 2 choral works; 2 song cycles with orch.; 8 songs with chamber music, 30 songs with pf.). Schulthess (songs). Schumann (6 partsongs, 16 songs). Siegl (partsongs). Smyth (E., 4 songs). Strauss (R., 'Tageszeiten', chorus & orch.; song with orch.). Wetz (chorus). Wirth (H., songs). Wolf (H., 6 choral works, 18 songs).

**EICHHEIM, Henry** (b. Chicago, 3 Jan. 1870; d. Montecito, Cal., 22 Aug. 1942).

American violinist, conductor and composer. He obtained his early musical training at the Chicago Musical College, where he was awarded a first prize for violin playing. His father was a cellist in the Theodore Thomas Orchestra, and the son secured the post of violinist in the same organization. His teachers

included Carl Becker, S. Jacobson and Leopold Lichtenberg. In 1890 he became a violinist in the Boston Symphony Orchestra, a post which he held for twenty-two years. He was for four years conductor of the Symphony Orchestra at Winchester, Mass., but from 1912 onward he devoted his time chiefly to composition and occasional recitals.

Eichheim's tours in the Far East resulted in the collection of much musical material and a number of unusual instruments. Several of his works call for these instruments, his orchestral composition 'Java' being one of the earliest serious efforts to reconstruct the actual music of the Orient for concert audiences of the West. Eichheim was elected a Fellow of the Asiatic Society of Japan. He conducted his own works in Paris, London, Boston, Philadelphia, San Francisco, Los Angeles, Chicago, Cleveland, Cincinnati and Hollywood. As a violinist he participated in the first American performance of the violin and piano sonatas of Debussy and d'Indy and of Ravel's Trio. He lectured in Peking, Tokio and, on oriental music, in many American cities.

His works include 'Chinese Legend', ballet (1924), 'Burmese Pwe', ballet (1926), 'The Moon, My Shadow and I', Chinese ballet with soprano and women's chorus (1926); orchestral works (all requiring oriental instruments): 'Oriental Impressions' for chamber orch. (1921) and for full orch. (1922), 'Chinese Legend' (1924), 'Burma' (1927), 'Java: First Movement of a Triptych' (1929) and 'Malay Mosaic' (1924).

G. R.

**EICHNER, Ernst** (b. Mannheim, 9 Feb. 1740; d. Potsdam, 1777).

German bassoonist and composer. He was a member of the court orchestra at Zweibrücken until 1770, subsequently travelled for a few years in Germany and also to Paris and London, and in 1773 entered the orchestra of Prince Frederick William (nephew of Frederick the Great and later Frederick William II of Prussia) at Potsdam. He was an excellent virtuoso on his instrument and a prolific composer of instrumental music in the Mannheim style and tradition. A thematic catalogue of 31 symphonies will be found in D.T.B., VII, ii (1906) and of 34 chamber works (sonatas, trios, quartets, quintets, one sextet on airs by Grétry) *ibid.*, XVI (1915). A Symphony in D is reprinted there in Vol. VIII, a flute Quartet in Vol. XV and two pf. Trios, Op. 1 No. 3 and Op. 2 No. 1 in Vol. XVI. He also wrote a number of pianoforte sonatas and concertos; Mozart played one of the latter at sight at Munich on 10 Oct. 1777 (see his letter of that date). Eichner was then no longer alive, having died early in that year.

Eichner's daughter, Adelheid Marie (b. Mannheim, 1762; d. Potsdam, 5 Apr. 1787),

published a collection of songs at Potsdam in 1780 and was also a good pianist and singer, from 1781 until her early death she took leading soprano parts in several Italian operas in Berlin. Zelter was a friend of hers and describes her voice in his autobiography.

A. L.

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**EINEM, Gottfried von** (b. Berne, 24 Jan. 1918).

Austrian composer. He was born in Switzerland while his father was Austrian military attaché at Berne. He developed artistic leanings early in his cultivated home and at the grammar-school of Plön (Holstein), where much was made of modern music, particularly of Hindemith, who wrote his 'Plöner Musiktag' for the school in 1932. Einem became assistant conductor and coach at the Berlin State Opera and at the Wagner festival theatre at Bayreuth. He finished his studies with Boris Blacher and occupied himself closely with modern tendencies, not only those of such composers as Stravinsky, Milhaud and Prokofiev, but also with those of light music, especially Gershwin's and Duke Ellington's. His most important work so far is the opera 'Dantons Tod', to a libretto based on a drama by Georg Buchner by Boris Blacher and the composer, produced at the Salzburg Festival on 6 Aug. 1947. The work synthesizes various trends that manifested themselves in music between the two world wars, but may be said to have its root in Mussorgsky, since it lays stress on a kind of inspired primitive eloquence which does not in the first place rely on orchestral colour. Einem achieves a personal style by uniting a variety of influences, not excluding that of jazz, and his music exudes a strongly individual atmosphere while it is handled with a virtuosity of technique exploiting all the resources of polyphony. It stands for a hard realism that makes no concessions to romantic illustration and replaces "chordal symbolism" by clear-cut instrumental line-drawing. Emotion is felt to be present, but is not allowed to reveal itself gushingly, and where it does emerge, it does so in a new way not easily apprehended by hearers unfamiliar with Einem's new manner. A second opera, 'Der Prozess', with a chamber orchestra, to a libretto by Caspar Neher in Kafka's 'The Trial', was written for production at Salzburg in 1953. The earlier works are:

- Op.
1. Ballet 'Turandot', scenario by L. Malpiero after Gozzi (prod. Dresden, 1944).
2. Capriccio for orch.
3. Pf. Pieces.
4. Concerto for orch.
5. Songs to poems by Hafiz.
6. Opera, 'Dantons Tod'.
- 6a. Suite from 'Dantons Tod' for orch.
7. Sonatinas for pf.
8. Songs on Chinese poems.

9. 'Music No. 1' for orch.
- Ballet 'Rondo of the Golden Calf' (1952).

H. R.

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See also Blacher (lib.).

**EINERT, Teodor** (b. Warsaw, 1838; d. Warsaw, 3 Feb. 1866).

Polish composer. He was the son of Karol Fryderyk Einert, organist of the Protestant Church in Warsaw, who died in 1837. He studied first under his stepfather, August Freyer, at the Warsaw Conservatory. He wrote numerous compositions for pianoforte, which include 'Douleur et passion', 'Pensée' (Op. 2), 'Chant sans paroles' (Op. 3), 'Au bord de la Vistule' (Op. 4) and two Mazurkas (Op. 5). He also composed a Funeral March which was first played by the Warsaw instrumentalists, conducted by Minchejmer, at the composer's funeral.

C. R. H.

**EINSAME INSEL, DIE** (Overture). See HEBRIDES. MENDELSSOHN.

**EINSTEIN, Alfred** (b. Munich, 30 Dec. 1880; d. El Cerrito, California, 13 Feb. 1952).

American (naturalized) musicologist. He studied with Adolf Sandberger at Munich University and in 1903 took the Ph.D. degree with the thesis 'Zur deutschen Literatur für Viola da Gamba' (published in 1905). He then devoted himself chiefly to research on the subject of the madrigal and its composers, publishing articles on it in the journal of the I.M.G. His chapter on the madrigal in Adler's 'Handbuch der Musikgeschichte' (1924) is a comprehensive summary of the subject, and his exhaustive book in 3 volumes, published in English as 'The Italian Madrigal' (Princeton & Oxford, 1949), is likely to remain the classic on the Italian madrigal, not to be superseded by any future research, for which it appears to have left no further scope.

As a musical and musico-literary editor Einstein did equally distinguished work long before he left Germany. With Sandberger he produced the edition of selected works by Steffani in the D.D.T. (2nd series) and in 1918 he became editor of the 'Zeitschrift für Musikwissenschaft'. He was also responsible for three issues of Riemann's 'Musiklexikon' (1919, 1922 and 1929), the last two (10th and 11th eds.) being important revisions of the old Dictionary. He was also music critic to the 'Berliner Tageblatt' from 1927 till 1935. In the latter year, however, his ripe scholarship was lost to Germany, his independence as a journalist being threatened by the Nazi régime and his profound learning being cheerfully sacrificed to political ideology. He lived in London for a time, engaged in assiduous



research at the B.M. and other libraries, and then settled near Florence.

In the meantime two editions he had prepared for the D.T.Ö. after he went into exile were published. Works written for the Austrian Imperial Court (1934) and Gluck's 'L' *innocenza giustificata*' (1937); and a third and completely revised edition of Kochel's Catalogue of Mozart's works was also published (Leipzig, 1937). Always a monumental work of reference, it was immensely improved by Einstein's new investigations, from the bottom up, of questions of chronology and authenticity, and its bibliographical references were considerably enriched. A later edition, with further corrections and additions, was issued after his settling in the U.S.A. (Ann Arbor, 1947). During his London sojourn a group of his English colleagues in musicology, brought together by Richard Capell, combined to translate his 'Geschichte der Musik' (1917) as a personal tribute to the author. It was published as 'A Short History of Music' (London, 1936, 2nd ed. revised by the author, London, 1947). Another English work was 'Gluck', a contribution to the 'Master Musicians' series (London, 1936).

In 1939 Einstein left Europe to settle in the U.S.A. as professor of musical history at Smith College, Northampton, Mass., where he twice occupied the Neilson Chair. He also taught at Columbia University in New York, at Ann Arbor and Princeton Universities, and, from 1940, at the Julius Hartt School of Music, Hartford, Conn. In 1949-50 he was visiting professor both at Princeton and Yale Universities. He retired in 1950 owing to ill-health.

To his American period belong further works of outstanding value, apart from his monumental book on the Italian madrigal mentioned above: 'Greatness in Music' (New York & Oxford, 1941), 'Mozart: his Character, his Work' (New York & Oxford, 1945), 'Schubert: a Musical Portrait' (New York, 1950) and, as part of the Norton History of Music, 'Music in the Romantic Era' (New York & London, 1947). H. C. C. & E. B.

BBL.—HARMAN, R. ALGO, 'Einstein's "The Italian Madrigal"' ('Music Survey', Vol. III, No. 2, pp. 108-15).

**EISENBERG, Maurice** (b. Königsberg, 24 Feb 1902).

German violoncellist. He studied music at the Leipzig Conservatory and at the École Normale de Musique in Paris. For several years he took lessons with Casals, and he is a graduate of the Peabody Conservatory of Baltimore. He was head of the Casals class at the École Normale in Paris from 1930 to 1939 and is now head of the cello department at the New York College of Music and at the Philadelphia Musical Academy. He is also

visiting professor of the University of Southern California and the Birmingham and Midland Institute, and concert lecturer for the Association of American Colleges. As a soloist he has toured frequently throughout the U.S.A., Europe and Africa, playing with all the leading orchestras in every country, and also giving recitals. His repertory includes solos of all kinds from Frescobaldi and Bach to Brahms, Dvořák and modern composers. He has given many first performances of new works. He wrote a book, 'Cello Playing of Today'.

M. K. W.

**EISENBERGER, Seweryn** (b. Cracow, 25 July 1879; d. New York, 11 Dec. 1945).

Polish pianist. He studied first under his father. As a wonder child he appeared in Beethoven's B♭ major Concerto, but he then continued his studies under Ehrlich in Berlin and Leschetzky in Vienna. He taught the pianoforte at the Cracow Conservatory (1914-21) and in 1922 moved to Vienna, becoming a member of the Wiener Trio. In 1933 he moved to the U.S.A., where he gave a series of concerts both as soloist and recitalist.

G. R. H.

**EISENHUT, Thomas** (b. ?, d. ?).

German 17th-century theorist and composer. He was director of music to the Prince of Kempten and in 1674 *canonicus regularis* at St. George's, Augsburg. He composed 'Hymni arosi' (1674); 'Sacer concentus' (1683); also a theoretical work, 'Fundamentum musicale' (1702). E. v. d. s.

**EISLER, Hanns** (b. Leipzig, 6 July 1898).

German composer. He became a pupil of Schoenberg in Vienna, but did not adhere to his master's twelve-note system after trying it out in his early studies. He became the exponent of a tendency which disclaimed the conception of *l'art pour l'art* and sought to press music into the service of new social developments. Problems of the day, such as are approached from a politico-didactic viewpoint in the work of Bert Brecht or from a popular philosophic one in that of Silone, Eisler attempts to deal with through music, an art which he requires to serve our own time and to act as the messenger of extra-musical ideas. He was thus well qualified after the second world war to do much in helping to promote the organization of German workers' choirs. In his own choruses he tries to be understood by the masses who form a section of the population for whom culture is as yet a sealed book, without however sacrificing progressive means of artistic creation. Having lived and worked in U.S.A. after 1933, lastly at Hollywood, he returned in 1948 to Vienna, which he regards as his true spiritual home.

Eisler's early period, which may be regarded as still "purely artistic", includes music for pianoforte (sonatas Opp. 1 and 6, pieces Opp.



3 and 8), songs (Opp. 2 and 5) and a 'Duo' for violin and cello (Op. 7), but the 'Tagebuch' for 3 women's voices, tenor, violin and piano (Op. 9) already turns in the direction of an art influenced by everyday problems, an attitude to which he has remained faithful except in the case of the numerous commissioned works he has produced. From his later compositions, which up to 1948 have grown into the neighbourhood of a hundred opus numbers, the following may be mentioned as characteristic in their titles and their artistic tendencies: the didactic pieces 'Die Massnahme' (Op. 20) and 'Die Mutter' (Op. 25), music for the play 'Die Rundkopfe und die Spitzkopfe' the "Gott sei bei uns" Kantate' (Op. 52) and the 'Kantate auf den Tod eines grossen Mannes' (Op. 59), all to words by Bert Brecht, or the cantata 'In unserem Lande' to a text by Silone. To the same type of work belong the numerous scores of incidental music for plays by Odets, Shaw and Brecht ('Galilei') and of film music for German, Russian, French and American films. He also wrote a book on 'Composing for the Films' (New York, 1947). Further compositions deserving attention are the following:

#### VOCAL WORKS

Male Choruses, Opp. 10, 14, 17, 19.  
Mixed Choruses, Opp. 13, 21, 33.  
Various choral Ballads (incl. the 'Californian', Op. 47).  
Various choral Cantatas (incl. 'Die den Mund auf hatten', Op. 56, 'Man lebt von einem Tag zum andern', Op. 57, 'Zuchthauskantate', Op. 58, 'Kriegskantate', Op. 61).  
Eligies and Sonnets.  
'Woodbury-Chorbüchlein', Op. 77.  
'Hollywood Liederbuch', Op. 78 (c. 200 songs to words by Holderlin, Seneca and others).  
Songs to old German words, Op. 79.

#### ORCHESTRAL WORKS

'Kleine Sinfonie', Op. 29.  
Suites for various orchestras, large and small, Opp. 23-24, 30, 34, 40, 49, 67, 71-74, 80, 86-89.

#### CHAMBER MUSIC

Sonata for vn & pf, Op. 64.  
'Kindersuite' for flute, bassoon, strg. 4tet & pf. (on American children's songs), Op. 68.  
'Kammersymphonie' for 15 insts., Op. 69.  
'Vierzehn Arten den Regen zu beschreiben' for flute, clar., vn., cello & pf., Op. 70.  
Octet for wind & strgs., Op. 70a.  
Stg. Quartet, Op. 75.

#### PIANOFORTE MUSIC

Sonatina, Op. 44.  
Theme and Variations, Op. 76.

H. R.

See also Film Music (theories of).

**EISTEDDFOD** (Welsh, plur. *Eisteddfodau*, "a sitting of learned men"). Musical and poetic festivals which originated in the triennial assembly of Welsh bards usually held at Aberffraw, the royal seat of the princes of North Wales and Anglesey, at Dynevor in South Wales and at Mathraael, Merionethshire. The main purposes of these gatherings were the regulation of poetry and music, the

conferring of degrees and the election to the chair of the Eisteddfod.

The antiquity of this ceremony is very high, mention being made of an Eisteddfod in the 7th century at which King Cadwaladr presided. Those bards only who acquired the degree of "Pencerdd" (chief minstrel) were authorized to teach, and the presiding bard was called Bardd Cadeiriawg — the bard of the chair — because after election he was installed in a magnificent chair and decorated with a silver and gold chain, which he wore on his breast as a badge of office. His emoluments from fees were considerable. Persons desiring to take degrees in music were presented to the Eisteddfod by a Pencerdd, who vouched for their fitness, the candidates being required to pass through a novitiate of three years and to study for further several periods of three years before advancement to each of the three higher degrees. It is now difficult to define the status of the titles conferred, but they cannot be considered more than historical names or complimentary distinctions, often bestowed by the Eisteddfodau upon persons who had but little knowledge of music.

After being discontinued for some time the Eisteddfodau appear to have been revived in the reigns of Edward IV, Henry VII, Henry VIII and Elizabeth I. In 1450 what has been called "The great Eisteddfod of Carmarthen" was held in that town, with the king's sanction; and another meeting was held in South Wales in Henry VII's reign, of which no records are preserved. In 1523, at Caerwys, Flintshire, an Eisteddfod was held at which many eminent men were present, and on 26 May 1569 there was another at the same place, under a commission granted by Queen Elizabeth. Still more memorable was the congress at Bewpyr Castle in 1681, under the auspices of Sir Richard Basset.

In 1771 the Gwyneddigion, a society established in London for the cultivation of the Welsh language, promoted several of these meetings in North Wales; in 1819 the Cambrian Society held a great Eisteddfod at Carmarthen, at which the Bishop of St. David's presided. John Parry, who was a chief promoter of this society, and its registrar, edited the Welsh melodies for it, and in recognition of his efforts a concert was given to him at Freemasons' Hall on 24 May 1826 (at which Catherine Stephens, Braham, Mori, Lindley and others assisted), followed by a dinner at which Lord Clive presided. In later years the revival of these meetings was promoted by Sir Benjamin Hall (afterwards Lord Llanover); at one of them, held in 1828 at Denbigh, the Duke of Sussex was present, and Sir Edward Mostyn was president. C. M.

<sup>1</sup> An Eisteddfod held at Caerwys in 1110 is held to have been the model for the Irish "Feis".

The National Eisteddfod is now held annually in Aug. at one or other of the Welsh towns. It differs from other competition festivals, to which it originally afforded a model, in its bardic ceremonial and customs, which have been revived as far as possible in accordance with what is known or supposed to have been the procedure of ancient Britain. The ceremony begins with the proclamation of the Eisteddfod a twelvemonth and a day before and culminates in the chairing of the bard.

H. C. G.

**LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD.**—A new development of the Eisteddfod, with a wider sphere of influence, began at Llangollen in 1947, when the first International Musical Eisteddfod was held there. The meetings have continued annually in July, and they are attended by ever-increasing teams of foreign visitors. The festival lasts five or six days and concentrates mainly on choral singing and folk music, with a great deal of stress laid on folk dancing. Performances by professionals are given for the entertainment of the visitors, including ballet and orchestral concerts, but the chief purpose of the organization is to give choirs and folk-dance parties from any part of the world an opportunity to judge each other and to compete in a spirit of friendly rivalry. The choirs are encouraged to sing folksongs, but may also compete with polyphonic music, such as motets and madrigals, or introduce suitable works by living composers of their own countries. International trophies and money prizes are offered for the three best entries in each of the classes held during the day. In the evening non-competitive concerts are given at which British and foreign artists of eminence take pleasure in appearing with the competitors before enthusiastic audiences of a kind hardly to be found elsewhere in the world. Distinguished musicians act as adjudicators. The Music Director is W. S. Gwynn Williams, O.B.E. In 1953 over 150 choirs and dance parties from 23 different countries competed and more than 15,000 people attended the performances.

E. B.

See also Bard.

**EITNER, Robert** (b. Breslau, 22 Oct. 1832; d. Tamplin nr. Berlin, 2 Feb. 1905).

German musical editor and bibliographer. He founded the Gesellschaft für Musikforschung in 1868 and contributed to the valuable historical periodical 'Monatshefte für Musikgeschichte'. His editorial work began with 'Verzeichnis neuer Ausgaben alter Musikwerke . . . bis zum Jahre 1800' (Berlin, 1871), which, though singularly defective as regards the English school, is a useful catalogue. It omits all mention of the collections of Barnard (1641), Boyce (1778) and Arnold (1790), as well as Morley's 'Triumphes of Orana' (1601).

logues. Later he produced, in conjunction with Haberl, Langerberg and C. F. Pohl, a valuable 'Bibliographie der Musik-Sammelwerke des 16. und 17. Jahrhunderts' (Berlin, 1877). The most important of his publications is the 'Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts' (begun 1900, completed in 10 vols. 1904), a work which, though not faultless, marks a great advance in trustworthiness of information over anything else of the kind. The 'Quellen-Lexikon' was continued and corrected by 'Miscellanea musicae bibliographica' (1912-15), edited by H. Springer, M. Schneider and W. Wolffheim and a photographic reprint appeared in the U.S.A. in the late 1940s, unfortunately with all its faults mechanically reproduced.

Eitner edited Sweelinck's organ works and other things for the Dutch Maatschappij tot bevordering der Toonkunst. His papers on Sweelinck (Berlin, 1870) and Arnold Schlick are of importance.

F. G., adds.

**EK, (Fritz) Gunnar (Rudolf)** (b. Asarum, Blekinge, 21 June 1900).

Swedish organist, cellist and composer. He was at the Stockholm Conservatory in 1920-1926, studying composition with Ernst Ellberg, organ with G. Hagg and O. Olsson, and cello with C. Lindhe. From 1928 to 1937 he was an orchestral cellist, organist of Östra Eneby church, Norrköping, in 1938-41, and of All Saints, Lund, from 1942.

His compositions include:

Works for chorus & orch.  
Symphony No. 1 (1926).  
Symphony No. 2 (1931).  
Symphony No. 3 (1935).  
Suite for orch.  
Concert Overture No. 2.  
Swedish Fantasy.  
Fantasia and fugue for stgs.  
Pieces for small orch.  
Pf. Concerto.  
Fantasy for vn. & orch.  
Chorale Fantasy for viola & organ.  
Pieces for organ, &c.

K. D.

BISL.—Article in 'Röster i Radio' (1945, No. 38).

**EKIER, Jan** (b. Cracow, 29 Aug. 1913).

Polish pianist, composer and teacher. He began his musical studies at Cracow and shortly afterwards went to Warsaw, where at the Conservatory he joined the pianoforte class of Drzewiecki and studied composition under Sikorski. As composer he was awarded the third prize for his 'Suita Góralska' ('Highlanders' Suite'), written for small orchestra, by the Polskie Wydawnictwo Muzyczne (Polish Music-Publishing Society). As pianist he won one of the prizes at the Chopin International Competition in Warsaw in 1937. Apart from his appearances on the concert platform he teaches the pianoforte

and is now (1951) rector of the Music School at Sopoty.

Ekier's output is very small and consists (up to 1948) of the 'Sutta Góralška' for small orchestra (1936), reorchestrated for symphony orchestra (1937), Variations and Fugue for string quartet (1938) and numerous pianoforte pieces. C. R. H.

**EKKEHARD.** There were three of that name; the first, who was a monk of St. Gall (*d.* 978), composed sequences, and wrote an epic, 'Walther'. The second (Palatinus) (*d.* c. 996) was provost at Mainz, head of the school of St. Gall and reader to the Duchess of Allemannia. The third, a pupil of Notker Labeo, was a singer and poet, and was called by Archbishop Aribio to Mainz as head of the school of singing. He sang before the imperial family at Ingelheim in 1030. E. v. d. s.

**EKMAN.** Finnish family of musicians.

(1) **Karl Ekman, sen.** (*b.* Åbo [Turku], 18 Dec. 1869; *d.* Helsingfors, 4 Feb. 1947), pianist, conductor and critic. He was a pupil of Busoni and Martin Wegelius at the Helsingfors Conservatory and of several prominent teachers abroad, e.g. Grunfeld in Vienna. From 1907 to 1912 he was director of the Helsingfors Conservatory and from 1920 to 1930 critic to the 'Hufvudstadsbladet'. In 1929 he received the Professor's title. He arranged works by Bach, Handel, Sibelius and others for the pianoforte.

(2) **Ida Ekman** (born **Morduch**) (*b.* Helsingfors, 22 Apr. 1875; *d.* Helsingfors, 14 Apr. 1942), soprano singer, wife of the preceding. She studied in Helsingfors, Vienna (under Pauline Lucca), Germany and Italy, and gave highly appreciated performances in western Europe, appearing with Grieg, and was the first to introduce many of Sibelius's songs, in the interpretation of which she was unsurpassed. She married in 1895.

(3) **Karl Ekman, jun.** (*b.* Bratislava [Pressburg], 29 Sept. 1895), writer and journalist, son of the preceding. He took the Ph.D. degree in 1920 and wrote a book on Sibelius (1935, Eng. ed. 1936). A. R.

*El Greco. See Greco.*

**ELCHE, MYSTERY OF.** A mystery-play on the Assumption of the Virgin Mary performed every year at Elche near Alicante in Spain on 14 and 15 Aug. The words are entirely set to music. The existing text dates from 1639; but it is undoubtedly taken from some manuscript far older than that, and is written in the Limousine dialect, a species of Catalan or Provençal. The earliest known copy of the music is dated 1709, but was made from a 16th-century manuscript. Much of it is polyphonic, by Juan Ginés Pérez, Antonio de Ribera and Lluís Vich; but the most striking pieces are the long monodic passages given to the boy who takes the part of the

Virgin Mary. These are sung not as they stand in the manuscript of 1709, but to a profusely ornamented version, a variant of the original, handed down by tradition. It has been concluded that these are fragments of the music of a 15th-century liturgic drama, they have a certain affinity with the 'Canto de la Sibila' sung every Christmas in the cathedral of Palma, Mallorca, with certain Balearic and Valencian folksongs, and perhaps with Mozarabic chant.

The Mystery of Elche as it is seen to-day is the 17th-century version of an earlier play. Another Spanish Assumption play is known, also in the Limousine dialect, the manuscript of which is dated 1420. The records of Elche relate that in 1266 (or 1370) an ark drifted to the coast of Spain, containing a miraculous image of the Virgin Mary as well as the words, music and ceremonial of the liturgic drama. This was performed, according to the directions given, until the mysterious death of Don Carlos (1568), after which it was forbidden by Philip II. In 1603, however, it was revived, and it has been performed annually ever since.

The Mystery is divided into 2 parts, each lasting about two hours and a half, and representing in a dramatic and musical form the death and burial of the Virgin Mary and her Assumption into Heaven. The sacred image is drawn up into the dome of the cathedral in a "machine" resembling a golden swing, in which is an angel playing the guitar and two cherubim with mandolins; the performance ends with the descent of another machine containing the Three Persons of the Trinity, while a crown is let down on to the head of the sacred image to the accompaniment of full choir, organ, bells and military band. The morning between the two performances is occupied by a very curious procession, showing definite traces of Astarte-worship. J. B. T.

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*See also* Liturgical Music Drama.

Eldegard. *See* Halvorsen ('Fossegrimen', incid. m.).

**ELDERING, Bram** (*b.* Groningen, 8 July 1865; *d.* Cologne, June 1943).

Dutch violinist. He was a pupil of Jenő Hubay and Joseph Joachim. From 1891 to 1894 he was the leader of the Berlin Philharmonic Orchestra, then he was appointed to the same position in the Meiningen court orchestra. Afterwards he became a professor at the Amsterdam Conservatory, and from 1903 he was for many years leader of the Gurzenich

Orchestra and professor at the Hochschule für Musik at Cologne.

Eldering had a great reputation as a teacher and as a chamber-music player. He was for many years leader of the Gurzenich String Quartet. One of his pupils was Adolf Busch.

H. E. E.

**ELECTRIC GUITAR.** See ELECTROPHONIC INSTRUMENTS.

**ELECTRO-MAGNETIC WAVE TRANSMISSION.** See RADIO.

**ELECTROCHORD.** An electrophonic pianoforte invented by Vierling of Berlin in 1929-33, producing its notes by the conversion of electrical oscillations into audible sounds.

**ELECTRONDE.** An electrophonic instrument invented by Martin Taubmann of Berlin in 1929, producing notes from the air capable of being graded according to the chromatic scales by means of a switch, not with arbitrarily adjustable pitch like those of the Aetherophone or Theremin.

**ELECTRONE.** An electrophonic organ brought out by the Compton Organ Company of London in 1939, producing its notes by electrostatic means and capable of synthetically imitating the sounds of various organ stops and mixtures.

**ELECTRONIC INSTRUMENTS.** See ELECTROPHONIC INSTRUMENTS.

**ELECTROPHONIC INSTRUMENTS.** Musical instruments on which the player may make at will notes whose origin is to be traced to electromagnetic vibrations ultimately converted into sound-waves by some form of loud-speaker. The intervention at some stage of these electromagnetic vibrations distinguishes these from the older instruments wherein the component vibrations and the final sound-waves have an entirely mechanical origin; at the same time the term excludes gramophones and sound-film apparatus, for these are mere reproducers of recorded music and cannot manufacture individual notes at the player's whim.

It is well known that what the scientist calls the "note" of a musical instrument can be split up into a number of simple "tones" and that it is the number and relative magnitude of these partial tones that determine timbre. In many cases these partials are members of the harmonic series based on the partial of lowest pitch in the note, but besides the true partial tones others may intrude whose origin is to be traced to the mechanical vibrations of the invariant parts of the instrument, e.g. to the belly of the violin, to the brass tube of a wind instrument or — in the instruments we are now considering — to the natural tones of the loud-speaker. In the simpler types of electrophonic instrument the timbre is not capable of adjustment — it lies in the nature

of the design — but in most it can be varied in some way, just as one can draw stops of different timbre on the organ. This is indeed one of the best features of these instruments, inasmuch as one is not limited to a few selected combinations of timbre such as the organ builder provides for the player, but can experiment with tone-quality just as an artist does with colours.

This brings us to another important problem before we describe the actual types: shall the designer aim at an instrument which shall copy in its functions existing instruments or shall he throw tradition to the winds and offer the player complete freedom of choice in his palette-box?

If it is desired to imitate the quality of existing instruments it will be necessary to analyse some typical notes, having regard to the fact that this quality is far from constant throughout the range of most instruments, even on the organ, though there is less variation through the ranks of, let us say, a clarinet stop than on the true clarinet. This analysis, the methods of which are to be found in scientific works on acoustics, results in a table giving the first six to ten component tones in the note in order of ascending pitch with their relative magnitudes on an arbitrary scale of intensity. The electrophonic imitator then requires to recombine these components in their correct relative intensities to synthesize the original note in its correct timbre. He ought to include in his study the "starting and stopping noises" of the prototype, as these are equally important in determining our appreciation of the tonal effect of the instrument and should be reproduced in the synthesis if aural verisimilitude is to be attained. These, together with the fixed tones already referred to in the make-up of the instrument which do not change with the notes of the scale it can produce, constitute the "formant" of the instrument. This formant must be faithfully reproduced.

Having thus enunciated the problem, we proceed to demolish it in greater part by suggesting that, although as a sop to tradition many of the makers of these new instruments have set themselves the task of copying existing formants, especially where the new type was intended to replace or be used alongside the church organ, the future of electrophonic instruments lies rather in providing the player or composer with all the possibilities of new tone-colour, not necessarily related to existing timbres. In other words, he should not copy imperfections which have grown up with conventional orchestral instruments and organ pipes.

The earliest electrophonic instrument antedated the era of applied electronics. Cahill's Telharmonium (1906) consisted of a series of

alternating current generators producing pure tones at considerable power, since it was intended to relay them over telephone lines. Switches permitted the synthesis of the pure tones into notes of any required timbre and there was also a volume control. Though Cahill built such an apparatus in New York at considerable expense, the scheme had to be abandoned because Cahill's music, though relayed over a separate wire system, interfered seriously by induction with the established telephone system. Nevertheless, Cahill's well-worked-out scheme contained all the essentials of electrophonic music, lacking only the electrophonic valves and amplifiers which would have made possible the relaying of the music by wireless.

Before we describe the modern types of electrophonic generator, it is appropriate to discuss certain adaptations of the "classical" instruments of music by the use of amplifiers and loud-speakers, though by so doing we are neglecting chronological order. In these modifications the sound is produced initially by the usual mechanical vibrator, usually a wire, but the amplifier and loud-speaker replace the "sounding-board" of the conventional instrument and permit of modification of both the quality and the intensity of the note. The quality is usually, however, fixed by the designer and cannot be varied by the player. Such instruments, for example, are the Neo-Bechstein, a pianoforte amplified on this principle, and the Electric Guitar. The amplifier on these is fed by a current which is picked up by a small electromagnet located near the wire. As the steel wire vibrates under the action of the hammer or the player's finger, it induces currents in the coil of the electromagnet. In another type of pick-up used by some makers, the wire moves to and from a plate together with which it forms a small electric condenser, the potential on which varies in synchronism with the wire's movements. This potential is then applied to the amplifier.

The station of the pick-up along the wire influences the quality of the vibration passed on to the amplifier. Not only this, but the quality of the note of the wire itself exerts a powerful influence and this in turn — according to well-known acoustical laws — is determined by the position and extent of the agent which sets the wire in vibration. Thus, if the string is struck as in the pianoforte, there will be a greater number of harmonics in the resulting tone if the hammer is sharply pointed and hard than if it is rounded and resilient. Furthermore the choice of striking-point operates in this way, that to each harmonic in the complex sound of the vibrating string there is a series of nodes and antinodes. If the location of the striking-point is such that

one or more of the harmonics require a node at that point, then these particular harmonics are absent in the resulting note. Similar principles apply to the situation of the pick-up. The electromagnetic oscillations reaching the amplifier will be deficient in those harmonics which have a node on the string opposite the pick-up, while those with antinodes there will receive preferential treatment. For this reason some inventors use a number of pick-ups to each wire and mix the resulting tones, though this is an expensive method and it is just as easy to modulate the tone from a single pick-up in any desired way.

Other instruments of the same type use reeds as the acoustic vibrators. Sometimes these are excited by hammers in the manner of a celesta (tuning-fork pianoforte); at other times wind-maintained reeds are employed as on the harmonium.

In the electrophonic instrument, as usually understood, the tones are built up directly from oscillating electric circuits and not borrowed in this fashion from vibrating strings or reeds. The basis of this circuit is considerably older than wireless telegraphy and the electron valve. All that is required is to connect an induction coil in a circuit with a condenser. If such a circuit is disturbed, for example, by picking up an electric charge upon it, it sets up oscillations at a set frequency determined by the product of the inductance of the coil and the capacity of the condenser. All that is needed, then, to make a note audible of pitch corresponding to the electric frequency is some form of transformer of electric into acoustic energy, *e.g.* a telephone headpiece connected in the circuit. Duddell (1900) was the first to produce loud sounds in this way. He replaced the headpiece with an electric arc and found that the fluctuations in the arc-current due to the circuit in which it was connected gave an intense sound. (Such "singing arcs" can still sometimes be heard where arc lamps line a street, though naturally the electricians take pains to suppress this — to the public — undesirable music.)

The next step forward is to make use of the well-known propensity of the electronic valve to amplify such oscillations, by connecting the basic circuit into the grid of the valve and feeding the amplified electric vibrations which arise on the plate or anode of the valve into a loud-speaker (which is after all the same piece of apparatus as the telephone earpiece, except that it is able to transform electromagnetic vibrations of adequate intensity into corresponding sound-waves, audible at a distance without the necessity of holding the output close to one's ear.) This, then, is the basis of all instruments for synthetic music, except those employing the photo-electric cell, which shall be described subsequently. Thus, in

order to construct an instrument which will play a scale of notes in this way all that is necessary is to have a conventional keyboard and connect each key of the manual to its own oscillating circuit — to which the key acts as an "on-off" switch — and let them all feed into the same loud-speaker.<sup>1</sup> This arrangement, though simple in principle, requires at least one valve and circuit to each note — more if "stops" of differing quality are to be provided — so that most designers adopt the principle of generating as many tones as possible from a rotating axle and mixing these as required for pitch and quality variation. This reduces the number of valves and so the initial expense and maintenance cost. We shall describe two systems: (1) the electromagnetic, as on the Hammond instrument and (2) the electrostatic, as on the Compton and Midgley-Walker instruments.

In the Hammond instrument a synchronous motor drives a series of 91 tone-generators mounted on a common axle. Each tone-wheel is a polygonal disc rotating in front of an electromagnet. As each high point of the disc passes in front of the magnet it induces an electric current in the coil which is wound round the magnet, and such alternating currents produce the component tones on which the synthesis of timbre is built. (For example, if the wheel is octagonal in shape and the axle to which it is fixed rotates at fifty revolutions per second, a current of frequency  $8 \times 50 = 400$  cycles per second is induced and this, converted into sound, produces a note in the neighbourhood of the orchestral tuning-A. At the side of the manual there is a harmonic controller by which the player can set the timbre to whatever colour he desires. Actually eight harmonics are available in nine gradations of intensity. When a key is depressed it selects the proper frequency for the fundamental of the note in question, together with the proper frequencies of all seven overtones in their due relative intensities. These are superposed in the instrument, and the combined note flows to the pre-amplifier located in the console and — after passing through an overall amplification corresponding to a "swell" — reaches the loud-speakers.

In the electrostatic type it is the alteration of the capacity of a condenser in a valve circuit which originates the currents to generate the partial tones. The plates of each condenser are discs, placed a small distance apart

in air. One of them is fixed while the other, on which undulating grooves are inscribed, rotates in front of it. In an alternative type (Midgley) both plates of the condenser are fixed while a sheet of bakelite having the necessary gradation of thickness rotates as a variable dielectric between them and so has the same effect of producing rhythmic variations in the capacity. The condensers are connected to the grids of valves so as to produce the necessary fundamentals and overtones when amplified.

Finally, working on a different principle, we find instruments such as the Organova, in which the sound-waves are transformed from undulations of light in the form of fluctuations in the intensity of a beam falling on a photo-electric cell. In this device the quantity of electrons leaving a specially coated plate, which constitute a current of corresponding intensity, is controlled by the amount of light falling on the plate. It is only necessary to cause the light falling on the cell to fluctuate in rhythmic fashion to get a current of electrons which varies in the same fashion and to transform this current into sound-waves from a loud-speaker in the usual way. The light variation is secured either by passing a film on which a dark track of varying blackness is inscribed between a lamp and the photo-electric cell, or by rotating between them a suitable arrangement of discs cut to a template, which produces the same effect.

Although the three organs described normally give tones of fixed intensity as long as they last, it is not difficult, though of course it adds to the elaboration, to introduce circuits which will make the sound of each note decay after its inception and so mimic pianoforte, harp or bell. Although the artificial wave-form does not vary during attenuation in the same way that it does in some of these prototype instruments, it is not impossible to devise circuits which will change the quality at the same time as they make the note die away and so give a better imitation of pianoforte or bell timbre. Some inventors indeed derive both constant and evanescent tones as required from the same decaying source of sound, *e.g.* a struck reed. As soon as the sound has reached maximum intensity the pick-up is switched over to a circuit with a time-constant which can be made to give a slow or rapid fall in loudness or to maintain the tone without dissipation as long as the key is held down, in spite of the damping in the acoustic vibrator. On the Midgley organ low-pass filters for preventing the high-frequency oscillations produced by the key contacts from reaching the amplifiers produce a lag in both the rise and fall of intensity when the key is depressed and released respectively. The former gives an imitation of the slowness of speech of

<sup>1</sup> The first public demonstration which the author remembers of such an "electronic organ" in England was at a conversation at King's College, London, in 1923; but many people in university laboratories had been constructing them privately in the years since the end of the 1914-18 war. These contained no provision for altering the timbre of the notes. Meissner states that the first public demonstration of a pipeless organ in which timbre control was possible was given by Capt. R. H. Ranger at Newark, New Jersey, in 1931.



certain organ pipes while the latter provides an artificial reverberation.

Besides the instruments we have already described — which are usually referred to by their inventors as "organs" — on account of the provision of a keyboard and the (generally) sustained notes — there are others which bear a closer analogy to orchestral instruments, since they are capable of producing one note only at a time. Of such solo instruments that of Theremin and the Trautonium have reached commercial production. The former is an oscillating circuit in which the condenser that controls the frequency of the oscillatory current is composed of a copper loop aerial and a metal baton held in the hand, or sometimes the hand alone suffices. When the hand is remote the note of the apparatus is ultra-sonic (above the audible pitch limit for the human ear), so that no sound output is heard, but as the hand is brought near, the note descends the scale and may be halted at any pitch determined by the relative position of the hand and the aerial, in virtue of the increased capacity. If the current supply to the loud-speaker is kept on while the player is "feeling" for his notes, the music of the instrument is confined to an unbroken series of *portamenti*; but the provision of an on-off switch under control of his other hand or of a foot enables him to a certain extent to cut these distressing glides.

The Trautonium, made before the second world war in Germany, has a grid-glow electron tube for a variable frequency generator. The grid potential which controls this frequency and therefore the pitch of the note given out is determined by the length of a resistance wire pressed by the player at some point on to a metal plate placed behind it. Another resistance under the plate is varied by the pressure of a finger at a fixed point and controls the loudness of the note. The technique of playing is therefore rather like that of a stringed instrument except that no action like bowing or plucking is demanded of the performer. The makers in fact claim that it is possible to get as fine a gradation in pitch and intensity as on a violin with greater ease, including effects such as *vibrato*, *portamento* and *staccato*.

It seems doubtful, however, whether these solo oscillators will survive as serious musical instruments. In electro-acoustics the future lies rather with the "organs", which on account of their compactness and portability are becoming serious rivals of the pipe organ.

Other electrophonic instruments not already named above are the Aetherophon, Couplex Organ, Electrochord, Electrone, Electrone, Emicon, Hellertion, Klaviatur Sphaerophon, Magnetron, Ondes Musicales, Orgatron, Phototone, Pianotron, Radio-Synthetic Organ,

Rangertone, Sphaerophon, Superpiano and Wave Organ.

E. G. R.

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**ELEGY** (ἐλεγος). In its original Greek sense the word denotes a poem always of a sad and touching character, and generally commemorative of some lamented decease (e.g. Gray's 'Elegy'); subsequently such a poem with music; and still more recently a piece of music inspired by the same feeling and suggested by a like occasion, but without poem or any words whatever.

J. H.

**ELEKTRA**. Opera in 1 act by Richard Strauss. Libretto by Hugo von Hofmannsthal, based on Sophocles. Produced Dresden, Court Opera, 25 Jan. 1909. 1st perf. abroad, Vienna, Court Opera, 24 Mar. 1909. 1st in U.S.A., New York, Metropolitan Opera (in French, trans. by H. Gauthiers-Villars), 1 Feb. 1910. 1st in England, London, Covent Garden Theatre (in German), 19 Feb. 1910.

**ELER, Franz** (b. Uelzen, Lüneburg, c. 1500; d. Hamburg, 22 Feb. 1590).

German hymnodist. He was cantor and teacher at the Johanneum at Hamburg in 1529 and afterwards *Kapellmeister* at the cathedral. He wrote an important hymn-book in 2 volumes. Part I, 'Cantica sacra . . .'; Part II, 'Psalmi Dr. Martini Lutheri . . .', with notation of the melodies after the system of Glareanus.

E. v. d. s.

**ELERT, Piotr** (b. ?, prob. 1599; d. ?, 1653).

Polish violinist and composer. In 1633 his opera under the Italian title of 'La fama reale, ovvero Il principe trionfante Ladislao IV, monarcha della Polonia, re di Svezia (Varsovia per Pietro Elert, Dramma per musica)' was performed at the royal court of Warsaw. He was a member of the royal chapel and frequently sent on some unofficial diplomatic missions. He was the first Polish musician to be granted the privilege of printing music by the king. Of all his works one only remains, a canon published by M. Scacchi in 'Cribrum musicum (Xenia Apollinea)' in 1643.

C. R. H.

**ELEVATION**. See ORNAMENTS, A (iii); D (iv).

**ELFORD, Richard** (b. ? Lincoln, ?; d. London, 29 Oct. 1714).

English countertenor singer and composer. He was educated as a chorister in Lincoln Cathedral. His voice changing to a fine countertenor, he became a member of the choir of Durham Cathedral. About the beginning of the 18th century he went to London and was engaged as a stage singer. On 2 Aug.



1702 he was sworn in as a Gentleman of the Chapel Royal, a place being created expressly for him, and the same year he wrote music for Rowe's 'Tamerlane', produced at the Lincoln's Inn Fields theatre. He also obtained the appointments of vicar-choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. Weldon, in the preface to the first book of his 'Divine Harmony' (six solo anthems composed expressly for Elford), and Croft, in the preface to his 'Musica sacra', speak in high terms of Elford's voice and singing.

W. H. H.

**ELGAR, (Sir) Edward (William)** (b. Broadheath nr. Worcester, 2 June 1857; d. Worcester, 23 Feb. 1934).

English composer. His father, W. H. Elgar, was a musician of the type in which, fortunately, England is rich, who, without seeking or attaining any personal eminence, do sterling work in provincial centres. He founded a successful music-selling business at Worcester, was organist of St. George's Roman Catholic church there, and was also a capable violinist. He played in a local orchestra as well as in the professional one engaged for the annual Three Choirs Festival and took some part in determining the programmes of the festivals, exerting his influence to widen their repertory on certain occasions. Edward Elgar therefore grew up in musical surroundings, and the liberal experience he gained of string music through his father's violin, of wind instruments through his own playing of the bassoon in a wind quintet for which he also composed, of the organ and church music both Roman and Anglican (for he was constantly in and out of Worcester Cathedral and knew the repertory of the cathedral choir intimately), took the place for him of more systematized musical education. He was at school till he reached the age of fifteen at Littleton House, near Worcester, but during his school days he often deputized for his father at the organ of St. George's and also became a good violinist. The Worcester Glee Club proved another means of developing his talents. Elgar attended its meetings and so became conversant with that peculiarly English form of vocal chamber music, the glee. He also acted as piano accompanist and became leader of the orchestra which sometimes assisted at the Club's meetings, performing such works as the concertos of Corelli and the symphonies of Haydn. A proposal to send him to Leipzig for music study when he left school was not carried out: Elgar entered a solicitor's office but continued to develop his music along individual lines, playing and composing. It is worth recording that he played the violin in the orchestra of the Three Choirs Festival during these years.

In 1879 Elgar visited London to receive

some violin lessons from Pollitzer, but his life continued uneventfully at Worcester for the next few years, unless indeed his appointment as bandmaster at the County Lunatic Asylum (1879), a post which he held for five years, can be called an event. Other local engagements began to occupy him: he became a member of Stockley's orchestra at Birmingham, where an Intermezzo of his composition was played (13 Dec. 1883). He travelled abroad and spent three weeks at Leipzig in 1882, and in the same year was appointed conductor of the Worcester Amateur Instrumental Society. He succeeded his father as organist of St. George's (1885-89).

In 1889 he married Caroline Alice, daughter of Major-General Sir Henry Gee Roberts, K.C.B., and his wife's devotion and unswerving confidence in his genius was one of the prime factors in that ultimate success which, though slow in coming, arrived with extraordinary decisiveness a few years later. Up to the time of his marriage Elgar had composed small works only, from that time forward he began to think in larger musical terms, as the list of his works shows. Elgar and his wife settled in London, but London had no particular use for a composer of slight things and was not the most congenial atmosphere in which to attain greater ones. Two years later (1891) he retired, therefore, to Malvern, whence issued during the next thirteen years all those works for orchestra and voices which were to convince the world of the force of Elgar's individuality. There he enjoyed years of quiet and concentrated work in ideal surroundings, varied by the forming of many friendships, by holiday travels abroad, and later, as his fame grew, by journeys to conduct or otherwise superintend the production of his works. In 1904 the Elgars moved to Hereford and thence a few years later to London (Severn House, Hampstead), which was their headquarters until the death of Lady Elgar in 1920.

**EARLY WORKS.**—Meantime Elgar's public career may be said to have begun with the production of his 'Froissart' overture (Op. 19) in the Public Hall, Worcester, at the festival of 1890. Its significance scarcely seems to have been fully recognized at the time. The distinctive qualities which make Elgar are now easily perceived in the light of his subsequent output; the hearers of 1890 had nothing to guide them. The 'Froissart' overture, with the quotation from Keats on its title-page:

When chivalry

Lifted up her lance on high,

stamps Elgar at once as belonging to the late romantics. It is said<sup>1</sup> to have grown directly out of the scene in Scott's 'Old Mortality', in which Claverhouse dilates on the spirit of

<sup>1</sup> Ernest Newman, 'Elgar', p. 128.

chivalry enshrined in the *Chronicles of Froissart*. But it does more than assign Elgar to a class; tune after tune emphasizes personal characteristics. Alternate vigour and sensuousness, exuberant leaps of melody and nervous chromatic twists of harmony reveal his own voice and manner, and the glowing orchestration is part and parcel of the thematic ideas 'Froissart' at once showed Elgar as a man who does not score for orchestra but thinks in its terms.

In 1893 the first of his important choral works, 'The Black Knight' (Longfellow's translation of Uhland's 'Der schwarze Ritter'), described as "a symphony for chorus and orchestra", came out at Worcester, not at the festival but at a concert of the Festival Choral Society. The same body first gave three years later his suite for chorus and orchestra, 'From the Bavarian Highlands', which he wrote after a summer holiday at Garmisch. The year 1896 was indeed an eventful one, since it included, besides this, the performance of Elgar's first oratorio, 'The Light of Life' ('Lux Christi'), at the Worcester Festival, and the production of 'Scenes from the saga of King Olaf' (poem by Longfellow, with additions by H. A. Acworth) at the North Staffordshire Musical Festival (Hanley). The latter is important as the first considerable work to be given outside the composer's immediate neighbourhood, for Elgar is a conspicuous instance of a prophet honoured first in his own country, as the above list of the Worcester productions shows.

'The Light of Life' is an oratorio on the miracle of Christ healing the man blind from his birth, and its words, put together by the Rev. E. Capel-Cure on the traditional plan of oratorio, are partly original and partly taken from Scripture. The Three Choirs Festival had produced a long series of such oratorios year after year, only a small percentage of which had any permanent value. The life in Elgar's music was at once evident. He brought a fresh point of view and originality of musical style to a form which, in spite of a few masterpieces, had become jejune. Particularly striking was the note of sincere devotion with which he surrounded the character of the Saviour and His mission as the bringer of light into the world, and the use of representative themes to illustrate the idea anticipated the method of later and greater works. The other choral works of this period, 'The Black Knight', 'King Olaf', 'The Banner of St. George' (1897) and 'Caractacus', which was Elgar's first introduction to the Leeds Festival (1898), all share with this oratorio a certain unsatisfactoriness of form, though their defects are due to different causes. In the one case Elgar was still subject to an established tradition; in these cantatas on secular themes he

was trying to make up for the lack of one. The romantic spirit which had first shown itself in the 'Froissart' overture burns in them all, but these legends of ancient kings, deeds of heroes and loves of fair ladies all belong properly to the region of opera. An English composer, untrained to think in terms of the stage and lacking opportunity for performance thereon even if he turned his thoughts in its direction, had to use the choral society as a substitute and present to his public dramatic ideas undramatized. 'The Banner of St. George', written for the Diamond Jubilee year of Queen Victoria, is the least important of the group. Its subject (verses by Shapcott Wensley) combines the story of St. George killing the dragon with the patriotic motive, and it served to give rein to Elgar's love of the symbolism of pagantry and power which gleams through a number of his compositions, including the Imperial March (written for the same occasion) and the later and more famous 'Pomp and Circumstance' marches.

'Caractacus' is a work of much greater significance. Its libretto, by H. A. Acworth, tells the story of the British leader's fruitless struggle against the Roman invasion. The general lay-out in six scenes is frankly operatic. The curtain rises (the phrase is inescapable) on a scene of the British Camp on the Malvern Hills; the second scene depicts the mysteries of the Druids; the third gives us a love scene between Eigen (the daughter of Caractacus) and Orbin, a minstrel; the fourth and fifth scenes deal with the overthrow of the Britons, and the sixth shows Caractacus a captive at Rome, with a choral peroration prophesying British freedom and aggrandisement. This choral finale, with some other places where the choir is used for scene-painting purposes, is one of the things which mark the hybrid form of the work. Opera could have done without it; the choral cantata was felt to need summing up, and the process of summing up hardly came naturally to Elgar. In all these early works the attempt to do it brings bombast. At this stage indeed he offers a certain analogy to his great predecessor, Henry Purcell. His inspiration came in flashes and was apt to exhaust itself in a phrase. With the virtue was the attendant defect of scrappiness. In one respect, however, Elgar was, and has remained, very far from Purcell. He has never had that innate genius for setting the English language, and very few, if any, of his melodies seem to come straight from the ring of words as Purcell's do. Generally the melody is born as something independent, to which the words are subsequently fixed. The result is a certain *gaucherie* in the vocal writing. The brilliant qualities of 'Caractacus' as they appeared at Leeds consolidated Elgar's position among his contemporaries. It was performed there on 5 Oct. 1898.

In the following year two works made very essential additions both to the actual value of his output and to the growth of his reputation. These were the 'Variations on an original theme for Orchestra', called "Enigma", first played in London under Hans Richter at St. James's Hall on 19 June 1899, and a cycle of five songs for contralto with orchestral accompaniment, called 'Sea Pictures', sung at the Norwich Festival. Each one of the "Enigma" variations was dedicated to a personal friend, generally indicated by initials or some other device, and Elgar claimed that in writing them he had, as it were, "looked at the theme through the personality" of that friend. He also explained the use of the title "Enigma" by stating that the theme itself has for counterpart another theme which, however, is not heard.<sup>2</sup> But the success of the work as a series of deliciously contrasted mood pictures and a masterpiece of orchestral device was not at all dependent on the intriguing questions which such suggestions raise. Indeed the audiences who still listen with delight to these variations have now almost forgotten to ask to whom they refer, and they have quite given up the hope of discovering the enigma theme, just as they no longer puzzle over the Sphinxes of Schumann's 'Carnaval'.

As regards the 'Sea Pictures', though Elgar's settings of the poems will not always bear the closest scrutiny, for the reason hinted at above in the comparison with Purcell, the beauty of the musical ideas and of their orchestral handling leaves little desire to subject them to that sort of criticism.<sup>3</sup> The fact is that though Elgar may not always be guided by the poetic rhythm or even by the plain sense of the words he chooses, he so far comes under their spell as to produce music completely sympathetic to their mood.

THE ORATORIOS.—The year 1900 saw the birth of the work most widely acclaimed as Elgar's masterpiece, his setting of the greater part of Cardinal Newman's poem, 'The Dream of Gerontius', for solo voices, chorus and orchestra. It was produced at the Birmingham Festival on 3 Oct. 1900, and conducted by Richter. At its first appearance 'Gerontius' seemed to miss fire. Probably Richter, in spite of his great Wagnerian experience, understood this subtle combination of voices and orchestra less thoroughly than he had grasped the orchestral style of the "Enigma" Variations; certainly the Birmingham choir was puzzled by its startlingly new choral idiom. A portion of the audience was too much repelled by the theology of the poem

to appreciate the truthfulness with which the musician had entered into its psychology. One musician discovered that it "stinks of incense" and seemed to suppose the aphorism to be a complete condemnation, instead of being, as in fact it was, a tribute, though a superficial one, to the sympathy existing between poet and composer. That sympathy is the first quality of the musical setting of 'The Dream of Gerontius'. It was not conditioned by the circumstances of production, as earlier choral works had been. Elgar had pondered the poem for ten years or so, and it had appealed to all that was both visionary and human in his nature. The result was one of those works of absolutely spontaneous feeling which are rare in the history of even the greatest artists. Criticism can put its finger on the weak spots as easily here as in the case of 'Caractacus', but they matter less; they vanish out of sight or hearing as the listener becomes absorbed in the poignant struggle between life and death and the vision of judgment and eternity which the music unfolds.

The comparative failure of the Birmingham production was bound to be reversed by the verdict of time. It was partly through the exertions of Elgar's friend, A. J. Jaeger, a German in the employment of the firm of Novello & Co., that 'Der Traum von Gerontius' (translation by Julius Butts) was performed at Dusseldorf on 19 Dec. 1901 and accepted for the Lower Rhine Festival held there on 19 May 1902, under the direction of Julius Butts, with Muriel Foster, Ludwig Wullner and Johannes Messchaert as the soloists. The acclamations with which it was greeted were underlined by a public speech in which Richard Strauss conveyed to the composer the compliments of the continental connoisseurs. The second English performance then followed at the Worcester Festival on 11 Sept. 1902, when the composer conducted and John Coates sang the name-part for the first time. A further performance was given the same autumn (2 Oct.) at Sheffield, and thenceforward it went the round of the provincial festivals. The London Choral Society was formed for the purpose of performing it in London (1903), though it was first actually given there in the newly-built Roman Catholic cathedral of Westminster on 7 June 1903. In America it was first given by the Oratorio Society of New York on 26 Mar. 1903, and at the Cincinnati Festival of 1904, and its success there paved the way for Elgar's personal visits to the United States a little later.

Before 'Gerontius' was launched on its career Elgar was pondering a still more ambitious scheme, a sequence of oratorios dealing with the calling and training of the Apostles and their mission to the world in founding the Christian church. The first part

<sup>2</sup> Mus. T., 1900. All the persons referred to in the work have been identified. See "ENIGMA" VARIATIONS.

<sup>3</sup> Various attempts have been made to discover what this "familiar" theme is, but so far none has led to a convincing solution of the mystery.

<sup>4</sup> Ernest Newman did it trenchantly in his book, 'Elgar' ('Music of the Masters' series), chap. iv.

of this project was fulfilled in time for the next Birmingham Festival, and was given there under Richter's direction on 14 Oct. 1903, as 'The Apostles, Parts I and II'. It was first given abroad at the Lower Rhine Festival held at Cologne, 1904, but its appeal to the German audience was less powerful than that of 'Gerontius', had been. The words "Parts I and II" were omitted from later editions of 'The Apostles', since the next section to appear (Birmingham Festival, 3 Oct. 1906) was called 'The Kingdom'.

Another section yet remained for the completion of the trilogy, but this never appeared, though it is believed that the composer, whose thoughts turned in widely different directions from oratorio, proceeded some way towards its composition, and in particular took it up again in the last years of his life. Nevertheless the original plan is important in any discussion of 'The Apostles' and 'The Kingdom', since it is evident from the choice of words and the structure of the music that both were planned to lead to a larger fulfilment.

The words of both are taken from the Holy Scriptures, and texts, narrative, prophetic and descriptive, are woven together to illustrate the point of view from which Elgar approaches his subject. What is didactic<sup>1</sup> in that point of view is so suffused by the composer's mystical insight and reverent imagination, as well as human sympathy in such episodes as the penitence of Mary Magdalene and the remorse of Judas, that it is not on the whole oppressive. The hearer may even forget it just as he can forget the theological premises from which the psychology of 'Gerontius' is developed. The narrative of 'The Apostles' covers broadly the story of the Gospels from the beginning of the ministry of Christ to the Death, Resurrection and Ascension. 'The Kingdom' takes its story from the early chapters of 'The Acts of the Apostles', including the miracles of healing, the gift of the Spirit at Pentecost, the first persecution and the consolidation of the infant church by sacramental worship in the upper chamber. But throughout incident, whether described or referred to allusively, is treated rather as matter for reflection than as an affair of intrinsic interest. Thus the attitude towards the subject-matter is nearer to Bach's in the Passions than to Handel's in the majority of the oratorios. Musically these works may be described as oratorio reviewed in the light of the Wagnerian music-drama. The interweaving of innumerable representative themes is the chief principle of cohesion. Some of them are of very great beauty, and the majority stamp themselves on the mind as belonging by right to the ideas associated with

them. The attendant weakness of treating these themes in catalogue fashion appears acutely at times, for example in the orchestral opening of Part II of 'The Apostles', and also in setting certain words such as 'Judas who was guide to them that took Jesus' ('The Kingdom', p. 33). Elgar's old difficulty of summing up in a developed movement is seen in the chorus "Turn you to the stronghold", which ends Part I of 'The Apostles'. Again the setting of "Our Father", which leads to the finale of 'The Kingdom', opens with a version of a theme from 'Gerontius', which has lost all its mystery in the process of its attachment to words sung by the full choir. On the other hand the finale of 'The Apostles' may be pointed to as the greatest of Elgar's ensemble movements, both for its purely musical qualities and for its visionary aspect in the picture it presents of the Ascended Lord received by the hierarchy of Heaven. It is impossible to miss a certain growth of style between the two works in the musical handling. 'The Kingdom' is on the whole broader in melodic outline, more diatonic in harmony, less introspective but more daring. This change is partly conditioned by the subject-matter, but it is also indicative of the composer's personal growth towards the symphonic period of his career which followed the oratorios.

Before discussing that period it is necessary to refer to certain minor works contemporary with the oratorios (1900-6), which were landmarks in Elgar's career. Such are the 'Pomp and Circumstance' marches (Op. 39), the concert overture 'Cockaigne—In London Town' (Op. 40), the 'Coronation Ode' (Op. 44), the 'Introduction and Allegro' for strings (Op. 45) and the concert overture 'In the South (Alassio)' (Op. 50). Of the six military marches for orchestra called 'Pomp and Circumstance' only five appeared, the fifth much later, and one is famous. That is No. 1, in D major, first played with its companion No. 2, in A minor, by the Liverpool Orchestral Society on 19 Oct. 1901. It has as its trio the broadly swinging melody subsequently known as "Land of Hope and Glory". This pair of marches was first heard in London at a Queen's Hall Promenade Concert of the same year (22 Oct.). No. 3, in C minor, did not appear until 1905, and No. 4, in G major, having something of the characteristic qualities of No. 1, was produced at a Promenade Concert on 24 Aug. 1907. No. 5, in C major, appeared in the same series on 20 Sept. 1930. All illustrate that strain of romantic militarism found in the earlier cantatas, the love of that proud pageantry of war which belongs essentially to times of peace. The same thing permeates the brilliant 'Cockaigne' overture, first heard at a concert of the Philharmonic Society (Queen's Hall, 20 June 1901), in

<sup>1</sup> The didactic side of the librettos is fully expounded in Canon Gorton's 'Interpretation'. (See Bibl.)

which London, as represented by its parks and open spaces, the bands marching from Knightsbridge to Buckingham Palace, Westminster, with its dignified associations of Church and State, is mirrored in glowing orchestral colours.

The invitation to compose the official Ode to be sung at the gala performance at the Royal Opera, Covent Garden, in honour of the coronation of King Edward VII, was tantamount to the acknowledgment of Elgar as the musical laureate of the Edwardian era. In 1904 he received the honour of knighthood. The performance, planned for 30 June 1902, was postponed owing to the King's illness, and the Ode was never given its official production. The composer conducted its first performance at the Sheffield Festival in the autumn, and its first hearing in London at Queen's Hall on 26 Oct. The words, written by A. C. Benson, were skilfully planned to give Elgar opportunities in directions in which he was known to excel, and the quality of the verse was superior to that of the earlier patriotic librettos which Elgar had chosen for himself. He made the most of his opportunity, producing a work generally imposing and occasionally distinguished, and gaining a world-wide celebrity for the tune from the first 'Pomp and Circumstance' march by allying it with the words "Land of Hope and Glory".

Of greater musical importance than any of these are the 'Introduction and Allegro' for strings (1905), in which quartet and orchestra are combined and contrasted rather in the manner of the old concerto grosso, and the concert overture 'In the South (Alassio)', which was, as its name implies, the outcome of a visit to the Italian Riviera. The dedication of the former "to Professor S. S. Sanford of Yale University" recalls the fact that this was the year of Elgar's first visit to the United States, when, on 28 June, he was made a Doctor of Music of Yale University. He had received similar degrees at home from Cambridge, on 22 Nov. 1900, the year of 'Gerontius', and from Oxford on 6 Feb. 1905. 'In the South', in spite of its later opus number, marks an earlier event. It was the new work of the three days' Elgar Festival given in Covent Garden opera-house (14, 15, 16 Mar. 1904), when 'Gerontius', 'The Apostles' and a miscellaneous selection were heard. But the historical value of both these works, apart from their intrinsic beauties, is that both are essays in pure instrumental design leading up to the symphony so long projected and so long postponed.

**SYMPHONIC WORKS.**—More than two years passed between the composition of 'The Kingdom' (1905-6) and the production of Elgar's next work of first-rate importance, the Symphony No. 1, in A♭ major (Op. 55), pro-

duced by Richter at a Hallé concert in the Free Trade Hall, Manchester, on 3 Dec. 1908. It is dedicated "to Hans Richter, true artist and true friend". The time coincides with the only period in which Elgar undertook academic work by accepting the Richard Peyton chair of music created for him at Birmingham University (1905-8). Unsuitable as he was by temperament to such work, it was not probably responsible for the apparent lull in his productivity. These were years in which his visits to America and elsewhere made heavy calls on his time, but they were also years in which his mind was maturing in purely musical thought. The Symphony given at Manchester and repeated in London by Richter and the London Symphony Orchestra four days later (7 Dec.) was the first result of this process. It was realized at once to be a work of sustained power. A theme of noble simplicity, propounded in the barest outline, appears first to be introductory, and the bulk of the first *allegro* in a different key is based on a number of ideas, exuberant, agitated and impulsive, which contrast strongly with its classic calm. But this initial theme gradually imposes its mood. It appears in the several movements in fragmentary allusions as well as in more complete statements, and at the end of the finale its apotheosis arrives in a grandiose version. The two middle movements, *Allegro molto* and *Adagio cantabile*, are linked together by the fact that the theme of the latter is actually a rhythmic metamorphosis of that on which the mercurial scherzo is propelled forward. The Symphony made an immediate and vivid impression, and was performed over 100 times in the first year of its existence. That sort of popularity could not last, and it was in fact succeeded by a period of quite unjustifiable neglect. Its length may be said to account for that, but only if it is admitted that length in music is not a question of actual time taken in performance. The Symphony says the same thing too often, and not always with greater power in the course of its repetitions, moreover a tendency, which Elgar shares with César Franck, to write long movements in multiples of two-bar phrases brings rhythmic monotony. This is a more or less recurring structural defect, but one which is mitigated in the later symphonic works by the lighter handling of the thematic material.

The Symphony in A♭, however, is the majestic opening of the richest period in Elgar's career, the period which contains the violin Concerto (Op. 61), the second Symphony, in E♭ major (Op. 63), and the symphonic study for orchestra, 'Falstaff' (Op. 68). The violin Concerto, first played by Fritz Kreisler under the composer's direction at a concert of the Philharmonic Society (Queen's Hall, 10 Nov. 1910), is remarkable as the first

work of the kind by an English composer which can be said to have taken root in the repertory of violin virtuosi. No doubt Elgar's early training as a violinist stood him in good stead in tackling the technical problems of writing for the solo instrument, and the bravura passages are as successful as they are daring. But more personal qualities make the work live in the affections of listeners. There is the charm of a wayward sentiment in its *cantilena*, something subtle and elusive which justifies the Spanish motto of its title-page—

Aquí está encerrada el alma de . . .<sup>1</sup>

In a cadenza near the end, accompanied by thrummed chords on the strings, Elgar dwells on his themes as though he could not bear to say good-bye to them lest he should lose the soul enshrined therein.

The second Symphony, produced at the London Musical Festival (24 May 1911), the composer conducting the Queen's Hall Orchestra, is the strongest possible contrast to the first. It begins in a blaze of light and ends in the utmost quietude. In one of his Birmingham lectures Elgar dwelt on this characteristic of Brahms's third Symphony (F major), and it is not impossible that this example may have influenced him in planning his own second. A comparison of the opening theme of his finale with that of Brahms's indeed seem to suggest an unconscious influence. The score bears the following inscription:

Dedicated to the Memory of His Late Majesty  
King Edward VII.

This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King [George V]. March 18th, 1911.

Though the work aroused less excitement than its predecessor, its greater clarity and directness of expression are beyond question, and it may be taken to be the high-water mark of Elgar's creative genius in instrumental music. In 'Falstaff', produced under the composer's direction at the Leeds Festival (2 Oct. 1913), Elgar returned again to programme music in order to recreate in musical imagery his impressions of characters and incidents in Shakespeare ('Henry IV' and 'Henry V'). It is a big and virile work, but while immensely more accomplished than his early essays in the pictorial use of the orchestra, it seems in its mental attitude to be rather a throw-back towards the romanticism of younger years. It is worth noting here that Elgar broke through his usual rule of silence as to the intentions of his work and wrote programme notes<sup>2</sup> to explain the scenario of his 'Falstaff' which from their numerous allusions show that the symphonic study had been the outcome of

an extensive literary study of Shakespearian criticism.

This pre-eminently instrumental period contains a few vocal works which must be mentioned. Op. 45 is a set of five partsongs (words translated from the Greek Anthology by various writers) for male voices which have been widely used as test-pieces at competitive festivals. Among numerous other partsongs one for mixed choir (6 voices), 'Go, Song of Mine' (Op. 57), produced at the Hereford Festival, 1909, is a thoughtful piece of a *cappella* writing. An ode for contralto solo, chorus and orchestra, 'The Music Makers' (Op. 69), was first given at the Birmingham Festival (1 Oct. 1912), Muriel Foster singing the solo part and the composer conducting. Though it has had a certain popularity with choral societies since, it is on the whole unworthy of Elgar's genius. The vague sentiment of Arthur O'Shaughnessy's poem appealed to his weaker side, and he allowed himself to underline its wording with quotations from his greater works such as the 'Engima' Variations, the 'Sea Pictures', 'Gerontius', the violin Concerto and the Symphonies. For the coronation service of King George V (1911) Elgar had composed an Offertorium and a Coronation March (Opp. 64, 65) and on this occasion the signal honour of the Order of Merit was bestowed on him. In the following year an Imperial Masque in two tableaux, 'The Crown of India' (Op. 66), was composed to celebrate the visit of the king-emperor to India, and was produced on the stage of the London Coliseum (11 Mar. 1912), the composer conducting. Such *pièces d'occasion* are rather distressingly prominent in Elgar's career at this period.

MUSIC OF THE WAR.—The war of 1914, which stopped all musical festivals in England immediately and checked all musical undertakings on a large scale, turned Elgar's energies in fresh directions. It produced from him several short but highly significant compositions. First and foremost among them came 'Carillon' (Op. 75), a setting of orchestral music to the recitation of a poem in French by Émile Cammaerts, which Tita Brand Cammaerts produced in London, at Queen's Hall, on 7 Dec. 1914. Poem and music together reflected the shock of horror with which the invasion of Belgium was received in England, and the almost delirious determination to quell the invader which came as the inevitable reaction from that shock. At the time Elgar's music was a trumpet-call ringing through Britain. It has none of the unreal bombast of his peace-time patriotism. The persistent clangour of a four-note *ostinato* in the orchestra pictures the peal of bells from innumerable English steeples rather than the authentic Belgian carillon, and intensifies the white-hot fervour of the composer's inspiration. Neither

<sup>1</sup> "Herein is enshrined the soul of . . .": a partial quotation from Le Sage's 'Gil Blas' (Everyman Library ed., I, xx).

<sup>2</sup> Mus. T., Sept. 1913.



the symphonic prelude 'Polonia' (Op. 76), produced at Queen's Hall at a concert in aid of the Polish Relief Fund (6 July 1915), nor a second essay in recitation with music, 'Le Drapeau belge' (Op. 79), but their mark with the sureness of 'Carillon', but a setting of three short poems by Laurence Binyon, grouped together under the title of 'The Spirit of England', has outlived the war. Composed in 1915, the second and third parts, 'To Women' and 'For the Fallen', were first heard in London at a series of concerts organized in aid of the Red Cross (Queen's Hall, 8-13 May 1916), when 'The Dream of Gerontius' was performed daily throughout the week. 'The Fourth of August', now the first part, was added for the first complete performance given by the Royal Choral Society at the Albert Hall, 24 Nov. 1917. A set of songs, 'Fringes of the Fleet', had considerable popularity during the war, when they were brought out in a semi-dramatic setting at the Coliseum Theatre, June 1917. Two essays in the direction of stage music must be named here. 'Une Voix dans le désert', produced at the Shaftesbury Theatre by Sir Thomas Beecham (29 Jan. 1916), is a war piece consisting mainly of recitation to music; the fantasy 'The Starlight Express' (Kingsway Theatre, 1916), consists of delicate incidental music to Algernon Blackwood's Christmas play of that name.

**CHAMBER MUSIC.**—The removal of the war-cloud brought a second though short-lived period of pure instrumental music from Elgar. It contained four works; a Sonata in E minor for violin and piano (Op. 82), a string Quartet in the same key (Op. 83), a Quintet for piano and strings in A minor (Op. 84) and the violoncello Concerto (Op. 85). All were produced within the year 1919, but there seems to be internal evidence that some of the music, at any rate of the violin Sonata, dates from an earlier time. Elgar had composed chamber music in his boyhood, but he had produced no important work of this class in his maturity. His decisive turning to it seems to indicate that the discipline of these years had caused him to shed some of that love of opulence in means of effect which had been a salient characteristic of his music. All three chamber works bear the date "Brinkwells, 1918". Although in neither Sonata nor Quintet does Elgar write for the piano with the mastery of technique which he possesses where other instruments are concerned, the Quintet at any rate is among his finest works. The Sonata and Quartet are full of the peculiar charm of his slighter thoughts, but the Quintet possesses that largeness of purpose and strength of design which belongs to the symphonies.

The new-found economy of means is carried into the Concerto for violoncello and orchestra,

first played by Felix Salmond with the London Symphony Orchestra at Queen's Hall under the composer's direction on 27 Oct. 1919. An unsatisfactory orchestral performance prevented the Concerto from making the fullest impression at its first hearing. Moreover, an audience who came with memories of the luscious profusion of the violin Concerto was disappointed to find a work of four short movements in which a few leading themes were treated with almost severe conciseness. But this quality of conciseness is its strength. In the Concerto the composer has said all that he wanted to say, and a wealth of varied expression is contained within its simple outline.

Though Elgar produced few compositions after the death of Lady Elgar in 1920, he contributed to the literature of the orchestra transcriptions of Bach's organ Fantasia and Fugue in C minor and of an overture of Handel.

When the fugue<sup>1</sup> was first produced by Eugene Goossens and his orchestra (27 Oct. 1921) very diverse opinions were expressed as to the appropriateness of Elgar's instrumentation to the style of Bach's fugue, but of its brilliance as a piece of orchestral virtuosity there could be no question. The fantasia, treated in a more restrained style, appeared later (Gloucester, 1922). The transcript of Handel's Overture in D minor was first given at the Worcester Festival, 1923. In 1924, on the death of Sir Walter Parratt, Elgar accepted the appointment of Master of the King's Music.

No further work of outstanding importance came from the composer's pen. To the outside world it may have appeared that, having no more to say, he was a wise man in refraining from major compositions; but that was not really the case. Undoubtedly his wife's death was a shock from which he took long to recover, and without the stimulus of her constant faith in him a certain apathy settled on his spirits. He felt that, to quote an expression often used by him, he had "gone off the boil". Moreover, when he began once more to pick up the threads of life and, living partly in London, to re-enter society and form new friendships, the tendency to fritter time over trifles, and sometimes with trifling people, could not always be resisted. He was attracted by the idea of himself as a man of many interests of which music was only one, and a minor one at that. This was an innocent pose adopted partly in self-defence against the wiles of the lion-hunters. The club bore who approached him with musical talk as a gambit could be snubbed with an expression of complete indifference towards the subject. Some-

<sup>1</sup> It was the result of an undertaking entered into with Richard Strauss that each composer should score a Bach fugue as a demonstration in modern orchestration of a classic. Strauss never carried out his share in this pact.



times the pose might be a little unfortunate in its results, as when a young composer shyly opened conversation, only to be met with some remark about horse-racing, which happened to absorb Elgar's attention at the moment.

There was everything to divert him from that single-minded concentration on his work which Lady Elgar had kept alight in him through the twenty years or more which saw the birth of his oratorios, symphonies and concertos. There was also much to withdraw his mind from that deep religious conviction which was the natural core of his being and which had given so powerful an impulse to earlier phases of his art. But those who were nearest to him knew that he was unchanged in any essential of character, and his best friends, like his daughter Carice<sup>1</sup>, cherished every sign of the revival of his zest for creative work.

In 1921 Elgar gave up Severn House, Hampstead, where the eight last years of his married life had been spent, and also Brinkwells at Fittleworth in Sussex, which had been his holiday home since 1917, and where the chamber works (Opp. 82-84) had all been written. He took a flat (No. 18) at 37 St. James's Place, S.W. 1, which remained his headquarters in London until 1929. In the autumn of 1923 he took a two-months trip to South America, sailing from Liverpool on 15 Nov. and returning in Jan. 1924, having travelled some 1000 miles up the Amazon. Meantime he had rented Napleton Grange, Kempsey, and he lived there at intervals until 1928. Other country-houses which he occupied were Battenhall Manor, Worcester (Oct. 1927 to Mar. 1928) and Tiddington House, Stratford-on-Avon (Mar. 1928 to Nov. 1929). Finally, at the last-named date, he settled at Marl Bank, Rainbow Hill, Worcester, which was his home until his death there in 1934.

Among the many public honours bestowed on Elgar in these last years were the following, granted by King George V: K.C.V.O. (Jan. 1928), a Baronetcy (June 1931) and G.C.V.O. (June 1933).

The chief musical works which occupied his mind in these years were the third oratorio to complete the trilogy of which 'The Apostles' and 'The Kingdom' were the two earlier parts, an opera, 'The Spanish Lady' to a libretto by Sir Barry Jackson based on Ben Jonson's 'The Devil is an Ass', a pianoforte Concerto based on an early piece written for Fanny Davies (long thought lost, but preserved among Elgar's manuscripts) and the third Symphony. None of these materialized. Two relatively unimportant works, the 'Severn Suite', originally designed for a brass band

contest at the Crystal Palace and 'The Nursery Suite', written for the Princesses Elizabeth and Margaret, were the outcome of the Marl Bank period.

THE THIRD ORATORIO—It is quite clear from the evidence of many of Elgar's friends that, in spite of many protestations to the contrary—"No one wants oratorio now", he would say—the project of finishing 'The Apostles' trilogy never wholly left him. The diaries which his daughter, Mrs. Elgar Blake, kept during the nineteen-twenties recall that when she visited him in his several homes he talked of, or played to her, parts of the third oratorio. Others could give the same testimony. Sir Herbert Brewer believed the work to be so far advanced that he tried to induce Elgar to complete it for the Gloucester Festival of 1928. Some were quite certain that a thorough examination of manuscripts after his death would lead to the discovery of a score or at least a considerable part of it. It may be difficult to persuade them even now that a search which has produced next to nothing has been thorough. Yet that is the case. Only a few detached musical fragments exist, some of them written out several times, together with some workings-out of themes, either on single sheets or in the large sketch-books which Elgar used in the initial stages of his works. These sketch-books remind one of Beethoven's. Fragments of now familiar works crowd their pages in no sort of systematic arrangement. It is only when something unfamiliar catches the eye that one can suppose that it represents some unfulfilled intention which may possibly be the third oratorio.

On the other hand there is a considerable quantity of material for the libretto of the oratorio, which not only goes to show the general intention of the scheme, but affords a valuable illustration of Elgar's method of compiling the texts of all the biblical oratorios of this trilogy. He searched the Scriptures diligently for possible texts which would illustrate his ideas. He examined the librettos of oratorios by other composers, notably Henry Hugo Pierson's 'Jerusalem' and Philip Armes's 'St. Barnabas'. Marked copies of these form part of the collection. He read sermons, and a report of one on 'The Primitive Doctrine of the Eucharist'<sup>2</sup> gave him what he needed for the finale of 'The Kingdom'. That sermon quoted from the Didache the words:

As the Broken Bread was grain scattered upon the mountains and gathered together became one, so may thy Church . . .

He also consulted friends whose theological knowledge might help him, and a note on church history from the Very Reverend Armitage Robinson, then Dean of Westminster

<sup>1</sup> A name compounded from her mother's Christian names, Caroline Alice.

<sup>2</sup> 'Church Times', 19 June 1903.

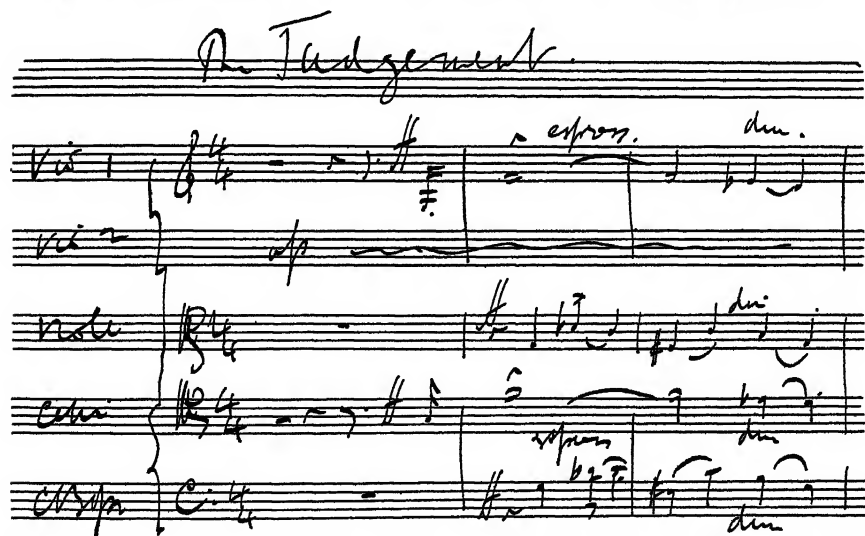
ster, evidently influenced the plan of the third oratorio. Placed among these records is a rough chart in Elgar's own hand of the plan of the three oratorios, headed 'The Development'. It names the principal personages in each and whither their characters tend, suggesting that the later are the consequences of the earlier. Thus Jesus, the Master of the first oratorio, is "the influence always present — the Eucharist" of the second, and the words "worthy is the Lamb" suggest the apotheosis of the third. The Apostles, the Blessed Virgin and Mary Magdalene are there to portray different types of sainthood, as may be inferred from the two existing oratorios, but the other side of the picture is more indicative of what was to belong to the third. Judas in 'The Apostles' was to have been followed by "Simon Magus" and "Sapphira" in 'The Kingdom', and these again in the third oratorio by "Antichrist" and "Barren Women" (*i.e.* barren of soul, trivial, light-minded).

All these materials belong to the original plan of the trilogy. Neither Simon Magus nor Sapphira eventually found a place in 'The Kingdom', but since the development of evil as well as of good was an essential factor in the scheme Elgar clung to the idea of at least a Simon Magus scene (the spirit of Antichrist leading to destruction) in the third oratorio.

Dawn". Beside these words is noted the Shofar call.

The materials for this last section include scenarios of the Simon Magus and Antioch scenes, as well as one concerned with the centurion Cornelius and St. Peter (Acts x). Probably all these are materials left over from 'The Kingdom', but he intended at one time at any rate to incorporate something from at least the first two into the third oratorio. Notes for the Antioch scene make it clear that the conflict between the church and Antichrist was to be illustrated therein. He proposed a scene of vivid oriental pageantry, the reproof of evil and the establishment of the church there, noting that "the disciples were called Christians first in Antioch" (Acts xi, 26).

The surviving fragments of music suggest that it was with the Last Judgment scene that he was primarily occupied when he took up the work some twenty years later. There are two principal fragments: (1) A chorus, "Alleluia. Salvation and glory and power belong to our God" and (2) an orchestral passage referred to as "The Judgment". The first is written out in four-part harmony and an extension sketched in which the theme is combined with the angelic "Alleluia" from 'The Apostles'. The second occurs frequently in several forms. A facsimile of one presentation of it scored for strings is given here:



Later he commonly called the third oratorio 'Antichrist', though it is clear that this would not have been its main theme or its final title. He intended the conflict of evil with good to come to its crisis here and righteousness to triumph in a scene of "The Last Judgment", culminating in the glory of the "Eternal

The peculiar interest of this is that here we have something which has already been published, no doubt rightly, as a portion of the third Symphony. In 'Elgar as I Knew Him', which contains all the identifiable fragments for the third Symphony, W. H. Reed gives this motive as his example 23. He also tells how

during his last illness Elgar wrote it out again in pencil and spoke of it as "the end". The end of what? He may have meant the end of the Symphony or of the *Adagio* movement, as Mr. Reed suggests. Or he may have seen in it a figure of his creative life closing in the inexorable recapitulation of "The Judgment".

We have dwelt, perhaps over-long, on the somewhat meagre records of the third oratorio, partly to set at rest all doubts as to how far its written composition really proceeded and partly to show that it provided a connecting thread of thought between the early works and the third Symphony which occupied his last years.

OPERA AND CONCERTO.—There is no saying when Elgar's thoughts began to turn towards a third Symphony, but it is clear that at the time knowledge of it was made public he was not actively concerned with it. When he moved to Marl Bank he was toying with the idea of writing a piano Concerto and beginning to get hot on the scent of an opera. Only some barely decipherable sketches for the piano Concerto exist, and it may be surmised that he desired to achieve it less from any inner creative urge than from the wish to break new ground and refute those critics who, on the evidence of the piano Quintet and the Sonata for violin and piano, had declared that writing for the piano was not his strong point. If so he has left that criticism unanswered.

The opera, however, was taken much more seriously, and the pile of manuscript which he left for it, like all Elgar's posthumous works, is much too fragmentary to be completed by any other hand. Elgar's late friendship with George Bernard Shaw and his attendance at the Malvern dramatic festivals turned his mind towards dramatic music. It has been suggested earlier in this article that, had conditions of performance in England been different, 'Caractacus' might have been Elgar's first opera, and a highly successful one. The masque, 'The Crown of India', 'Une Voix dans le désert' and the incidental music to 'The Starlight Express' had shown his leanings towards the stage, and he hugged to himself a certain sense of frustration. He would write an opera. He tried to cajole his friend Bernard Shaw into writing or finding an opera-book for him. The demand was skilfully turned aside with the suggestion that he should write another 'Falstaff'. By some curious chance he fixed his affection on Ben Jonson's play 'The Devil is an Ass' and he badgered Sir Barry Jackson to make it into an opera-book. Failing to get immediate satisfaction, though much sympathy, he began to do it himself. There exists among his papers a copy of the play in which the earlier acts are pencilled all over with his comments. Long passages of dialogue are cut out; a rough

sketch of the opening scene is drawn at the beginning and the *dramatis personae* is allotted to the several voices. Fitzdottrel is described as "Beckmesser Baritone", which may be a small indication of the source of his inspiration. It is noteworthy, however, that these annotations get scantier as the play progresses, and from the amount of musical manuscript marked "B. J." it seems evident that the composer began to write before the librettist had fully determined the form of the book. It is impossible to imagine how Elgar could ever have thought that the pungent verbiage of Ben Jonson's text could be matched by his own smooth and mellifluous musical speech. One can imagine him being caught by the lyric, "Do but look on her eyes"<sup>1</sup>, but by little else in the play. Probably we may conjecture that Sir Barry Jackson's fear that in refusing to co-operate he "might be standing between the world and a great musical work"<sup>2</sup> was groundless, and conclude that Elgar had neither the temperament nor the practical experience of the stage to wring a masterpiece from the unpromising material of 'The Devil is an Ass'. The circumstances which caused both the opera and the piano Concerto to be put aside need not be too deeply regretted.

THE THIRD SYMPHONY.—This arose from an indiscreet word spoken by the composer in the course of the Worcester Festival of 1932. At a tea-party he spoke of a third Symphony as "written", but said that it would not be worth while to finish up the full score since no one wanted his music now. This, at a festival where 'The Dream of Gerontius', the first Symphony, 'The Music-Makers' and 'For the Fallen' were all being given under his own direction, and the 'Severn Suite' was receiving its first full orchestral performance, was too obviously perverse to be passed without protest. His remarks were quoted lightly by one who heard them to another who had not. Next morning 'The Daily Mail' came out with a demand, emphasized with large headlines, for the production of Elgar's new Symphony. Sir Landon Ronald then carried the matter to Sir John Reith and secured from the B.B.C. a contract for the completion and production of the new Symphony, with payment in advance. This unusual munificence was to prove embarrassing. Elgar had spoken rashly. The Symphony was no more really "written" than were the third oratorio and the opera, and at the moment it was the opera and not the Symphony which was filling his head. But such an offer backed by something like a public demand could not be refused, and so there followed the tragic year in which

<sup>1</sup> At the foot of the page there is a note in another hand referring to the more salacious action of Wittipol's courtship. Against this Elgar has placed the words "Not my note. E. E."

<sup>2</sup> See Reed, 'Elgar as I Knew Him', p. 90.

he wrestled with the somewhat intractable material of the Symphony with results which W. H. Reed set forth in his book and fully described.

What exists of the third Symphony may be tabulated as follows:

1st Movement: *Allegro*, C minor.

- (a) Opening 8 bars complete in full score. Subsequent fragments partially scored.
- (b) Opening in short score. 26 bars in 12-8 time.
- (c) Second-subject section in short score, beginning in E♭ major. 4-4 time. 38 bars followed by 7 bars. *1<sup>ma</sup> volta* leading to double bar.
- (d) *2<sup>da</sup> volta* and fragments of development very roughly sketched.
- (e) A sketch of passage marked "leading to reprise" with portions of reprise itself including the 2nd subject in C major.
- (f) A passage, 9 bars, in full score, like the approach to the reappearance of the 2nd subject in the sketch, but, Reed thinks, meant to belong to the development section.

This is enough to show that the first movement was planned on the regular classical pattern. The plan of the subsequent movements cannot be traced with equal certainty:

2nd Movement. Described as "in place of Scherzo".

- (a) Two versions of opening theme in A minor, 3-4 time, 13 and 14 bars.
- (b) Two episodes, D major, A major, thematically connected, apparently alternating with first theme.
- (c) Passage in E♭ major making return to (a).
- (d) A cadence in C minor, 6 bars.
- (e) Coda, 23 bars, making complete ending.

3rd Movement: *Adagio*.

- (a) Two versions of opening theme. E♭ and D major. 16 and 18 bars.
- (b) Two fragments of development.

4th Movement: *Finale*.

- (a) Introductory 4 bars in full orchestral score of *maestoso* character (brass).
- (b) The same in short score, with 2 more bars *allegro*.
- (c) Violin part, 21 bars, written for Reed to play from, and sketch of 18 bars of the same passage, a principal theme, C minor.
- (d) Two passages not clearly connected, in short score. The second leads into the second subject proper, B♭ major, *nobilmente*.
- (e) Two passages, 21 bars and 10 bars. The first, Reed thinks, concludes the ex-

position; the second is a working-out of a figure in (c).

- (f) A vigorous development of the *nobilmente* theme (d).
- (g) The "Judgment theme" from the third oratorio, ending on a long held D (vn. solo) with double bar and "Fine" written after it.

The evidence of the manuscript suggests that this last is meant to be the end of the *Adagio* and not of the whole Symphony. Above it is a list of the movements, thus:

Sym. I. *All<sup>o</sup>*.

II. *Allegretto* (Scherzo).

III. *Adagio*.

IV. *Finale*.

Then "III. *Adagio*" is written again above the music which seems to leave no doubt as to its place in the Symphony. This leads us to interpret Elgar's remark "This is the end" rather in the subjective sense suggested above.

The effort of 1933 at least showed that the composer was not exhausted. There is the old vitality in these fragments together with something that is new, particularly in the *risoluto* opening of the first *Allegro*. It was the mechanical effort of realizing his ideas on paper which was more than he could compass in the allotted time. With a year more of health these difficulties would probably have been overcome, and though they might have left some mark on the structure, with the third Symphony Elgar would have entered that very small group of composers who have produced any notable work after the age of seventy-five.

LAST DAYS AND MEMORIALS.—He appeared to be in his usual health and spirits at the Hereford Festival of 1933, at which he conducted 'The Dream of Gerontius', the violoncello Concerto arranged for viola by Lionel Tertis, who played the solo part, and 'The Kingdom'.

Soon after the festival he became ill and had to enter a nursing-home for an operation which could alleviate but could not cure a malignant growth. In Nov. he was reported to be sinking rapidly, but he rallied and was able to move back to Marl Bank at the New Year. The last musical incident of his life was an occasion early in 1934 when he was enabled to direct from his bed at Marl Bank a rehearsal of some part of 'Caractacus' which was being recorded by the Gramophone Company in a studio in London. For many years Elgar had been deeply interested in the gramophone, and his own recordings of his works are noted in the catalogue below. The arrangements for this rehearsal were made by Fred Gaisberg; Lawrence Collingwood conducted the orchestra which was led by W. H. Reed. Conversation

could be exchanged. Elgar criticized the playing in some detail and then listened to the actual performance.

Elgar had desired to be buried beside his wife, and the funeral took place therefore privately at St. Wulstan's, Little Malvern, on the morning of 26 Feb. 1934. A public tribute was paid to his memory in Worcester Cathedral on Friday, 2 Mar., when an impressive service was held there, the London Symphony Orchestra and the Festival Choir taking part in selections from Elgar's works under the direction of Sir Ivor Atkins. A permanent record of his devotion to the Three Choirs is a fine window placed by subscription in Worcester Cathedral. The design by A. K. Nicholson depicts the subject of 'The Dream of Gerontius'. Another permanent memorial, and a very attractive one, is the birthplace at Broadheath, three miles or so out of Worcester. The little house and garden was purchased and placed under the care of the Corporation of Worcester, who have restored the garden to the condition in which it was when Elgar's parents lived there. A most interesting collection of mementoes has been arranged in the house with loving care by the composer's daughter, Mrs. Elgar Blake. To her the writer of this article is indebted for access to the archives, for much information given personally and for the exhaustive catalogue of works on which that following the present article is based. The birthplace was opened to the public in time for the Worcester Festival of 1938.

Various memorial concerts were given in London shortly after Elgar's death, notably one on 24 Mar. 1934, at the Albert Hall, the proceeds of which were given to the Musicians' Benevolent Fund, of which Elgar had been president. But the best memorial of a composer is the continued performance of his works, and it is possible to say that in England at any rate all his major works are regularly given, not in memory of the man, but because they serve the public need.

It is by the direct and constant appeal of Elgar's music to his own countrymen that the English character of his art is abundantly proved. He belonged to what is generally spoken of as the post-Wagnerian era of European music, and, like many other composers not of German origin or upbringing, he owed much of his technical style to Wagner. He was never impressed by the doctrine that national music can be synthetically developed from national sources of folksong and other traditions of the past. In his early years Elgar found suggestions for music all about him, in London, in the Malvern Hills, on his foreign travels in the Bavarian Highlands and at Alassio. He knew no nationalistic inhibitions. The musical composers who had the most direct influence on him, especially in the

matter of orchestration, were Mendelssohn, Berlioz and Wagner. His acquaintance with English music was confined to those secondary composers of hymn-tunes and cantatas who pervaded the concert-rooms and churches of the 19th century, together with such examples of the older and greater church music as might be found in the daily service lists of Worcester Cathedral, which he had haunted as a boy. When the fuller revival of the Tudor church music began he was not more interested in it than in its companion, the folksong revival. By that time his concepts of music were formed. He believed it to be the composer's business to invent tunes, not to quote them, and to make history rather than to study it. Consequently his may be called a cosmopolitan language, spoken perhaps with a provincial accent, but certainly with a personal tone of voice. That, it may be suggested, is what the normal English man and woman has demanded that music should be, at any rate ever since the days of Handel. They found in Elgar a new Handel, but a Handel who happened to be an Englishman born and bred.

In this connection it may not be entirely beside the mark to note that the name Elgar is one of pure Anglo-Saxon origin<sup>1</sup>, particularly in view of the many Welsh, Scottish, Irish, Jewish and German strains obviously represented in names of composers who have contributed greatly to what has been called the British musical renaissance of the last half-century. Possibly Elgar was too innately English to wish to think about being British, certainly among all the justly honoured names of that renaissance none stands out with the unique significance which attaches to the name of Edward Elgar. H. C. C.

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<sup>1</sup> According to Mr. St. Clair Baddeley the name of Elgar is a derivative from one (or more) of the following forms: (1) *Æthelgar* an Archbishop of Canterbury (A.D. 988-89), a Saxon Duke of Sussex (1191). (2) *Algar* (*Ælgar*) an abbot who witnessed Elgar's charter (A.D. 962). (3) *Algar* (*Ælgar*): a bishop (c. 937). (4) *Ealgar* (*Ælgar*).

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## CATALOGUE OF WORKS:

## WORKS FOR THE STAGE

Op.	Title	Composed	Published	First Performance
1	'The Wand of Youth', play for children (see Orchestral Works)	c. 1869.	—	—
42	'Grania and Diarmuid', incidental music for the play by George Moore and W. B. Yeats (ded. to Henry J. Wood)	c. 1901-2.	1902.	Irish Literary Society, 1902.
66	'The Crown of India', imperial masque by Henry Hamilton, for solo voices, chorus & orch. 1. (a) Introduction. (b) Sacred Measure. 2. Dance of Nautch Girls. 3. Hail, immortal Ind (contralto song). 4. March of Mogul Emperors. 5. Entrance of John Company. 6. Rule of England (bass song). 7. Interlude. 8. Warriors' Dance. 9. Cities of Ind. 10. Crown of India March. 11. Crowning of Delhi. 12. Ave Imperator.	1911-12	1912.	London Coliseum, 11 Mar. 1912.
78	'The Starlight Express', incidental music to a play adapted from Algernon Blackwood's 'A Prisoner in Fairyland' by Violet Pearl. 3 songs for baritone: 'To the Children', 'The Blue-eyes Fairy', 'My Old Tunes'.	1915	MS.	Kingsway Theatre, London, 29 Dec. 1915.
81	'The Sanguine Fan', ballet based on a fan by Condor	1917	MS	1916 Chelsea Palace, London, 20 Mar. 1917.
—	'Fringes of the Fleet', songs for 4 baritones, words by Rudyard Kipling 1. The Lowestoft Boat. 2. Fate's Discourtesy. 3. Submarines 4. The Sweepers.	1917.	1917.	London Coliseum, 11 June 1917
—	'Inside the Bar', song for 4 baritones, words by Gilbert Parker	1917	1917.	London Coliseum, 25 June 1917.
—	'King Arthur', incidental music for Laurence Binyon's play	1922-23	MS.	Old Vic. Theatre, London, 12 Mar. 1923.
—	'Pageant of Empire Music', 7 songs for solo voices or chorus, words by Alfred Noyes.	1924.	1924.	British Empire Exhibition, Wembley, London, 1924.
—	'Beau Brummel', incidental music for a play by Bertram P. Matthews.	1928.	MS.	Theatre Royal, Birmingham, 5 Nov 1928
—	'The Spanish Lady', opera (sketches only), lib. by Barry Jackson, on Ben Jonson's 'The Devil is an Ass'.	?	MS.	—

## CHURCH MUSIC

Op.	Title	Composed	Published	Dedication
—	Anthems &c. for the Roman Catholic church of St. George's, Worcester.	c. 1875-85.	MS.	
—	4 Litanies B.V.M. for unaccompanied chorus.	?	1888.	Father T. Knight, S.J., Worcester.
—	'Ecce sacerdos magnus' for chorus & organ.		1888.	Hubert Leicester, Worcester.

<sup>1</sup> Based on the Catalogue compiled by Mrs. Elgar Blake for the fourth edition, where names of publishers and performers may be found, if required. The present list has been rearranged by categories; Mrs. Blake's gave Elgar's whole output chronologically, divided into two sections including works with and without opus numbers. The present arrangement has been thought more convenient for quick reference.

<i>Op.</i>	<i>Title</i>	<i>Composed</i>	<i>Published</i>	<i>Dedication</i>
—	'O salutaris Hostia' for 4-part chorus.	?	1888	
—	Hymn-tune to R Campbell's trans. of 'Verbum supernum' ('Hear thy children' in Westminster Hymnal, sub-title 'Drake Broughton').	?	1898 & 1912.	
—	'O salutaris Hostia' (in Tozer's 'Benediction Manual').	?	1898	
—	Hymn, 'O mightiest of the mighty', for the coronation of Edward VII	1901.	1902.	H R H. Prince of Wales.
2	(i) 'Ave, verum corpus', arr for C. of E. service as 'Jesu, word of God incarnate'.	?	1902	
2	(ii) 'Ave Maria', arr for C. of E. as 'Jesu, Lord of life and glory'.	?	1907.	Mrs H. A. Leicester
2	(iii) 'Ave maris stella', arr for C. of E. as 'Jesu, meek and lowly'.	?	1907.	Rev. Canon Dolman, O S B, Hereford
34	'Te Deum' and 'Benedictus' for chorus & organ, for the Hereford Festival of 1897.	1897.	1897.	G. R. Sinclair.
—	2 Single Chants for 'Venite', D ma and G ma	?	1909.	
—	2 Double Chants in D ma for Psalms 68 and 75.	?	1909	
64	Offertory, 'O hearken thou' for 4-part chorus & orch. (also published with Latin words, 'Intende voci orationis meae'), for the coronation of King George V, 22 June 1911.	1911.	1911	
67	Anthem, 'Great is the Lord' (Psalm xlviii) for 4-part chorus	1912.	1912	Dean of Wells, J. Armitage Robinson, D.D
74	Anthem, 'Give unto the Lord' (Psalm xxx) for 4-part chorus & organ or orch	1914	1914.	Sir George Martin, M V O.
—	Harvest anthem, 'Fear not, O land' for 4-part chorus.	1914	1914.	

## CHORAL WORKS WITH ORCHESTRA

<i>Op.</i>	<i>Title</i>	<i>Words</i>	<i>Composed</i>	<i>Published</i>	<i>First Performance</i>
23	'Star of the Summer Night', part-song with orch.	Longfellow.	?	1892.	Herefordshire Philharmonic Soc., 7 Apr. 1893
25	'The Black Knight', cantata for chorus & orch.	Uhland's poem 'Der schwarze Ritter', trans. by Longfellow.	?	1893.	Worcester Festival Choral Soc, 18 Apr. 1893.
27	'The Bavarian Highlands' choral songs with pf. or orch.	Adapted from Bavarian folksongs by Alice C. Elgar.	1895.	1896	Worcester Festival Choral Soc., 21 Apr. 1896 (choral version), London, Crystal Palace, 23 Oct. 1897 (Nos 1, 3 & 6 as orch pieces)
	1 The Dance				
	2. False Love.				
	3. Lullaby				
	4. Aspiration.				
	5 On the Alm.				
	6. The Marksman.				
29	'The Light of Life' ('Lux Christi'), oratorio for 4 solo voices, chorus & orch.	Adapted from Scripture by Rev. E. Capel-Cure.	?	1896.	Worcester Festival, 10 Sept. 1896.
30	'Scenes from the Saga of King Olaf', cantata for 3 solo voices, chorus & orch.	Longfellow & H. A Acworth.	?	1896.	North Staffs Festival, Hanley, 30 Oct. 1895.
33	'The Banner of St George', ballad for chorus & orch.	Shapcott Wensley.	?	1897.	St. Cuthbert's Hall Choral Soc., London, 18 May 1897.
35	'Caractacus', cantata for 4 solo voices, chorus & orch	H. A. Acworth.	?	1898.	Leeds Festival, 5 Oct. 1898.
38	'The Dream of Gerontius', oratorio for 3 solo voices, chorus & orch.	John Henry Newman.	?	1900	Birmingham Festival, 3 Oct. 1900.
44	Coronation Ode, for 4 solo voices, chorus & orch.	A C Benson	1901.	1902.	Sheffield Festival, 2 Oct. 1902.
	1. Crown the King.				
	2. Daughter of ancient kings.				



Op	Title	Words	Composed	Published	First Performance
	3 Britain, ask of thyself 4 Hark upon the hallowed air 5. Peace, gentle peace 6. Land of hope and glory (later published as a separate song).				
49	'The Apostles', oratorio for 6 solo voices, chorus & orch.	Compiled from Scripture by composer.	?	1903.	Birmingham Festival, 14 Oct 1903.
51	'The Kingdom', oratorio for 4 solo voices, chorus & orch.	Compiled from Scripture by composer	?	1906.	Birmingham Festival, 3 Oct. 1906
69	'The Music Makers', ode for contralto, chorus & orch	Arthur O'Shaughnessy	1912.	1912	Birmingham Festival, 1 Oct 1912
80	'The Spirit of England', for soprano or tenor solo, chorus & orch 1 Fourth of August.  2 To Women.  3 For the Fallen.	Laurence Binyon, from 'The Winnowing Fan'.	1916.	1916-17.	Albert Hall, London, 24 Nov 1917  Appleby Matthews Chorus, Birmingham, 4 Oct 1916. Leeds Choral Union, 3 May 1916. Leeds Choral Union, 3 May 1916

## UNACCOMPANIED CHORAL WORKS

5	'A Soldier's Song' (later 'A War Song'), male voices	C Flavell Hayward	1884.	1890.	Worcester Glee Club, 17 Mar. 1884.
—	'My love dwelt in a northern land', S.A.T.B.	Andrew Lang.	1890.	1890.	Tenbury Musical Soc., 13 Nov. 1890.
18	(i) 'O happy eyes', S.A.T.B.	C Alice Elgar.	1894.	1896	
—	'To her beneath whose steadfast star', S.A.T.B.	Frederic W H. Myers.	1899.	1899	Windsor Castle, before Queen Victoria, 24 May 1899.
—	'Weary wind of the west', S.A.T.B.	T E. Brown.	1903.	1903	Morecambe Competitive Festival, 2 May 1903.
—	'Evening Scene', S.A.T.B.	Coventry Patmore	1906.	1906.	Morecambe Festival, 12 May 1906.
18	(ii) 'Love', S.A.T.B.	Arthur Maguarie	? 1894	1907	
—	'How calmly the evening', S.A.T.B.	T. E. Lynch.	?	1907	
45	5 Partsongs from the Greek Anthology, T.T.B.B. 1. Yea, cast me from the heights. 2. Whether I find thee 3. After many a dusty mile 4. It's oh to be a wild wind. 5. Feasting I watch.	Anon., trans. Alma Strettell. Anon., trans. Andrew Lang. Anon., trans. Edmund Gosse. Anon., trans Wm.M. Hardinge. Marcus Argentarius, trans. Richard Garnett.	?	1903.	Albert Hall, London, 25 Apr 1904.
53	4 Partsongs, S.A.T.B. 1. There is sweet music 2. Deep in my soul 3. O wild west wind. 4. Owls, an Epitaph.	Tennyson. Byron Shelley.	?	1907.	
54	'The Reveille', T.T.B.B.	Bret Harte.	?	1908.	Blackpool Festival, 17 Oct. 1908.
56	'Angelus', S.A.T.B.	Adapted from the Tuscan.	?	1908	Albert Hall, London, 8 Dec. 1910.
—	'Marching Song', S.A.T.B.	Capt. de Courcy Stretton.	?	1908.	Albert Hall, London (Empire concert), 24 May 1908.
57	'Go, song of mine', 6 parts.	Guido Cavalcanti, trans. Rossetti.	1909.	1909.	Hereford Festival, 9 Sept. 1909.
—	'Lo! Christ the Lord is born', carol, S.A.T.B.	Shapcott Wensley	?	1909.	
—	'They are at rest', elegy, S.A.T.B.	Cardinal Henry Newman.	1909.	1910.	Royal Mausoleum (Anniversary of Queen Victoria's death), 22 Jan. 1910.
71	2 Partsongs, S.A.T.B. 1. The Shower. 2. The Fountain.	Henry Vaughan.	?	1914.	
72	'Death on the Hills', S.A.T.B.	Maikov, trans Rosa Newmarch.	?	1914.	

<i>Op</i>	<i>Title</i>	<i>Words</i>	<i>Composed</i>	<i>Published</i>	<i>First Performance</i>
73	2 Part songs, S.A.T.B. 1. Love's Tempest 2. Serenade.	Maikov, adapted by Rosa Newmarch.	1914.	1914.	Albert Hall, London, 10 Oct. 1914.
—	'The Birthright', S.A.T.B.	George A. Stocks.	?	1914.	
—	'Follow the Colours', male chorus (adapted from 'Marching Song', see above).	Capt. de Courcy Stretton.	1914	1914.	
—	'Big Steamers', unison.	Rudyard Kipling.	1918	1918.	
—	'The Wanderer', T.T.B.B	Anon., adapted from 'Wit and Drollery', 1661.	?	1923.	St George's Chapel, Windsor, 9 Dec. 1929.
—	'Zut, zut, zut', T.T.B.B.	Richard Marden.	?	1923.	
—	'The Herald', S.A.T.B.	Alexander Smith.	?	1925.	
—	'The Prince of Sleep', S.A.T.B.	Walter de la Mare.	?	1925.	
—	'I sing the birth', carol, S.A.T.B.	Ben Jonson.	?	1929.	Marlborough House, London (unveiling of Queen Alexandra mem- orial), 9 June 1932.
—	'Goodmorrow', carol, S.A.T.B. for the King's recovery.	George Gascoigne.	1929.	1929.	
—	'So many true Princesses who have gone', ode for mixed chorus.	John Masefield.	1932.	MS.	
—	'The Rapid Stream', unison.	Charles Mackay.	1933.	1933.	
—	'When swallows fly', unison.	Mackay.	1933.	1933.	Worcester City Schools Musical Festival, 18 May 1933.
—	'The Woodland Stream', unison.	Mackay.	1933.	1933.	

## ORCHESTRAL WORKS (INCLUDING BRASS BAND)

<i>Op.</i>	<i>Title</i>	<i>Composed</i>	<i>Published</i>	<i>First Performance</i>	<i>Dedication</i>
1a	'The Wand of Youth', Suite No 1 1. Overture. 2. Serenade. 3. Minuet. 4. Sun Dance. 5. Fairy Pipers 6. Slumber Scene. 7. Fairies and Giants.	(See Works for the Stage).	1907	Queen's Hall, London, 14 Dec. 1907.	C. Lee Williams.
1b	'The Wand of Youth', Suite No 2 1. March. 2. Little Bells. 3. Moths and Butterflies. 4. Fountain Dance. 5. The Tame Bear. 6. The Wild Bears.		1908.	Worcester Festival, 9 Sept. 1908	Hubert A. Leicester.
—	Dance Music for the County Lunatic Asylum nr Wor- cester.	1879-84.	MS.	(Frequently played at the Asylum concerts.)	
—	'Sérénade lyrique' for small orch.	?	1899.	St James's Hall, London, 27 Nov. 1900.	Ivan Caryll's orch
—	'Sevillana'	?	1884.	Worcester Philharmonic Soc., 1 May 1883.	W C. Stockley.
—	3 Pieces for small orch.	1881.	1889.		Lady Mary Lygon.
10	(i) 'Mazurka.'	?	MS		
10	(ii) 'Sérénade mauresque.'	?	MS		
10	(iii) 'Contrasts' (Gavotte, A.D. 1700-1900).	?	1899.	Stockley's concert, Bur- mingham, 12 Dec. 1883. New Brighton, 16 July 1899	
11	'Sursum corda: adagio so- lenne' for strings, brass & organ.	1894.	1901	Worcester Cathedral, 9 Apr. 1894.	H. Dyke Acland.
12	'Salut d'amour.'	1889	1889.	Crystal Palace, London, 11 Nov. 1889.	Carice Elgar.
15	(i) 'Chanson de matin' for small orch	?	1901.	Queen's Hall, London, 14 Sept. 1901.	
15	(ii) 'Chanson du soir' for small orch.	?	1901.	Queen's Hall, London, 14 Sept. 1901.	Dr. F Ehrke.
19	'Froissart', concert over- ture.	1890.	1890.	Worcester Festival, 9 Sept. 1890.	
20	Serenade in E minor for strings.	1892.	1893.	Bechstein Hall, London, 5 Mar 1905.	W. H. Whinfield.
21	Minuet for small orch. (orig. for pf., see 1897).	1897.	1899.	New Brighton, 16 July 1899.	Paul Kilburn.

<i>Op.</i>	<i>Title</i>	<i>Composed</i>	<i>Published</i>	<i>First Performances</i>	<i>Dedication</i>
32	Imperial March.	?	1897.	Crystal Palace, London, 19 Apr. 1897	
36	Variations on an Original Theme ("Enigma"). 1 C. A. E. 2 H. D. S.-P. 3. R. B. T. 4. W. M. B. 5. R. P. A. 6. Ysobel. 7. Troyte. 8. W. N. 9. Nimrod. 10. Dorabella. 11. G. R. S. 12. B. G. N. 13. *** Romanza. 14. E. D. U.	?	1899.	St James's Hall, London, 19 June 1899.	"To my friends pictured within" <sup>1</sup>
39	'Pomp and Circumstance' Marches 1. D ma.	1901.	1902.	Liverpool Orch. Soc., 19 Oct 1901.	A. E. Rodewald & Liverpool Orch. Soc.
	2. A mi.	1901.	1902.	Liverpool Orch. Soc., 19 Oct. 1901	Granville Bantock.
	3. C mi.	?	1905.	Queen's Hall, London, 8 Mar. 1905.	Ivor Atkins.
	4 G ma.	?	1907.	Queen's Hall, London, 24 Aug. 1907	G. R. Sinclair.
	5 C ma.	1930.	1930.	Queen's Hall, London, 30 Sept. 1930.	Percy C. Hull.
40	'Cockaigne (In London Town)', overture	?	1901.	Philharmonic Soc., Lon- don, 20 June 1901.	Members of British orchestras.
43	'Dream Children', 2 pieces for small orch., after Charles Lamb.	?	1902.	Queen's Hall, London, 4 Sept 1902.	
47	Introduction and Allegro for string quartet and string orch.	?	1905.	Queen's Hall, London, 8 Mar. 1905.	Prof. S. S. Sanford, Yale University
50	'In the South (Alassio)', overture.	1903.	1904.	Elgar Festival, London, 16 Mar. 1904.	L. F. Schuster.
55	Symphony No. 1, in A♭ ma.	1908.	1908.	Manchester, 3 Dec. 1908	Hans Richter.
58	'Elegy' for strings.	1909.	1910.	Memorial concert of the W.C.M., London, 13 July 1909.	Worshipful Company of Musicians.
63	Symphony No. 2, in E♭ ma.	1910.	1911.	London Musical Festival, 24 May 1911	To the memory of Edward VII.
65	Coronation March.	1911.	1911.	Coronation of George V, 22 June 1911.	
68	'Falstaff', symphonic study.	1913.	1913.	Leeds Festival, 1 Oct. 1913.	Landon Ronald.
70	'Sospiri' for strings, harp & organ.	1914.	1914.	Queen's Hall, London, 15 Aug. 1914.	W. H. Reed.
—	'Carissima.'	1913.	1914.	Albert Hall, London, 15 Feb. 1914.	Wimfred Stephens.
76	'Polonia', symphonic Pre- lude.	1915.	1915.	Polish 'Victims' Relief Fund concert, London, 6 July 1915	Ignacy Paderewski.
—	'Rosemary' for small orch.	1915.	1915.		
—	'Empire March' for the opening of Wembley Ex- hibition	1924.	1924	London, 23 Apr 1924.	
—	Civic Fanfare.	1927.	MS.	Hereford Festival, 4 Sept. 1927.	Percy C. Hull.
87	'Severn Suite' for brass band 1. Introduction. 2. Toccata. 3. Fugue. 4. Minuet. 5. Coda.	1930.	1930.	Crystal Palace Brass Band Festival, Sept. 1930.	G. Bernard Shaw.
—	'Nursery Suite.'	1931.	1931.	Kingsway Hall, London, 23 May 1931.	T.R.H. Princesses Elizabeth and Mar- garet Rose.
87	'Severn Suite' arranged for orch. 1. Worcester Castle. 2. Tournament. 3. Cathedral. 4. Commandery. 5. Coda.	1932.	1932.	Worcester Festival, 7 Sept 1932.	
—	'Mina.'	?	1934.	Recorded 8 Feb. 1934 & 7 Jan. 1935 (the latter in an arr. by Haydn Wood).	

<sup>1</sup> For details of the persons concerned see article "ENIGMA" VARIATIONS.

## SOLO INSTRUMENTS AND ORCHESTRA

Op.	Title	Composed	Published	First Performance	Dedication
61	Concerto in B m. for violin.	1910	1910	Queen's Hall, London, 10 Nov. 1910	Fritz Kreisler
62	Romance for bassoon.	1910	1910.	Herefordshire Orchestral Soc., 16 Feb. 1911.	Edwin F. James.
85	Concerto in E m. for cello	1919	1919.	Queen's Hall, London, 26 Oct. 1919.	Sidney and Frances Colvin.

## VOICE AND ORCHESTRA

Op.	Title	Words	Composed	Published	First Performance
37	'Sea Pictures' 1. Sea Slumber Song 2. In Haven (orig. 'Lute Song', see Songs, 1898). 3. Sabbath Morning at Sea 4. Where corals lie. 5. The Swimmer.	Hon. Roden Noel. C. Alice Elgar.  Elizabeth Barrett Browning. Richard Garnett. Adam Lindsay Gordon Gilbert Parker.	1897-99	1900	Norwich Festival, 5 Oct. 1899
59	Song Cycle 3. Oh, soft was the song 5. Was it some golden star? 6. Twilight. (Nos 1, 2 and 4 do not exist)		?	1910.	Queen's Hall, London (Jaeger memorial con- cert, 24 Jan. 1919).
60	Two Songs (orig. with pf) 1. The Torch. 2. The River.	Folksongs of Eastern Europe, para- phrased by com- poser and Pietro d'Alba.	?	1909	Hereford Festival, 11 Sept. 1912

## RECITATION WITH ORCHESTRA

75	'Carillon'	Émile Cammaerts.	1914.	1914. ( <i>'King Albert's Book'</i> ).	Queen's Hall, London, 7 Dec. 1914
77	'Une Voix dans le désert.'	Cammaerts.	1915.	1915	Shaftesbury Theatre, London, 29 Jan. 1916.
79	'Le Drapeau Belge'	Cammaerts.	1917	1917.	Queen's Hall, London, 14 Apr. 1917.

## CHAMBER MUSIC

Op.	Title	Composed	Published	First Performance	Dedication
6	Quintet for flute, 2 oboes, clar. & bassoon	Very early.	MS.	Sheffield, 1 Dec. 1934.	
8	String Quartet.	Very early.	MS.	(Destroyed)	
83	String Quartet in E m.	1918.	1918	Wigmore Hall, London, 21 May 1919.	Brodsky Quartet
84	Quintet in A m. 1, for strings & pf.	1918.	1918	Wigmore Hall, London, 21 May 1919.	Ernest Newman.

## VOCAL CHAMBER MUSIC

Op.	Title	Words	Composed	Published	Dedication
26	2 Partsongs for female voices, 2 vns. & pf. 1. The Snow. 2. Fly, singing bird.	C. Alice Elgar.	?	1895.	Mrs. E. B. Fitton.
52	'Christmas Greeting' carol for 2 sopranos, male chorus ad lib., with 2 vns. & pf.	C. Alice Elgar.	1907.	1907.	G. R. Sinclair and the Hereford Cathedral choir.

## VIOLIN AND PIANOFORTE

Op.	Title	Composed	Published	Dedication
1	Romance.	Very early.	1885.	Oswin Grainger.
—	Gavotte	?	1886.	Dr C W. Buck, Settle
—	Allegretto on the Theme of 5 Notes, G.E.D.G.E.	?	?	The Misses Gedge, Malvern Wells
4	(i) 'Une Idylle'	?	?	E E, Inverness.
4	(ii) 'Pastourelle'	?	?	Miss Hilda Fitten, Malvern.
4	(iii) 'Virelai.'	?	?	Frank W. Webb.
9	Sonata	Very early.	MS (destroyed).	
13	(i) 'Mot d'amour.'	?	1890.	
13	(ii) 'Bizarrenie'	?	1890.	
17	'La Capricieuse.'	1891.	1893.	Fred Ward
82	Sonata in E m.	1918.	1918	Marie Joshua.

## VIOLIN SOLO

22	Very Easy Exercises.	?	1892.	Mary Grafton.
24	'Études caractéristiques'	?	1892.	Adolphe Pollitzer.

## PIANOFORTE SOLO

—	'Chantant.'	c. 1872	MS.	
—	Minuet (later scored for orch., Op. 21).	?	1897.	
—	'May Song'	?	1901.	
46	Piece without title.	1901.	MS.	Fanny Davies.
—	'Skizze.'	?	1903.	Juhus Butts, Düsseldorf.
—	'In Smyrna', sketch for the 'Queen's Christmas Carol Book'.	1905.	1905.	
—	Sonatina	?	1932.	May Grafton.
—	'Adieu.'	?	1932.	
—	'Serenade.'	?	1932.	John Austin.

## ORGAN WORKS

3	'Cantique' (later arr for orch. as 'Adagio solenne').	?	?	Hugh Blair.
14	11 Vesper Voluntaries	1890.	1891.	Mrs W A. Raikes.
28	Sonata in G ma.	1895.	1896.	Dr. C Swinnerton Heap.

(An organ Sonata "No. 2" was arranged from the 'Severn Suite' for brass band, Op. 87, by Sir Ivor Atkins, and labelled Op. 87a)

## CARILLON

Op. 54 'Memorial Chimes' for the opening of the Loughborough War Memorial Carillon, 22 July 1923.

## SONGS

Op.	Title	Words	Composed	Published	Dedication
—	'The Language of Flowers.'	Percival.	1872.	MS	His sister Lucy (birth-day, 29 May)
—	Rondel, 'The little eyes that never knew'	Swinnburne.	1887.	MS	
—	'As I lay a-thinking'	"Thomas Ingolds- by" (Richard Barham).	?	1888.	
—	'The Wind at Dawn.'	C. Alice Roberts.	1888.	1888.	
—	'Queen Mary's Song.'	Tennyson.	1889.	?	
—	'The Poet's Life.'	Ellen Burroughs.	?	?	
—	'Song of Autumn'	Adam Lindsay Gordon	?	?	Miss Marshall.
—	'Like to the damask rose'	Simon Westell.	?	?	
16	(i) 'Shepherd's Song.'	Barry Pain.	?	1895.	
16	(ii) 'Through the long days.'	John Hay.	?	1887.	
16	(iii) 'Rondel.'	Longfellow, after Froissart.	?	1896.	
—	'Lute Song', "Love alone will stay" (later No. 2 of 'Sea Pictures', Op. 37, 'In Haven', see Voice and Orchestra).	C. Alice Elgar.	?	1898.	
31	(i) 'After.'	Philip Bourke Mar- ston.	1895	1900.	
31	(ii) 'A Song of Flight.'	Christina Rossetti.	?	1900.	
—	'Dry those fair, those crystal eyes.'	Henry King	1899	1899	

Op.	Title	Words	Composed	Published	Dedication
—	'Pipes of Pan.'	Adrian Ross.	1900	1900.	Mrs E Speyer
41	(i) 'In the Dawn'	A C Benson.	?	1901.	
41	(ii) 'Speak, Music'	A C Benson.	?	1901.	
—	'Come, gentle night'	Clifton Bingham.	?	1901.	
—	'Always and everywhere.'	Krasinski, trans F E. Fortey.	?	1901.	
—	'Land of hope and glory' (From Coronation Ode, Op. 44)	A. C. Benson.	1901.	1902.	Lady Maud Warrender.
—	'Speak, my heart'	A. C Benson	?	1903.	
48	'Pleading'	Arthur Salmon.	?	1908.	
—	'Is she not passing fair?'	Charles, Duke of Orleans, trans Louisa Stuart Costello.	?	1908.	
60	Two Songs (orchestrated in 1912)	From Folksongs of Eastern Europe, paraphrased by composer and Pietro d' Alba.	?	1909.	
—	1. The Torch				"Yvonne."
—	2. The River				
—	'The Kingsway.'	C Alice Elgar.	1909.	1910.	Anthony Goetz.
—	'A Child asleep.'	Elizabeth Barrett Browning.	?	1910.	
—	'Arabian Serenade.'	Margery Lawrence.	?	1914.	Members of the Fight for the Right movement Joan Elwes
—	'Chariots of the Lord.'	John Brownlie.	?	1914.	
—	'Fight for the Right.'	William Morris.	1916.	1916.	
—	'It isnae me'	Sally Holmes.	1930	1931.	

## TRANSCRIPTIONS

Title	Written	Published	First Performance
Berceuse 'Petite Reine', by Victor Bérard, arranged for vn & pf	Very early.	? 1907	—
'God Save the King' for solo (S.), chorus & orch.	—	1902.	—
Orchestration of 2 Chorales from Bach's St Matthew Passion arranged for 3 trumpets, 4 horns, 3 trombones & tuba	1911.	1911.	Worcester Festival, 14 Sept. 1911 from the Tower of the Cathedral before the performance.
Hymn, 'Ye Holy Angels Bright', to the tune Darwalls 148th, words by Richard Baxter (1615-91) and R. R. Chope, orchestrated.	—	?	—
Transcription of Bach's organ Fantasy and Fugue in C mi for orch (Elgar Op 86)	1921-22.	1921-22	Queen's Hall, London, 27 Oct. 1921 (Fugue only), Gloucester Festival, 7 Sept. 1922 (with Fantasy added). Leeds Festival, 1922 Worcester Festival, 6 Sept. 1923.
Orchestration of Parry's 'Jerusalem'.	1922.	MS.	Worcester Festival, 6 Sept. 1923.
'Let us lift up our Hearts', motet by S. S. Wesley, orchestrated.	1923.	MS.	
'Oh Lord, look down from Heaven', motet by Battushill, orchestrated.	1923.	MS.	Worcester Festival, 6 Sept. 1923.
Overture in D mi. by Handel, transcribed for orch.	1923.	1923.	Worcester Festival, 2 Sept. 1923.
'Jehova, quam multi sunt hostes mei', motet by Purcell, orchestrated	1929.	MS.	Worcester Festival, 10 Sept. 1929.
Funeral March, by Chopin, arranged for orch.	1932.	1933.	London Philharmonic Society Memorial Concert, 25 Feb 1934.

See also Atkins (eds. of Bach Passions). Bliss (ded.). Brass Band (mus. ex from 'Severn Suite'). Consecutive (mus. ex.). Cross Rhythm (mus. ex.). Jacob (G., organ Sonata arr. for orch.). Jaeger (friendship; 'Nimrod' in 'Enigma' vars.). Lucas (L., memorial Mass). Meerestille (quot from Mendelssohn's overture). Modulation (ex.). Nikorowicz (song used in 'Polonia' overture). Potter (anticipation of 'Enigma' vars.). Richter (H., friendship & ded.). Root Position (avoidance of). Sequences (treatment of) Symphony, p. 243. Variations, p. 687.

## ELIAS SALOMONIS (b ?; d ?).

French 13th-century musical theorist He was a priest at Saint-Astère (Périgord) and flourished about 1274. His 'Scientia artis musicae' (printed in Vol. III of Gerbert's

'Scriptores') includes comments on the secular music of his time. D H B.

BIBL.—SCHÜNNEMANN, G, 'Geschichte des Dingeniers' (Leipzig, 1913).

**ELIAZAROV, Grigory** (b. Ikidur, Russian Armenia, 23 Oct. 1908).

Armenian Soviet composer. He was from 1921 to 1929 a bandsman in a cavalry regiment and in the latter year entered the Moscow Conservatory, where he studied composition with Miaskovsky, Glière, Alexandrov and Shekhter successively. Most of his music is based on native tunes. His output includes

a ballet, 'A Drop of Mead', a string Quartet, a Scherzo for bassoon and pianoforte, and Tartar, Armenian and Kurd dances for pianoforte.

M. D. C.

BIBL.—BELAYEV, V., 'Eliazarov' ('Sovetskaya Muzika', Dec 1936)

**ELIJAH** (Ger. *Ehas*). Mendelssohn's 'oratorio on words from the Old Testament'. Produced Birmingham Festival, 26 Aug. 1846; in the revised version, Sacred Harmonic Society, Exeter Hall, London, 16 Apr. 1847; in Germany, Hamburg, 7 Oct. 1847. A stage version was produced by the Moody-Manners Opera Co., Kelly's Theatre, Liverpool, Feb. 1912.

**ELINSON, Iso** (b. Moghilev, 13 Apr. 1907).

British pianist of Russian birth. He was first taught the pianoforte by his mother, a pupil of Rubinstein, before he entered the Leningrad State Conservatory. There he studied the pianoforte under Blumenfeld and composition with Glazunov and Steinberg. During the centenary of Beethoven's death in 1927 he played the thirty-two sonatas in Leningrad, Moscow and Kazan. Three years later he gave a series of concerts in Berlin which included Bach's forty-eight Preludes and Fugues, and works by Beethoven, Chopin and Schubert, as well as some by modern composers. His first performance in England was in 1936, when he played in London, at Queen's Hall. Since then he has appeared with many of the leading orchestras and conductors there, besides giving recitals at Sheffield, Oxford, Manchester, Derby and other provincial cities. He played Bach's "48" in Copenhagen in 1951 and the following year he was soloist with the Berlin Philharmonic Orchestra. He has appeared at several Promenade Concerts in London and has broadcast frequently both in England and abroad. In 1944 he was appointed pianoforte professor at the Royal Manchester College of Music. He is married to the pianist Hedwig Stein.

M. K. W.

**Eliot, George.** See Stanford (8 songs).

BIBL.—YOUNG, PERCY M., 'George Eliot and Music' (M & L, XXIV, 1943, p. 92).

**Eliot, T. S.** (Thomas Stearns). See ApIvor ('Hollow Men' & song). Engel (L., 'Murder in the Cathedral', incid. m.). Fortner (do.). Laytha (do., film). Milhaud (do., incid. m.). Persichetti ('Hollow Men', trumpet & orch). Porter (Q., 'Sweeney Agonistes', incid. m). Shaw (M., 'Rock', choral work). Swanson (4 songs).

**ELISA** (Opera). See CHERUBINI. FUX. MAYR. NAUMANN.

**ELISA E CLAUDIO** (Opera). See MER-CADANTE.

**ELISABETTA** (Opera). See ROSSINI.

**ELISIR D' AMORE, L'** ('The Elixir of Love'). Opera in 2 acts by Donizetti. Libretto by Felice Romani, based on Eugène Scribe's 'Le Philtre'. Produced Milan,

Teatro della Canobbiana, 12 May 1832. 1st perf. abroad, Barcelona (in Italian), 5 May 1833. 1st in England, London, Lyceum Theatre (in Italian), 10 Dec. 1836. 1st in U.S.A., New York (in English), 18 June 1838.

**Elizabeth II, Queen.** See Bay (Fanfares for wedding & ded. ['Morning Song']). Elgar (ded. 'Nursery Suite'). Garland for the Queen.

**Elizabeth, Queen of the Belgians.** See Brussels.

**ELIZAGA, José Mariana** (b. Morelia, 1786; d. Morelia, 1842).

Mexican theorist and composer. A child prodigy, he was by command of the viceroy exhibited in Mexico City at the age of six. After studying with Carrasco, chapel master of Morelia cathedral, he received a grant from the Morelia *cabildo* to defray the expenses of his study in Mexico City with Soto Carrillo, a Haydn enthusiast and the leading pianoforte teacher in the capital. Upon his return to Morelia Elizaga was appointed assistant organist at Morelia Cathedral, and the *cabildo* simultaneously purchased for his use "the best available pianoforte in Mexico City", so that he might instruct the local aristocracy in the new art of pianoforte playing. Among his pupils was Doña Ana María Huarte, later the wife of Agustín Iturbide, first emperor of Mexico.

In 1822 Elizaga was appointed imperial chapel master, but his duties were merely nominal; his newly found leisure was used in the preparation of a notable didactic work, 'Elementos de música', published at Mexico City in 1823 (copy in the Biblioteca Nacional). In 1824 he presided at the foundation of the Sociedad Filarmónica and the next year established the first conservatory in the infant nation. In 1826 he founded a music press and issued as its first product an original 'Valse with Variations'. Between 1827 and 1830 he acted as chapel master in Guadalajara Cathedral, but he returned to the capital in 1830 and taught privately during the next eight years. In 1835 he published a second didactic work, 'Principios de la armonía y melodía'. He retired to Morelia in 1842 and died there at the age of fifty-six.

Two Masses (one for Guadalajara and the other for Morelia), a Miserere, a set of lamentations, a set of responses and music for the matins of Transfiguration survive; his extant works are all written for chorus with orchestral accompaniment. He was acquainted with the works of Mozart and Beethoven and was one of the first to advertise their music in Mexico.

R. S.

**ELIZALDE, Federico** (b. Manila, 12 Dec. 1907).

Spanish conductor and composer. His family were of Navarro-Andalusian stock. Owing to his precocity as a child he was sent at seven years of age to the Royal Conservatory in Madrid, where he studied under Trago and



Perez Casas, winning the first prize in piano-forte at fourteen. In 1921 he went to England for two years' study and later entered Stanford University, California, where his parents wished him to study law. His musical vocation, however, was so imperious that against his parents' wishes he left the University and, as a result of the influence of Ernest Bloch, from whom he received lessons in composition, devoted himself to music. After giving recitals in the western states he visited England and entered Cambridge University as a law student. There he founded the "Quinquaginta" Band, which was recruited from the students who belonged to the "Footlights Club". He was appointed conductor of the Savoy Hotel orchestra and composed a symphonic poem 'Bataclan' and a ballet 'The Heart of a Nigger', which was produced by Diaghilev in 1928. In the same year he visited Germany, where he became closely associated with Siegfried Wagner. He also conducted concerts in Germany, Belgium and Holland. In 1930, after obtaining permission from his parents to devote himself entirely to music, he was appointed conductor of the Manila Symphony Orchestra and, before setting out for the East, conducted the Philharmonic Orchestra in Madrid. To these years belong his three symphonic poems, 'Jota', 'Spiritual' and 'Moods'. In the years 1931-33 he was in Paris and was guest conductor of various French orchestras, especially the Orchestre Symphonique de Paris. He was closely associated with Ravel and Milhaud, and he conducted the first performances of several of the latter's works. In 1932 he composed the incidental music for 'La pájara puita' by the modern Spanish poet Rafael Allreti, and songs for Conchita Supervia.

In spite of the international influences which moulded the art of Elizalde, stress must be laid on his particular devotion to Spain, his native country, and to Great Britain, where he had spent the impressionable years of adolescence. Noteworthy, too, was his profound affection for Manuel de Falla, who always looked upon him as one of his best interpreters. In the years before 1936 Elizalde spent many months at Granada and Seville with Falla, and on many occasions he conducted the Orquesta Bética founded by the latter. During the fourth-centenary celebrations of the foundation of the University of Granada Elizalde conducted Falla's harpsichord Concerto, and the composer himself played the solo part. In 1935 Elizalde was nominated Spanish delegate to the Maggio Musicale Fiorentino and collaborated with the other Spanish delegate, the critic and musicologist Adolfo Salazar. During 1935-36 his close relations with the Spanish poets, particularly García Lorca, inspired him to compose. Lorca, through his

poetry and his passionate enthusiasm for folk-song, folk plays and the puppet theatre, exercised a deep influence upon all those with whom he came into contact, and Elizalde set to music his 'Titeres de Cachiporra' and 'Don Perlumplin'. At the I.S.C.M. of Barcelona in 1936 he conducted his 'Sinfonia concertante' for piano-forte and orchestra, Leopoldo Querol playing the solo part.

At the outbreak of the Spanish Civil War in July 1936 Elizalde, who was in France, returned to Spain and was enrolled in the *Requeti* troops of Navarre, with which he served until 1939. At the end of the war, after visiting Manila, he returned to France, where he remained until the second world war. After the invasion he was obliged by the Germans to remain on his estate near Bayonne until the end of hostilities. These war years were the most fruitful of all his career as a composer, for he was able to finish his opera 'Paul Gauguin' in 1943 for which Théophile Briant wrote the libretto, and he composed his violin Concerto, which was given its first performance in Paris by Ginette Neveu. He also composed a string Quartet and a piano-forte Concerto, which was played for the first time in Paris by Leopoldo Querol in 1947 at the Palais Chaillot. The composer himself played this Concerto at the Besançon Music Festival in 1948 with the Colonne orchestra under Gaston Poulet and later in the Albert Hall with the London Symphony Orchestra. In the spring of 1948 'Paul Gauguin' was broadcast in its entirety by Radiodiffusion Française to commemorate the centenary of the great painter's birth.

Since 1948 Elizalde has been president of the Manila Broadcasting Company, and in that capital he founded the Manila Little Symphony Orchestra, a string orchestra which has aroused considerable interest in Europe and the U.S.A. In 1951 he visited Europe and conducted in Paris and London. During the Festival of Britain year he conducted the London Symphony Orchestra in the Royal Festival Hall.

It is possible to trace three clearly defined periods in the works of Elizalde. In the youthful compositions of the first period we find snappy rhythms, fresh melodies and a stylistic charm which he derived from Spain and Hispano-America. Then came the German and especially the French influences of the moderns such as Milhaud, which combine with his traditional Spanish qualities. The haunting verses of García Lorca and his puppet play stylization supplied the external influences which moulded his art, but in a work such as the 'Sinfonia concertante' the idiom gravitates within the orbit of Manuel de Falla. In the later works, which belong to the third period and were composed since 1939,

we notice greater originality and much stronger texture in the opera 'Paul Gauguin' and in the violin Concerto. The latter work, which is lyrical and violinistic, was admirably adapted to the strong personality and rhythmic qualities of that most brilliant of women violinists, GINETTE NEVEU. W. S.

**ELIZON.** See MASŁOWSKI.

**ELKIN & CO., LTD.**—This publishing-house was founded in London in 1903 by William Wolfe Alexander Elkin, who had previously been manager of Enoch & Sons. On his death in Jan. 1937 control of the company passed to his son Robert, and there is now a third generation of Elkins in the firm, in the person of the founder's grandson, William Alfred.

Ever since its foundation the firm has been active in publishing music by British composers, and its catalogue contains many works by Elgar, Bantock, Cyril Scott, Roger Quilter, Norman O'Neill, Eric Fogg, Victor Hely-Hutchinson, Peter Warlock, Maurice Jacobson, John Tobin, Geoffrey Bush and others. Elkin & Co. also own the British Commonwealth rights in the works of MacDowell, and in Jan. 1949 they acquired the catalogue of Universal Music Agencies (previously owned by Dr. Jean Michaud), which includes a valuable edition of pianoforte classics, edited by Michele Esposito, in addition to modern works by Hamilton Harty and others.

W. C. S.

**ELKIN, Robert (Stiebel)** (b. London, 25 June 1896).

English writer on music. He was educated at Rugby and became a director of Elkin & Co., the London firm of music publishers, in 1920, being made managing director in 1937. From 1935 to 1936 and again in 1947-48 he was chairman of the Mechanical-Copyright Protection Society, and since 1947 he has been chairman of the London Choral Society. In 1952 he became director of the Mechanical-Copyright Protection Society. He has been chairman of the Ealing Music Festival since 1939.

Elkin has written a number of books on music: 'Queen's Hall, 1893-1940' (1944), 'Royal Philharmonic' (1947), the history of the Royal Philharmonic Orchestra, and 'The Stones Behind Music' (1949). He has compiled and edited 'A Career in Music' (1950) and 'The New Opera Glass' (1951).

M. K. W.

**ELKUS, Albert (Israel)** (b. Sacramento, California, 30 Apr. 1884).

American composer and teacher. He received his degrees of B.A. and M.A. from the University of California in 1907. From about 1929 Elkus was connected in one way or another with the music department of Mills College as lecturer and pianoforte instructor.

From 1922 he taught pianoforte, theory and composition at the San Francisco Conservatory of Music and at the Dominican College at San Rafael, California. He has also lectured at the University of California and has for many years been Professor of Music there. He has been associated with many educational organizations, such as the Music Teachers' National Association, the Music Educators' National Conference, etc., and is a member of the American Musicological Society. He received the Juilliard Publication Award in 1936.

The principal works by Elkus are:

- 'I am the Reaper' for chorus & orch. (Henley) (1921).
- 'Impressions from a Greek Tragedy' for orch. (1921).
- 'On a Merry Folk Tune' for orch. (1924).
- 'Concerto on Leone III of Ariosto' for orch. (1927).
- Serenade for strg. 4tet (1921).

F. G.-H.

**ELLA, John** (b. Leicester<sup>1</sup>, 19 Dec. 1802; d. London, 2 Oct. 1888).

English violinist, conductor and critic. In 1819 he received lessons in violin playing from M. Fémy in London, in 1825 he entered the R.A.M., in 1826 he was a pupil of Attwood for harmony and in 1827 he completed his education in counterpoint, instrumentation and composition under Fétis in Paris. In 1832 he became a member of the orchestra of the King's Theatre in London, and subsequently of the orchestras of the Concerts of Antient Music, Philharmonic, etc., retiring finally in 1848. In 1845 he established, under the name of The Musical Union, a series of morning concerts of instrumental chamber music at which the best classical works were given by the best artists, native and foreign. He directed the Musical Union uninterruptedly for thirty-five years; the concerts came to an end in 1880. In 1850 he established a similar series of concerts under the name of Musical Winter Evenings, which were given annually under his direction until 1859, after which they were discontinued. At both these series he introduced "analytical programmes" written by himself. He contributed many notices of music and musicians to 'The Morning Post' (of which paper he was music critic for twenty years), 'The Musical World' and 'The Athenaeum'. In 1855 he was appointed lecturer on music at the London Institution. He also published a 'Personal Memoir of Meyerbeer', with an analysis of 'Les Huguenots', and 'Musical Sketches Abroad and at Home' (1869), mostly reprinted from his Musical Union programmes.

W. H. H., rev. J. R.

**BIBL.**—RAVELL, JOHN, 'John Ella. 1802-1888' (M. & L., XXXIV, 1933, p. 93).

<sup>1</sup> Earlier books of reference give Thursk as his birth-place, but his father, Richard Ella, was a baker at Leicester, and John was baptized in the "Civic Church" of St. Martin's there on 23 Dec. 1802.

**ELLAG** (Instrument). See **BABYLONIAN MUSIC**.

**ELLBERG, Ernst Henrik** (b. Soderhamn, 11 Dec. 1868; d. Stockholm, 14 June 1948).

Swedish violist and composer. He studied at the Stockholm Conservatory in 1886-92: composition with Joseph Dente, violin with J. Lindberg and bassoon with J. A. Johnsson, played in the royal orchestra (viola 1887 and 1890-95, violin 1888) and was a coach and conductor of ballet. He taught composition, counterpoint and instrumentation at the Conservatory 1904-33 (professor's title 1916), and instrumentation and military music at the Academy of Music, 1933-43. Among his Swedish pupils several won distinction as composers: G. de Frumerie, A. Haquinus, C. A. T. Hennerberg, L.-E. Larsson, G. L. Nordquist, Hilding Rosenberg and Dag Wirén. He was elected a member of the Academy of Music in 1912. In 1948 his opera 'Rassa' was awarded the second prize in a competition in connection with the Jubilee of the Royal Theatre, Stockholm.

Ellberg's compositions include:

Ballet, 'Sommaridyll', 1898 (perf. 1899)  
Ballet-pantomime, 'Askungen', 1906 (perf. 1907).  
Symphony, D ma., 1897.  
Overture, F ma., 1892.  
Concert overture 'Vår brytning', 1906.  
Introduction and Fugue for stg. orch., 1891 (perf. 1894).  
String Quartet, Eb ma., 1890.  
String Quintet, F ma., 1895.  
Quartets for men's voices.

Ellberg completed the orchestration of F. Berwald's D major Symphony (1842) in 1914 and named it 'Symphonie capricieuse' after the lost symphony of the same name. K. D.

**ELLERTON, John Lodge** (b. Cheshire, 11 Jan. 1801; d. London, 3 Jan. 1873).

English amateur composer. He was a descendant from an ancient Irish family and the son of Adam Lodge of Liverpool, assuming the name of Ellerton about 1845.

Being sent to Brasenose College, Oxford (where he graduated as M.A. in 1828), he composed an English operetta and an Italian opera. On leaving the University he went to Rome, studied counterpoint for two years under Terriani, and composed seven operas. His English opera 'Domenica' was produced in London, at Drury Lane, in 1838. In 1836 and 1838 the Catch Club awarded him prizes for glees. His works comprise: 6 anthems; 6 masses; 17 motets; 'Paradise Lost' (Milton), oratorio, published 1857; 'Issipile', 'Berenice in Armenia', 'Annibale in Capua', 'Il sacrificio di Epito', 'Andromacca', 'Il carnevale di Venezia' and 'Il marito a vista', Italian operas; 'Salvator Rosa', 'Lucinda', German operas; 'The Bridal of Triermain', another English opera; 61 glees; 65 songs; 19 vocal duets; 6 symphonies; 4 concert overtures; 3 quintets; 54 quartets

and 3 trios for stringed instruments; and 8 trios and 13 sonatas for various combinations of instruments.

W. H. H.

**ELLICOTT, Rosalind Frances** (b. Cambridge, 14 Nov. 1857, d. London, 5 Apr. 1924).

English composer. She was the daughter of the Right Rev. C. J. Ellicott, Bishop of Gloucester and Bristol. In 1874-81 she studied at the R.A.M. in London under Thomas Wingham. Her song 'To the Immortals' was sung at the Gloucester Festival of 1883, her 'Dramatic Overture' played at the same festival, 1886, and a concert overture at St. James's Hall in the same year. A cantata, 'Elysium', was brought out at the Gloucester Festival of 1889, 'The Birth of Song' in 1892 and a Fantasia for pianoforte and orchestra in 1895. Another vocal work, 'Radiant Sister of the Dawn', was produced at the Cheltenham Festival in 1887, and a male-voice cantata, 'Henry of Navarre', at Oxford in 1894. A Festival overture was played at the Cheltenham Festival in 1893, and a Quartet for piano and strings was given for the first time in London in May 1900.

H. C. C.

**ELLING, Catherinus** (b. Christiania, 13 Sept. 1858, d. Oslo, 8 Jan. 1942).

Norwegian composer and authority on folk music. He studied at Leipzig and Berlin and later taught in the Christiania Conservatory. From 1909-26 he was organist at Gamlebyen, Christiania. He was a prolific composer, but the work by which he is chiefly known, and for which he received a state pension, is the collection of Norwegian folk music, published in about 30 volumes. He also wrote a number of monographs on this subject. J. H. (ii).

**ELLINGER, Désirée** (b. Manchester, ?; d. London, 30 Apr. 1951).

English soprano singer. She was educated at the London School of Opera and studied under Spencer Clay. She sang with the Beecham Opera Company and at Covent Garden, besides singing with the Hallé Orchestra in Manchester and Liverpool. Her repertory included 'Madame Butterfly', 'Figaro', 'La Bohème', 'Faust' and 'Il Seraglio', and she sang the principal part in Beecham's English Drury Lane production of Lecocq's 'La Fille de Madame Angot'. She frequently broadcast, and when in New York starred in 'Rose Marie'. In Paris she played the lead in 'Show Boat'. Her Susanna in 'Figaro' in the great Beecham production during the first world war was in every way exemplary.

M. K. W.

**ELLINGFORD, Herbert Frederick** (b. London, 8 Feb. 1876).

English organist. He was educated at the R.C.M. in London (1893-98), where he won an open scholarship in 1895 and was recognized as one of the most able of the pupils of

Sir Walter Parratt. After holding several organ appointments, including for six years (1906-12) that of organist to the Earl of Shaftesbury at Belfast, he succeeded to the position at Liverpool which had been made famous by W. T. Best and A. L. Peace, that of organist of St. George's Hall, the main purpose of which was, before the hall was destroyed in the 1939-45 war, to give frequent recitals which were free to the public. Ellingford's wide repertory and his brilliant performance enabled him fully to maintain the reputation of St. George's Hall first created by Best. Several valuable educational works on organ-playing by him were published. H. C. C.

**ELLINGTON, Duke.** See JAZZ.

**ELLINWOOD, Leonard (Webster)** (b. Thomaston, Conn., 13 Feb. 1905).

American musicologist. He received the degree of B.A. from Aurora College, Aurora, Ill., and the degrees of Mus.M. and Ph.D. from the University of Rochester (Eastman School of Music), Rochester, N.Y. He was supervisor of instrumental music at the Mount Hermon School, Mount Hermon, Mass., 1927-33, held a teaching fellowship at the University of Rochester, 1934-36, and then joined the faculty of Michigan State College, teaching musicology and theory.

Ellinwood has made valuable contributions on phases of medieval music. His publications include 'Musica Hermanni Contracti' (1936), containing Hermannus's Latin text edited after both the Vienna manuscript and the manuscript owned by the Eastman School, together with an English translation and notes; articles on Francesco Landini (M.Q., 1936), on the origins of the Italian 'Ars Nova' (Papers read at the Annual Meeting of the American Musicological Society, 1937), etc. He edited a transcription into modern notation of all Landini's surviving works, with commentary (1939).

In 1940 Ellinwood joined the staff of the Library of Congress in Washington as a subject cataloguer. On 17 June 1948 he was ordained deacon by the Bishop of Washington (Episcopal). Among his published articles have been 'On Conductus' (M.Q., 1941), 'Ars musica' ('Speculum', 1945), 'Tallis's Tunes and Tudor Psalmody' ('Musica Disciplina', 1948) and 'Tune Indexing' ('The Hymn', 1950). He has edited two reference books: 'Bio-bibliographical Index of Musicians in the U.S.A.' (1941) and 'The Hymnal 1940 Companion' (1949). A 'History of American Church Music' is (1954) in preparation.

G. R.

**ELLIOTT & HILL.** See HILL & SON, W.

**ELLIS** (formerly Sharp), **Alexander John** (b. London, 14 June 1814; d. London, 28 Oct. 1890).

English philologist and mathematician.<sup>1</sup> He was educated at Shrewsbury, Eton and Cambridge. Scholar of Trinity College, Cambridge, 1835, he graduated as 6th wrangler in 1837. He only just missed his double first, being at the top of the second class in the Classical Tripos in the same year. He was elected a Fellow of the Royal Society in 1864, was President of the Philological Society 1872-74 and 1880-82, and became known as "one of the earliest advocates of spelling reform".<sup>2</sup>

He were best remembered, to-day, for his contributions to phonetics; but his name is more familiar to musicians as that of the English translator of Helmholtz's 'Tonempfindungen', which he greatly admired. His version bore the title 'On the Sensations of Tone as a Physiological Basis for the Theory of Music', and the first edition appeared in 1875. Ellis's *a priori* theories about music, which found their way into his translation, were logical applications of the conception of musical acoustics that was current in certain musical circles in his day. That is why his great industry in developing those theories, and in studying the melodic scales of other parts of the world, won the respectful recognition of his contemporaries. To this day musicians owe a debt to Ellis for all he did to form English opinion in favour of a standard (concert) pitch, and to explain some of the difficulties inherent in its attainment. He was admitted to the degree of Litt.D. *honoris causa* by his old University in the last months of his life.

LL. S. L.

See also Just Intonation Pitch. Theory  
**ELLIS, T. E. (Lord Howard de Walden).** See Holbrooke ('Cauldron of Amnwy', opera trilogy, lib.).

**ELMAN, Misha (Mischa)** (b. Tainoy, Kiev, 20 Jan. 1891).

Russian violinist. He first studied the violin in Odessa at the Royal Music School under Fiedelman, making his first appearance at a school concert in 1899, when he played Bérnot's seventh Concerto. He was heard later by Leopold Auer, who urged him to go to St. Petersburg to study under him at the Conservatory, which he did in 1901, and (with Cui as harmony professor) made astonishing progress. He made his début in Berlin on 14 Oct. 1904; his success was immediate and brought him engagements all over Germany. His introduction to the London public was in Mar. of the following year at Queen's Hall, where he played with the London Symphony Orchestra under Charles Williams and laid the foundation of the reputation he enjoys of being in the first flight of the world's violinists. In 1908 he was engaged for an American tour,

<sup>1</sup> So described in 'The Historical Register of the University of Cambridge'.

<sup>2</sup> *Ibid.*

making his début in New York on 10 Dec, since when he has played with success in every part of the world. He eventually settled in the U.S.A. His repertory includes all the great violin concertos and solos. The instrument he first played upon was a small Nicolo Amati, later he acquired a fine Stradivari dated 1727.  
w. w. c.

BIBL.—ELMAN, S, 'Memoirs of Mischa Elman's Father' (New York, 1933).

**ELMBLAD, Johannes (Wilhelm Samuel)** (b. Karda, Jonkopings lan, 29 Aug. 1853; d. Vaxjo, 4 Dec. 1910).

Swedish bass singer. After studying at the Stockholm Conservatory with J. Gunther and F. Arlberg in 1871-73, with J. Stockhausen in Berlin and Frankfort o/M. in 1874-78 and with Pauline Viardot-Garcia, he sang at concerts and in oratorio during a tour through Europe, India and Australia. Between 1879 and 1897 he was engaged successively at the Operas at Dresden, Hanover, Prague, New York, Berlin and Breslau, at the two last-named of which he was producer as well as singer. He also toured in Russia with the Prague Opera in 1889. On his return to Sweden in 1897 he sang at the Royal Theatre, Stockholm, and was producer there until 1902, whereafter he was engaged in the same capacity in New York, Amsterdam, Wiesbaden and Leipzig until 1906. He then taught singing at the Malmo Conservatory until his death.

Elmblad's fine voice and striking appearance were ideally suited to Wagnerian bass parts, all of which he sang at the Bayreuth festivals over a period of twenty years. While he was producer in Stockholm his productions of Wagner's operas were a notable feature of the repertory.  
K. D.

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DROSTE, C., 'Johannes Elmblad' ('Bühne und Welt', 1905), pp. 901-4.

**ELMENDORFF, Karl** (b. Dusseldorf, 25 Jan. 1891).

German conductor. He studied philology at first, but soon turned his interest to music, and from 1913 he attended the Hochschule für Musik at Cologne. He chose the career of an opera conductor and worked in the theatres of Dusseldorf, Munich, Wiesbaden and Mannheim. From 1927 he was a regular conductor of the Bayreuth Festival, and from 1938 the first conductor of the Berlin State Opera. Elmendorff also conducted outside his country, at the Maggio Musicale of Florence, in Spain, France, Belgium, etc. While at Wiesbaden and Mannheim he paid special attention to Verdi and arranged the first performances of some of the composer's less well-known operas. He was responsible for the first performances of many German operas, and for the first performances in Germany of

Malipiero's 'Torneo notturno' (Munich) and Wolf-Ferrari's 'Dama boba' (Berlin).

K. G.

**ELSENHORST, H.** See Bohm ('Geistliche Lieder').  
**ELSBETH, Thomas** (b. Neustadt, Franconia, c. 1600, d. ?).

German composer. He lived at Frankfort a/O., was at Coburg in 1602, at Liegnitz in 1606-10 and at Jauer, Silesia, in 1616-24. In the dedication of Psalm CL (1616) he complains about his poverty. He was a composer of motets and sacred and secular songs. Twelve books to Latin and German texts, as well as some single numbers, were published between 1599 and 1624, while others, including a Mass, remained in manuscript.  
E. v. d. s.

**Elslander, J. F.** See Delcroix ('Petit Poucet', incid. m.).

**ELSNER, Ksawery Józef** (b. Grotków, Silesia, 29 June 1769; d. Warsaw, 18 Apr 1854).

Polish composer, conductor, teacher and writer. He completed his musical studies at Wrocław under Janisch, Dreinitzer and Maar, continuing them in Vienna for a year or two. In 1791 he became a member of the Opera orchestra at Brno. The next year he went to Lwów to take up the post of second conductor of the German Theatre (Opera), where he remained for seven years. Invited by Bogusławski (nicknamed "the father of Polish opera"), he went to Warsaw in 1799, remaining there till his death, writing and conducting operas and teaching at the Conservatory. Chopin was his greatest pupil there.

Elsner organized an engraving workshop in 1803 and published works (songs) by Polish composers (written before 1805). He was the founder of the Society for Cultivation of Church Music. In 1821 he became principal of the Warsaw Conservatory. To celebrate his eightieth birthday a medal was designed and struck in 1849.

Elsner wrote 32 operatic works (operas, *opérettes-bouffes*, vaudevilles, opera-ballets), the first two of which (in German) were produced at Lwów, all the latter (in Polish) in Warsaw. They are as follows:

'Die seltenen Brüder' (1794).  
'Der verkleidete Sultan', libretto by Bretschneider (1796).

'Iskahar, King of Guaxara', lib. by Bogusławski (1800).

'Amazonki' ('The Amazons'), lib. by Bogusławski (1800).

'Sultan Wampun', lib., after Kotzebue, by Głuński and Bogusławski (1800).

'Sydney and Zuma' (1801).

'Mieszkańcy Kamkatal' ('The Inhabitants of Kamkatal'), lib. by L. A. Dmuszewski (1804).

'Siedem razy jeden' ('Seven Times One'), lib. by Dmuszewski (1805).

'Stary trypiot' ('An Old Simpleton'), lib. by Hoffman, trans. by Matuszewski (1805).

'Nurzahad', lib. by Caignez, trans. by Adamczewski (1805).

'Wieszczka Urzella' ('The Prophetess Urzella'), lib. by Favart, trans. by Baudouin (1806).

'Sad Salomona' ('Solomon's Judgment'), lib. by Caignez, trans. by Zabłocki (1806).

- 'Andromeda', lib. by Ludwik Osński, prod. Warsaw, 14 Jan 1807, composed in honour of Napoleon Bonaparte who was present at its second performance in Warsaw given four days later.
- 'Trybunał niewidzialny' ('The Invisible Tribunal'), lib. by Wziesiński (1807)
- 'Mieczysław Słepý' ('Mieczysław the Blind'), lib. by Szymański (1807)
- 'Karol Wielki i Witykind' ('Charles the Great and Witykind'), lib. by Szymański (1807)
- 'Kalif Bagdadu' ('The Caliph of Bagdad') (?).
- 'Szwyc i krawcowna' ('The Cobbler and the Tailor's Daughter'), lib. by Drozdowski (1808).
- 'Urojenie i rzeczywistość' ('Imagination and Reality'), lib. by Adamczewski (1808).
- 'Echo', lib. by Pękalski (1808)
- 'Śniadanie trzpiotów' ('Breakfast of the Simpletons'), lib. by Ustion (1808).
- 'Żona po drodze' ('A Wife on the Way'), lib. by Drozdowski (1808).
- 'Rzym oswobodzony' ('Rome Liberated'), lib. by Wężyk (1809).
- 'Benefis', lib. by Pękalski (1809).
- 'Leszek Biały', lib. by Dmuszewski (1809).
- 'Wawozy Sierra-Morena' ('The Ravines of Sierra Morena'), lib. by Dmuszewski (1812).
- 'Kabalista', lib. by Wężyk (1813)
- 'Król Łokietek albo Wiśliczanki' ('King Łokietek, or The Vistula Maids', better known as 'Wiśliczanki'), lib. by Dmuszewski (1818)
- 'Jagiello w Tenczyne' ('King Jagellon at Tenczyn'), lib. by Chodkiewicz (1820)
- 'Ofiara Abrahama' ('Abraham's Sacrifice'), (?) (1821)
- 'Pospolite ruszenie' ('Levy in Mass') (?).
- 'Dwa posągi' ('Two Statues') (?).

Elsner's sacred works include an oratorio, 'Passio Domini nostri Jesu Christi' for solo voices, chorus and orchestra (1838)<sup>1</sup>; 17 masses *a cappella*; 2 masses for men's chorus; 7 masses, comprising the more famous Mass in C major (composed in 1829) and a Requiem, for solo voices, chorus and orchestra; several graduals; many hymns and motets; offertories; 'Te Deum', 'Veni Sancte Spiritus' (1815), 'Veni Creator Spiritus' (in 4 and 8 parts), 'Vesperae' (in 4 parts) with orchestra; cantatas to Polish and German words; many religious songs designed to be sung during mass (to words by K. Brodziński) and composed in 1820.

He wrote numerous secular songs contained in 24 books and comprising song-polonaises, arias, a duet, several partsongs and many secular cantatas written for special occasions.

Elsner's instrumental works comprise 3 symphonies, 2 polonaises for orchestra, many concertos for different instruments headed by his flute Concerto, 6 string quartets, 2 pianoforte quartets, 3 Sonatas for violin and pianoforte, a pianoforte Sonata for 4 hands and many pieces for pianoforte solo. The major part of his compositions was published in Poland as well as in Germany and France.

As an author he produced several essays and treatises on music ('On the Suitability of the Polish Language for Music', the treatises 'On Metre and Rhythm of the Polish Language' and especially 'Polish

Verse in Relation to Music', 'Military Music and its Use') and — a fact worth noting — a summary of his own musical activities with comments and notes. The original of these memoirs, written in French during 1839-48, was lost; a part of its Polish translation, made by K. Lubomirski, was later published by Hoesick (see Bibl.). According to Sowiński (see Bibl.) Elsner is said to have written in German a history of Polish opera (?).

Although so prolific a composer, he is remembered solely as an excellent organizer of the musical life in Warsaw and as the teacher of Chopin. His music now belongs to the past, although some of his works have been revived in Poland in the present century.

G. R. H.

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- SOWIŃSKI, A., 'Słownik muzyków polskich' (Paris, 1874). See also Chopin (pupil, ded. of G. mi. Sonata) Polonaise.

**ELSON, Louis Charles** (b. Boston, Mass., 17 Apr. 1848; d. Boston, 14 Feb. 1920).

American critic and writer on music. He studied singing at Boston and theory at Leipzig. He served on the staffs of several Boston journals, joining that of 'The Boston Advertiser' in 1888, on which he remained till his death. From 1882 he was head of the theory department of the New England Conservatory of Music. Elson was editor-in-chief of the 'University Encyclopaedia of Music' (1912) and of 'Modern Music and Musicians', and was on the editorial staff of 'Famous Composers and their Works'. He was the author of about sixteen books, of which the most important is 'A History of American Music' (1904; 2nd ed. 1915).

R. A.

**Elsner, Fanny.** See Cachucha. Nourrit (a, ballet senaros for E.).

**Elsler, Johann.** See Tarantella (ballet 'La Tarantule').

**Éluard, Paul.** See Arrieu ('Cantate des sept poèmes', radio m.). Aunc (7 songs). Barraine ('Avis', chorus & orch.; 'Poésie ininterrompue', voices & orch.). Malpiero (R., 4 songs). Nigg (3 songs). Poulenc (cantata 'Figure humaine'; 3 partsongs, 16 songs). Sauteng (choral work; 17 songs). Staempfli ('Armes de douceur', voice & orch.). Thiemen (prelude for orch.).

**ELVEY, (Sir) George (Job)** (b. Canterbury, 27 Mar. 1816; d. Windlesham, Surrey, 9 Dec. 1893).

English organist and composer. He began his musical education as a chorister of Canter-

<sup>1</sup> When this oratorio was performed under N. T. Nidecki in the Evangelical Church in Warsaw in 1844, the choir consisted of more than 320 singers and the orchestra was equally large, for the number of the string section alone was well above 100.

\* Articles on his daughters, Franziska (1810-84) and Therese (1808-78), appeared in earlier editions of this work, but as dancers they are not entitled to biographies in a musical dictionary.



bury Cathedral under Highmore Skeats, the organist. After quitting the choir he pursued his studies under his elder brother, Stephen, and was afterwards at the R.A.M. under Cipriani Potter and Crotch. In 1834 he gained the Gresham prize medal for his anthem 'Bow down Thine ear'; in 1835 he was appointed to succeed H. Skeats, jun., as organist of St. George's Chapel, Windsor, a post which he held until his retirement in 1882. In 1838 he graduated B.Mus. at Oxford, his exercise being a short oratorio, 'The Resurrection and Ascension', which was afterwards produced in London by the Sacred Harmonic Society on 2 Dec. 1840, and also given at Boston, U.S.A., and at Glasgow. Another oratorio, 'Mount Carmel', is among his works, and several odes, among them one for the opening of the Royal Holloway College on 30 June 1886. In 1840 he proceeded D.Mus., his exercise being the anthem 'The ways of Zion do mourn'. He conducted the Windsor and Eton Choral Society, and the Glee and Madrigal Society. He composed an anthem for voices and orchestra, 'The Lord is King', for the Gloucester Festival of 1853, and a similar one, 'Sing, O heavens', for the Worcester Festival of 1857.

Elvey's compositions are chiefly for the church; many of his anthems were published. He composed for the wedding of the Princess Louise in 1871 a Festival March, which was afterwards performed in public. In the same year he received the honour of knighthood. He is buried near the west front of St. George's Chapel, Windsor. A memoir was published in 1894 by his widow. W. H. H.

**ELVEY, Stephen** (b. Canterbury, 27 June 1805; d. Oxford, 6 Oct. 1860).

English organist and composer, brother of the preceding. He was entered as a chorister of Canterbury Cathedral under Skeats, sen., whose pupil he continued to be after the breaking of his voice. On the death of Alfred Bennett in 1830 Elvey was appointed his successor as organist of New College, Oxford. In the following year he took the degree of B.Mus. at Oxford, his exercise being the hymn from Thomson's 'Seasons', "These as they change". In 1838 he proceeded D.Mus., his exercise being an anthem, 'Great is the Lord!'. He was Choragus of the University from 1840 till his death.

Stephen Elvey's compositions are not numerous; they consist chiefly of chants and services. His Evening Service, composed in continuation of Croft's Morning Service in A, and his 'Psalter and Canticles pointed', in collaboration with Ouseley, are well known. Some years before his death he had to submit to the amputation of a leg, through a gun accident; he was, however, able to pedal with a wooden appendage. W. H. H.

**ELWART, Antoine (Aimable Élie)** (b. Paris, 18 Nov. 1808, d. Paris, 14 Oct. 1877).

French musical scholar, author and composer of Polish descent. He became a pupil at the Paris Conservatoire, learning composition under Fétis. In 1828, when in Lesueur's class, he founded "concerts d'émulation" among the pupils, which continued for six years. In 1831 he obtained the second prize for composition and in 1834 the Grand Prix de Rome. While in Rome he composed, among other things, an 'Omaggio alla memoria di Bellini', performed at the Teatro Valle in 1835. In 1836, back in Paris, he resumed his post of assistant professor to Reicha at the Conservatoire. He conducted the concerts in the Rue Vivienne and those of the Société de Sainte-Cécile. Elwart was for long professor of harmony at the Conservatoire; in 1871 he retired into private life. Among his compositions may be specified:

Opera, 'Les Catalans', prod. at Rouen.

Other operas, not produced.

Incidental music for Euripides' 'Alceste', perf. Paris, Théâtre de l'Odéon.

Oratorios 'Noë' (1845) and 'La Naissance d'Eve' (1846).

Masses and other church music.

Symphonies.

Overtures.

String Quintets.

String Quartets.

Trios.

He wrote 'Duprez, sa vie artistique . . .' (Paris, 1838); a 'Petit Manuel d'harmonie' (Paris, 1839), translated into Spanish, and in use at the Madrid Conservatory; 'Théorie musicale' (1840); 'Le Chanteur accompagnateur' (Paris, 1844); 'Traité du contrepoint et de la fugue' (Paris) and other theoretical works. He completed the 'Études élémentaires de musique' of Burnett and Damour (Paris, 1845) and contributed articles on musical subjects to the 'Encyclopédie du dix-neuvième siècle' and to the 'Revue et Gazette musicale de Paris'. His 'Histoire de la Société des Concerts' (1860) and 'Histoire des concerts populaires' (1864) are two compendia of useful and interesting matter.

M. C. C.

**ELWELL, Herbert** (b. Minneapolis, 10 May 1898).

American teacher, critic and composer. He studied at the University of Minnesota, piano-forte with Carlyle Scott and theory with Donald Ferguson. He later worked for two years in New York with Ernest Bloch, and for three years in Paris and Fontainebleau with Nadia Boulanger.

In 1928 Elwell became head of composition and theory at the Cleveland Institute of Music, where he remained for seventeen years, and during part of the same period he taught summer-school classes at the Eastman School of Music at Rochester, N.Y. He subsequently became assistant director of the Cleveland



Institute, but in 1945 he retired from these activities in order to devote more time to composition. He has been music critic of the 'Cleveland Plain Dealer' since 1932.

Elwell's 'Introduction and Allegro' won the Juilliard Publication Award, and his 'Lincoln' the 1945 \$1000 Paderewski Prize. In 1946 the honorary degree of D.Mus. was conferred on him by the Western Reserve University.

The principal works by Elwell are:

- Ballet, 'The Happy Hypocrite' (after Max Beerbohm) (1925)  
 Five Songs for chorus (Li Po) (1943)  
 'Lincoln' for baritone, chorus & orch. (Fletcher) (1945)  
 'Introduction and Allegro' for orch. (1942).  
 'Pastorale' for vn & orch (1947).  
 Quintet for stgs & pf. (1924).  
 String Quartet (1940).  
 'Blue Symphony', song cycle for voice & stg. 4tet (1944).  
 Sonata for vn. & pf (1938)

P G.-H.

**ELWES, Gervase (Cary)** (b. Billing Hall, Northampton, 15 Nov. 1866; d. nr. Boston, U.S.A., 12 Jan 1921).

English tenor singer. He was educated at the Oratory School, Birmingham, and Christ Church, Oxford, and studied music in Vienna, Munich, Paris and London. He married (1889) Lady Winifred Fielding (daughter of the Earl of Denbigh) and served in the Diplomatic Service from 1891 to 1895. He sang as an amateur tenor, taking part in the entertainment organized at Her Majesty's Theatre in London on behalf of the widows and orphans of the Household Troops during the South African War, on 13 Feb. 1900. He made his first professional appearance at the Westmorland Festival, Kendal, in 1903, and in London with the Handel Society in the same year. Several appearances at the Popular Concerts, etc., were made later, and his first regular festival engagement was at Leeds in 1904. Later he sang with great success at the Broadwood Concerts, Promenade Concerts, at the Albert Hall and at all the provincial festivals, besides giving interesting recitals of his own. He gave recitals in Germany, where he was associated with Fanny Davies, and also sang in Belgium and America. He was on a concert tour in America and on his way to fulfil an engagement at Harvard University when the accident occurred which caused his death. He was struck by the moving train which he had just left and fell beneath it.

The high place which Elwes held among English singers was due more to his personal qualities than to natural vocal gifts. A temperament sensitive to every implication of the music, but controlled by a refined intelligence, made him a rare interpreter of classical song, particularly of Brahms. In oratorio his singing of two parts stood out: that of the Evangelist in Bach's St. Matthew Passion and the name-

part in Elgar's 'Dream of Gerontius'. His enunciation in singing the English language was perfect, but above technical considerations there was the spirit of a sincere piety in his attitude towards such works as these

J. A. F.-M. & H. C. C.

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### EMANUEL MOÓR PIANOFORTE.<sup>1</sup>

An invention devised by the Hungarian composer Emanuel Moór and applied to the grand pianoforte, which it leaves unaffected except in the matter of the keyboard. The instrument has in fact two keyboards, one above the other, as on a double harpsichord, the upper producing notes an octave higher than the lower. These keyboards may be coupled in such a way that a passage in octaves can be played in single notes on the lower keyboard alone. They can also be played separately for any given time, or alternately in quick succession (to facilitate wide skips, for instance), or again both together so far as the fingers can reach them. Judicious use of the device on the player's part enables him to overcome a variety of difficulties presented by pianoforte writing for a normal instrument, and for this the Emanuel Moór Pianoforte has been warmly commended by some eminent musicians, including Sir Donald Tovey. It has, moreover, been brilliantly used by some performers, such as Winifred Christie, who became the inventor's second wife.

Apart from facilitating music as written by composers, the Emanuel Moór Pianoforte is, of course, capable of a great deal of amplification. This is of great advantage in the playing of pianoforte scores of works for other media and may be legitimately used in the performance of all kinds of transcriptions, including for example those of Bach's organ works, where the pedal parts can be played with the octaves automatically doubled, and other tricks of organ registration can be resorted to up to a point. But it must be admitted that the instrument may offer temptations to unscrupulous pianists anxious not only to play with greater ease difficult passages as they stand, but to make their performances more "effective" by amplifications not intended by the composer. On the other hand there have been composers—Ravel, for instance—who on hearing certain works of theirs thus amplified, declared that the sounds thus produced were what they had really intended, if only it had been possible to write thus for two hands playing on a normal pianoforte. It seems clear that for the interpretation of music on this instrument, as after all on any other, taste, imagination and discretion are required in the performer, and that the lack

<sup>1</sup> Not Duplex Coupler Pianoforte, a name never given to the instrument by its inventor.

of these qualities rather than the instrument's characteristics will produce undesirable results.

A specimen of the Emanuel Moór Piano-forte, presented by Mrs. Christie Moór, is in the Central Music Library in London.

E. B.

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 See also Christie (Winifred). Keyboard. Moór (Emanuel). Piano-forte.

**EMBOUCHURE** (Fr. in origin, lit. "opening into"; Ger *Ansatz*, "setting on"; musically "mode of applying lips to wind instrument").<sup>1</sup> The term may be defined as "mode of application of the lips and mouth to the mouthpiece of a musical wind instrument as expertly advised, and the mode actually adopted or developed by a particular player for the particular mouthpiece of a wind instrument."

Lips and mouth would involve

- (a) Muscles: *Orbicularis oris*, and the muscles radiating from it (*vide infra*).
- (b) Tongue: Intrinsic and extrinsic muscles.
- (c) Teeth: Mainly maxillary and mandibular anterior teeth.
- (d) Maxillae.

The maxillary sinuses and the palate and pharynx play a part.

Mouthpiece. This implies the

- (a) Mouthpiece alone in the case of all brass instruments and the flute and the piccolo.
- (b) Mouthpiece plus reed in the case of the single-reed instruments, *i.e.* clarinet, saxophone, etc.
- (c) Reed alone in the case of double-reed instruments, *i.e.* oboe, cor anglais, bassoon, etc.

**RELATIONSHIP OF EMBOUCHURE TO "TONE".**  
 —On the musician's embouchure depends largely the quality of tone he is able to produce from his instrument. "Technique", *i.e.* the ability to render, in playing a musical piece, the exact notes on the instrument at the correct time by means of "fingering" the keys, pistons, holes, etc., is a matter of considerable

diligent study and practice, but however greatly this may be developed, it may result in an overall mediocrity of performance if the quality of tone is poor.<sup>2</sup>

An anatomical description of the musculature involved in the embouchure, without which the mechanism of wind-instrument blowing would be incomplete, calls for some understanding of the functions of the various organs.

In blowing any wind instrument the lungs act as bellows and furnish the supply of air to the mouth, which in turn acts as a bag or reservoir.

The part played by the tongue is similar to that of a valve: it controls the flow of air through the instrument.

The lips in turn have a function similar to that of a washer, which during playing prevents the escape of air.

The teeth and jaws form a scaffolding which supports the mouth, tongue and lips.

**MUSCULATURE INVOLVED IN EMBOUCHURE.**—In describing the musculature of the embouchure in the different classes of instruments one instrument is taken as an example of each class, with the exception of the brass, where both trumpet and German horn are shown, as these illustrate the interesting difference in detail of the position of the cup-like mouthpiece, *i.e.* the cup embraces the upper and lower lip approximately equally in the trumpet and approximately two thirds upper lip and one third lower lip in the horn.

There are further differences in detail of embouchure in the woodwind and brass, but details of these differences are beyond the scope of this generalized explanation.

For the purpose of description, and viewed from the front, the embouchure may be looked upon as the convex side of an open umbrella, with the ferrule end of the cane removed so as to leave a small opening, analogous to the aperture of the mouth. This aperture is closed by the mouthpiece of the instrument and/or the tip of the tongue according as to whether "movement" or "rest" occurs during the playing of the instrument. From the muscle forming this aperture, *i.e.* *orbicularis oris*, radiate those muscles most responsible for the embouchure; these correspond to the ribs of the umbrella. The only exception to the aperture of the lips being closed by the mouthpiece occurs in the flute or piccolo, where air is blown across the hole, which is slightly distant from the mouth aperture. In this case and in the case of all brass instruments the mouthpiece is extra-oral, while in all other types of wind instrument (*i.e.* with single or double reeds) the mouthpiece is intra-oral.

The scheme of muscles involved in the

<sup>1</sup> In the flute the head of the instrument contains the hole across which air is blown, and this is often referred to as embouchure, but it is quite distinct from the much wider subject under discussion.

<sup>2</sup> Bach, 1925; Blodgett, 1919; etc., see Bibl.

embouchure is shown diagrammatically in Fig. 1.

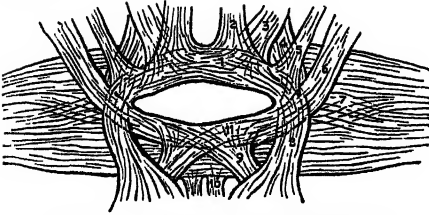


FIG. 1.—Scheme of musculature of embouchure, front view<sup>1</sup>

1, orbicularis oris (upper lip portion). 2, levator labii sup. alaeque nas. 3, levator labii superioris 4, levator anguli oris 5, zygomaticus minor. 6, zygomaticus major. 7, buccinator. 8, depressor anguli oris. 9, depressor labii inferioris. 10, mentalis 11, orbicularis oris (lower lip portion)

The muscles are numbered clockwise around the central aperture.

Viewed laterally (Fig. 2) these muscles radiate either directly from the *modiolus*<sup>2</sup> (central point of *m. cruciati modiolii*, which plays an important part in maintaining the correct embouchure in all wind instruments), or indirectly via the *orbicularis oris*.

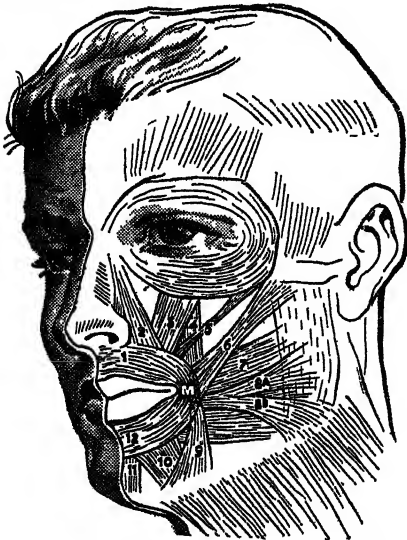


FIG. 2.—Scheme of musculature of embouchure, lateral view

*M. modiolus*. 1, orbicularis oris (upper lip portion). 2, levator labii sup alaeque nas. 3, levator labii superioris. 4, levator anguli oris. 5, zygomaticus minor 6, zygomaticus major. 7, buccinator. 8A, risorius (masseteric strand). 8B, risorius (platysma strand). 9, depressor anguli oris. 10, depressor labii inferioris. 11, mentalis. 12, orbicularis oris (lower lip portion)

<sup>1</sup> This figure and all other figures in this description of the embouchure reproduced from 'The British Dental Journal', 5 Aug. 1952, by courtesy of the Editor.

<sup>2</sup> Fish, 1948.

The part played by the tongue, teeth, jaws and lips is illustrated in Figs. 3, 4, 5, 6 and 7, to show the difference in their relationship to each type of mouthpiece.

The tongue permitting, as it does, the flow of air through the instrument, or shutting it off as required, is the means of playing *staccato* (equivalent of *spiccato* bowing on the violin) in all classes of wind instruments.

In the case of all brass instruments the cup-like mouthpiece is pressed against both upper and lower lips, to a varying extent, in some cases embracing more upper lip and in some more lower lip, according to the different instrument, *i.e.* trumpet, horn, trombone, etc., or the comfort of the player.

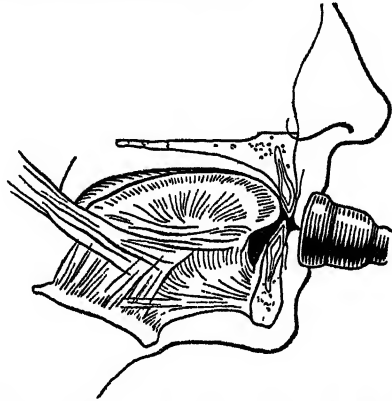


FIG. 3.—To show the adaptation of the lips to the cup-like mouthpiece of the trumpet

Note that the cup is covered half by the upper lip and half by the lower lip

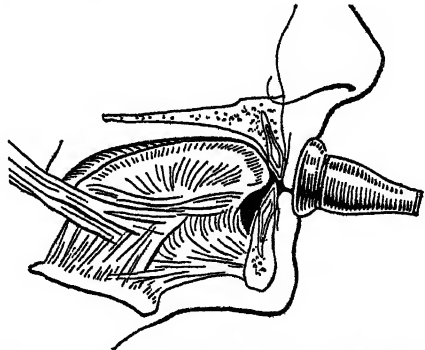


FIG. 4.—To show the adaptation of the lips to the cup-like mouthpiece of the horn

Note that the cup is covered two thirds by upper lip and one third by lower lip

In the case of the flute and piccolo the head of the instrument is pressed lightly just beneath the lower lip, which together with the upper lip is drawn into a tense smiling position.

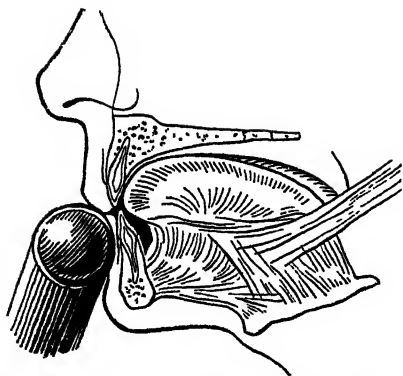


FIG. 5.—To show adaptation of lips to flute

In the case of the single-reed instruments, *e.g.* the clarinet, the anterior mandibular teeth are covered incisally by the lower lip, which is drawn inwards, and on which rests the reed, while the upper teeth in the majority of players rest on the sloping upper side of the mouthpiece, with the upper lip firmly drawn around the latter to prevent escape of air.

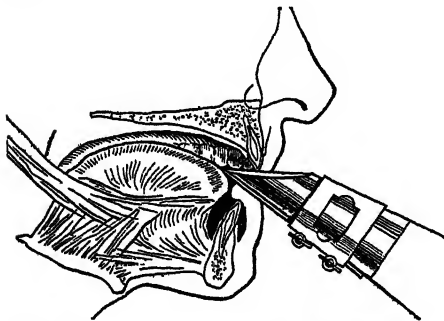


FIG. 6.—To show adaptation of lips, teeth and tongue to the mouthpiece of the clarinet

*Note.*—1, Compression of lower lip on to the lower incisors by mouthpiece. 2, Pressure of upper incisors on upper side of mouthpiece

With the double-reed instruments, *e.g.* the oboe, both upper and lower lips are drawn inwards to cover the incisal edges of the teeth so that the double reed, inserted into the mouth for about half an inch, can be firmly gripped between the lips.

In each case the sound is produced by conveniently inflating the lungs and sharply withdrawing the tip of the tongue from the reed, in the case of a reed instrument, and from the lips in the case of the flute, piccolo and brass instruments, while at the same time pronouncing the letter "T" or "D" or "TH" lightly, or as though a hair is being sharply dislodged from the tip of the tongue.

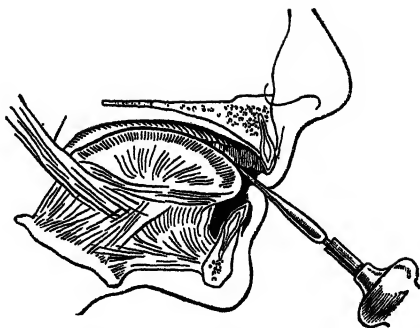


FIG. 7.—To show adaptation of lips, tongue and teeth to mouthpiece of oboe

*Note.*—Compression of lower lip and upper lip against lower and upper incisors respectively

Carried out at various speeds this constitutes "tonguing" or *staccato*. Owing to the tenseness of the *orbicularis oris*, air is prevented from escaping otherwise than through the instrument. Contraction of this muscle and all the muscles radiating from it, particularly the buccinator, does not allow the cheeks to puff out, which is regarded as a common error in blowing orchestral wind instruments.

**IMPORTANCE OF TEETH TO THE WIND INSTRUMENTALIST.**—It will be seen from the above that an important part is played by the teeth in the development and maintenance of the embouchure. These organs, together with the jaws into which they are pivoted, support the whole of the musculature of the embouchure.

A musician who has greatly developed his embouchure may often produce a beautiful tone from a very cheap and poor instrument. A musician not so equipped, however, may produce a very poor tone from the finest instrument, no matter how well he has mastered technique. It has been shown how much a "good" embouchure depends upon the individual's oral and dental anatomy. Much of his potential embouchure will depend to a very great extent on his teeth, their form, malform, position or malposition, which in turn will largely influence the position, strength and power of contraction of the musculature of the lower part of his face and the final position in which he will place his mouthpiece. It is for this reason that many a diligent student does not reach a high standard of musicianship on a particular wind instrument. The intelligent would-be professional wind musician would do well to realize that he will be earning his livelihood by using his mouth in what may be regarded as an abnormal way for many hours daily. It follows that, as his teeth will be of such importance to his embouchure, their care, by himself and

their constant attention by his dental adviser, may in the long run be vital to him.

The progressive dental troubles of some experienced wind musicians have often been responsible, either directly or indirectly, for a deterioration in the high quality of tone so laboriously developed over many years of study and practice. In other players with certain dental defects of one kind or another already present at the time of commencing study of the particular instrument, a high quality of tone will be achieved only with greater difficulty, since the defect present is a hindrance to progress, but in some cases a high quality of tone will be impossible or achievement altogether. This is to be inferred from the reports of a number of observers.<sup>1</sup>

The dentist, by virtue of his knowledge and experience, is in a position to help both the practised wind instrumentalist and the beginner, and indeed may even advise an intended musician on the choice of a type of wind instrument most suited to his oral and dental anatomy.<sup>2</sup> Furthermore, the orthodontist is able to advise parents on the choice of a wind instrument which might have the effect of an orthodontic appliance, should such an instrument be practised under the guidance of a qualified teacher for a certain period daily, while a careful watch is being kept on the orthodontic condition. Such work has been and is being done.<sup>3</sup>

Dental research will probably in the near future devise means of artificially correcting the malformed teeth of a musician during playing, where these are seriously preventing him from developing a suitable embouchure for his instrument; indeed this is already being done.

It is believed possible that the teeth play a part in the rapid tiring of the muscles in some individuals.

Lastly, Frucht (1937) has shown physiologically the relationship of the lips (*e.g.* their texture and sensitivity) to the potential ability of the player.

M. M. F.

#### GLOSSARY OF ANATOMICAL TERMS USED

- Alae. Wings, *i.e.* of nose.  
 Buccinator. Lit. a trumpeter — anat. muscle of cheek.  
 Cruciatu: Shaped like a cross.  
 Extrinsic muscle: Muscle outside the organ, but attached to it.  
 Intrinsic muscle: Muscle within the organ.  
 Labia: Lips.  
 Levator: Elevator or lifter.  
 Masseteric. Pertaining to masseter muscle — muscle of mastication.  
 Mandible: Lower jaw.  
 Maxilla: Upper jaw.  
 Maxillae: Upper and lower jaws.  
 Maxillary sinuses: Natural air cavities within the upper jaw.  
 Mental: Pertaining to chin, *i.e.* *mentalis*, muscle of chin, muscle of expression.  
 Modiolus: The nave of a wheel.

- Orbicularis oris. Muscle surrounding aperture of mouth, *i.e.* lips.  
 Orthodontic. Pertaining to the dental science of regulation of the teeth.  
 Pharynx. Cavity behind the mouth and nose.  
 Risorius: Laughing, muscle of expression.  
 Zygoma: Yoke, *i.e.* bone in upper jaw.

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EMERALD ISLE, THE (Operetta). See

GERMAN. SULLIVAN.

Emerson, Ralph Waldo. See Ives (C., sonata movement on E.). Parry (H., song).

EMERY, George. See BALLS (JAMES).

EMICON. An electrophonic instrument brought out in the U.S.A. in 1931, producing its notes from the air, not arbitrarily adjustable in pitch like those of the Aetherophone or Theremin, but grading the chromatic scale in accurate tuning by means of a keyboard.

EMMA (Opera) See AUBER.

EMMA DI RESBURGO (Opera). See MEYERBEER.

EMMANUEL, (Marie François)

Maurice (b. Bar-sur-Aube, 2 May 1862; d. Paris, 14 Dec. 1938).

French musicologist and composer. He studied at the Paris Conservatoire with Savart, Delibes, Dubois and Bourgault-Ducoudray, and in Brussels with Gevaert. In 1895, while professor in the history of art at the Lycées Racine and Lamartine, he presented for his doctorate at the Sorbonne a thesis on Greek orchestrics. He was afterwards sent to Germany and Austria, and as a result of his mission published in the 'Revue de Paris' (1898 and 1910) some interesting articles on the study of music in the conservatories and universities of those countries. From 1904 to 1907 he was choirmaster at Sainte-Clotilde, and in 1909 he succeeded Bourgault-Ducoudray as professor in the history of music at the Paris Conservatoire, a post which he held until his retirement in 1936.

Emmanuel as a composer is not unlike Busoni: in both a widespread reputation won in other fields delayed their recognition as remarkable, even revolutionary composers — ahead of their contemporaries not merely in understanding the problems of modern music, but in solving these problems in their compositions. For Emmanuel's creative imagination was never blunted or desiccated by his

<sup>1</sup> Reichenbach, 1924, etc.

<sup>2</sup> Lamp, 1935, *et al.*

<sup>3</sup> Strayer, 1939.

scholarly habits; and although his theories about rhythmic asymmetry and free modal cadences (as opposed to metrical and tonal squareness) were first laid down in his essays on the history of music, they sprang from the practical musician's most original approach to rhythm, harmony and form, by which his 'Sonatines' and 'Salamine' puzzled his first listeners and enchanted his first admirers. His principal compositions include:

- 'Pierrot peintre', operetta in 1 act (lib. by F. Régamey) (1886).
- 'Prométhée enchaîné', drama in 3 acts after Shelley (1916-18).
- 'Salamine', opera (lib. by Théodore Reinach, based on Aeschylus), prod. Paris, Opéra, 1929.
- Incidental music for Plautus's 'Amphitryon' (1936).
- 'Ouverture pour un conte gai' for orch. (1890).
- 'Zingaresca' for stig. orch. 2 pfs., 2 piccolos & kettle-drums (1902).
- Symphony No. 1 (1919).
- 'Suite française' for orch. (1925).
- Symphony No. 2, 'La Légende du roi Grallon' (1931).
- 'Trois Odelettes anacréontiques' for voice, flute & pf. (1911, orch. 1912).
- Vn. & pf. Sonata (1902).
- Cello & pf. Sonata (1887).
- 'Suite bourguignonne' for pf. (1893).
- 'Sonatine pastorale' for pf. (1897).
- Sonatas Nos. 3 & 4 for pf. (1920).
- Sonatas Nos. 5 & 6 for pf. (1925).
- 'In Memoriam Matris' & 'Musiques' for voice & pf. (1908).

This output, immense for a scholar much occupied with other matters, would in itself have been sufficient for one man's lifetime, but must not cause his work as a musicologist to be forgotten, since it includes the following important works:

- 'Histoire de la langue musicale', 2 vols. (1911).
- 'La Musique grecque antique' in Lavignac's 'Encyclopédie' (1911).
- 'Traité de l'accompagnement modal des psaumes' (1913).
- 'Trente Chansons bourguignonnes' (1913).
- 'La Polyphonie sacrée' (with Canon Moissenet) (1921).
- 'Pelléas et Mélisande' (1925).
- 'César Franck' (1930).
- 'Antonin Reicha' (1937).

Emmanuel also collaborated in the production of Vols. XVII and XVIII of the complete works of Rameau and edited a number of Bach's works for the clavier, including the Partitas, the Italian Concerto, the French and English Suites, etc. E. B. (ii), adds.

BBL.—Rev. Mus., special Emmanuel number (1947). STEWART, H. F., 'Maurice Emmanuel' (M. & L., XX, 1939, p. 278).

**EMMETT, Daniel (Decatur)** (b. Mount Vernon, Ohio, 29 Oct. 1815; d. Mount Vernon, 28 June 1904).

American musical entertainer. He was a "negro minstrel" (not a Negro), to whose lot it fell to write the music of 'Dixie', one of the most widely and lastingly beloved and most excellent of American popular tunes. In 1859 he was a member of "Dan" Bryant's Negro minstrel company then playing in New York, and he produced the tune there in the regular course of his profession as composer-in-

ordinary to the company. The song was first sung in Niblo's Garden and immediately became enormously popular. It was adopted in the southern States as a national air in the Civil War. Nothing else of Emmett's escaped immediate oblivion.

**"EMPEROR" CONCERTO.** This title for Beethoven's fifth pianoforte Concerto, Op. 73, in E♭ major, is current only in English-speaking countries. It is not known for certain who invented it, though J. B. Cramer is usually the suspect. The work was composed in 1809 and dedicated to the Archduke Rudolph. Friedrich Schneider played it at Leipzig in Dec. 1810 and Czerny gave the first public performance in Vienna in Feb. 1812.

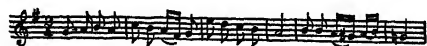
W. M.  
**EMPEROR JONES (Opera).** See GRUENBERG.

**"EMPEROR" QUARTET.** The name by which Haydn's string Quartet in C major, Op. 76 No. 3, is known because the slow movement is a set of variations on the composer's hymn dealt with elsewhere.<sup>1</sup>

**EMPEROR'S HYMN, THE.** A hymn the words of which were written in Vienna in 1796 by Lorenz Leopold Hauschka during the patriotic excitement caused by the movements of the French revolutionary army. It was set to music for four voices by Haydn and first sung in the Austrian capital on 12 Feb. 1797, on the emperor's birthday. The process by which the melody is supposed to have been adopted and developed from a Croatian national song is set forth in detail in W. H. Hadow's 'A Croatian Composer' (1897)<sup>2</sup> Haydn afterwards employed it as the theme for

<sup>1</sup> See EMPEROR'S HYMN & NATIONAL ANTHEMS: AUSTRIA.

<sup>2</sup> Briefly, its remarkable resemblance to a folksong from the Becectrece (Bistritz) district of Croatia may be pointed out here:



It has given rise to much discussion, see for instance H. Riemann and F. Kuhač in the 'Allgemeine deutsche Musikzeitung', 1893, Nos. 40-42; also Hugo Conrat's article in 'Die Musik', 1 Jan. 1905, and 'Josip Haydn' by Dr. Kuhač O. Fleischer, while admitting the resemblance of Haydn's melody to the folksong, prefers to trace its origin back to the Church and quotes many examples of hymns which open with the same phrase as "Gott erhalte", e.g. from the Franciscan Requiem.



and a 'Stabat Mater' from Cantarium St. Gall, 1845 (see 'Zur vergleichenden Liedforschung', S.I.M.G., III, 2):



four variations in his string Quartet, Op. 76 No. 3, named "Kaiser" Quartet, the original opening words of the hymn being "Gott erhalte Franz den Kaiser". The hymn became the Austrian national anthem.

C. F. P., adds.

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See also National Anthems (Austria).

**EMPFINDSAMER STIL** (Ger., from *Empfindung*, *Empfindsamkeit*=sensitivity). A musical style cultivated by early 18th-century German composers, particularly Carl Philipp Emanuel Bach and the Mannheim School. The German term has been retained by English musicians, not because it is untranslatable, but rather because it can be translated in two ways and is thus best retained in the original for the sake of its ambiguity; for it may mean "sensitive style" if taken seriously or "affected style" if regarded as representing a shallow and trifling phase of music.

E. B.

**Empis**, A. J. *Simonis d'*. See Auber ('Vendôme', lib.).

**ENCHANTRESS, THE** (Opera). See BALFE.

**ENCINA**<sup>1</sup>, Juan del (real name Juan de Femoselle) (b. prob. Encinas nr. Salamanca, 12 July 1468<sup>2</sup>; d. prob. León, 1529<sup>3</sup>).

Spanish poet, dramatist and composer. He was the son of a shoemaker named Juan de Femoselle, and under that name he was a chorister at Salamanca Cathedral in 1484. He attended the University of Salamanca some time between that year and 1490, when he was *capellan de coro* at the cathedral, by that time using the name of Juan del Encina. Soon afterwards he became a member of the household of the Duke of Alba, at Alba de Tormes, where as master of ceremonies he produced a number of mystery plays in the duchess's private oratory. The first, a Christmas eclogue, was given there in 1492. The first edition of his poetic works, containing eight plays, was published at Salamanca in 1496<sup>4</sup>, and he himself says that most of his works, both in music and in verse, were written between his fourteenth and his twenty-fifth years. In 1498 he competed unsuccessfully for the post of choir-master of Salamanca Cathedral. This was obtained by his rival Lucas Fernández, and his failure was probably the cause of his leaving Spain. At any rate he was in Rome in 1500 in the retinue of Pope Alexander IV, from whom in 1502 he received a papal bull granting him the desired post at Salamanca, of which he endeavoured to take possession by proxy, only

<sup>1</sup> The name is also found in the form of Enzina, but if Encinas was his birthplace, this is untenable, unless that village also had the alternative spelling with a z.

<sup>2</sup> The matter of the birthplace and date is argued at some length by Gilbert Chase (see Bibl.).

<sup>3</sup> Certainly before 10 Jan. 1530, according to Chase.

<sup>4</sup> A second, containing two more plays, appeared in 1507.

to become involved in a long law-suit with Fernández. At length, in 1509, he was consoled with an appointment as archdeacon and canon of Málaga, where he arrived by the end of that year. But he was not at that time in full orders and seldom took his place in the Chapter. Between May 1512 and Aug. 1513 he paid another visit to Rome, with a third following in 1514-16. Early during that sojourn, in 1514, his Italian 'Farsa de Plácida e Vittoriano', in which he acted himself and parodied the Office for the Dead, attracted the attention of Pope Leo X and was published.<sup>5</sup> He was then promised the priorate of León, which however he did not obtain until Mar. 1519. Back at Málaga before May 1516, he was appointed in 1517 Sub-Colector de Espolios de la Cámara Apostólica by Leo X. After a shorter fourth visit to Rome in 1518 he obtained a (possibly non-resident) benefice at Morón in Feb. 1519, and by the following month he was established at León. It was then that he took full orders, and during a pilgrimage to the Holy Land he said his first mass at Jerusalem on 6 Aug. 1519. He returned via Venice and Rome, and in the latter city his 'Tribagia, o Via Sagra de Hierusalem' was published in 1521. He then retired to the enjoyment of his priorate, which he retained until his death.

There is no evidence that Encina was ever a singer in the papal choir or that he was professor of music in the University of Salamanca, as has sometimes been supposed. His work as poet and dramatist, author of *representaciones* and *eglogas* both sacred and secular, is well known to Spanish scholars. They have a peculiar interest for the musician in that the speeches alternated with song and that a considerable quantity of the music has been preserved and published. His musical technique shows the influence of the Flemish school, but has a curious directness of expression which distinguishes his work both from the Flemish composers' and that of the authors of Italian *frottole*. It is curious that all his known compositions should be secular, since the greater part of his life was spent in ecclesiastical surroundings. His music is to be found in Barbieri's 'Cancionero musical de los siglos XV y XVI' (Madrid, 1890). A facsimile of his Cancionero of 1496 was published by the Real Academia Española (Madrid, 1928). J. B. T., adds.

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<sup>5</sup> A curious account of the performance, and of the spectators who witnessed it, is printed by Mitjana (see Bibl.) from a contemporary Italian source.



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*See also* Badajoz (ref. to in song).

**ENCORE** (Fr. = again). The cry in English theatres and concert-rooms when the audience desires to have a piece repeated. It has taken the place of the "altra volta" of the 18th century, and was certainly in use as early as 1711, when Addison referred to it in 'The Spectator'. A song, 'The Bath Teasers', published in 1717, gives "ancore" as a common form of the word, thus showing it to have been in general use at that date. The French and Germans use the Latin term "bis", and the French have even a verb, "bissier". Similarly the English use "encore" both as a verb and a noun. For example *see* Mus. T., 1919, p. 61. "Le public anglais est grand redemandeur, et exprime son vœu par un mot français, comme nous par un mot latin" (A. Adam, 'Souvenirs', XXVII).

J. A. F.-M

**ENCYCLOPEDIAS.** *See* DICTIONARIES.

**ENDERLE (Enderlein), Wilhelm Gottfried** (b. Bayreuth, 21 May 1722; d. Darmstadt, 18 Feb. 1790).

German violinist, pianist and composer. He was an excellent performer and wrote symphonies, oratorios, concertos, etc.

E. v. d. s.

**Endrődy, Sándor.** *See* Mihalovich (6 songs).

**ENEAS E LAVINIA** (Opera). *See* GUGLIELMI (P).

**ENEAS NEL LAZIO** (Opera). *See* JOMMELLI.

**ÉNEE ET LAVINIE** (Opera). *See* COLASSE. DAUVERGNE.

**ENESCO** (orig. *Enescu*), **Georges** (b. Dorohoiu, 19 Aug. 1881).

Rumanian violinist and composer. He was early discovered to possess great musical gifts. At the age of seven he entered the Vienna Conservatory, which he left in 1893, carrying with him the highest awards. He then went to Paris to finish his training (harmony and composition with Massenet, Gédalge and Fauré; violin with Marsick). After brilliantly taking a first prize for violin in 1899, he began a virtuoso career, pursued ever since with lasting success. He settled permanently in Paris, but in his compositions retained certain national characteristics, which make him a representative, in a somewhat conventional way, of the Rumanian school.

As a composer Enesco had his first 'Poème roumain' played at the Colonne concerts in 1898. His earlier works include music for the pianoforte ('Suite dans le style ancien', 'Deuxième Suite'), violin and pianoforte (two sonatas), for four or eight strings, for ten wind instruments, for orchestra ('Rhapsodies roumaines'), two symphonies ('Symphonie concertante'), songs, etc. In 1921 he began a

large dramatic work, 'Œdipe', to a libretto by Edmond Fleg based on Sophocles, of which fragments were performed at concerts. This music, full of strength, free from the influences of Brahms and Wagner which had hitherto marked him, takes its place as a work thoroughly Rumanian in character: it is national music in the true sense of the word. On 10 Mar. 1936 it was at last produced at the Paris Opéra.

Enesco's more recent compositions include a Sonata, a third Symphony, two orchestral Suites and two Intermezzi. In his later years he added an interest in teaching to his other activities, and Yehudi Menuhin, among others, owes to him a great part of his musical education.

M P., adds.

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**ENFANT ET LES SORTILÈGES, L'** ('The Child and the Wizardries'). Opera (*fantasie lyrique*) in 2 parts by Ravel. Libretto by "Colette" (Sidonie Gabrielle Gauthiers-Villars). Produced Monte Carlo, 21 Mar. 1925. 1st perf. in Paris, Opéra-Comique, 1 Feb. 1926. 1st abroad, Brussels, 11 Feb. 1926. 1st in U.S.A., San Francisco (in French), 19 Sept. 1930.

**ENFANT PRODIGE, L'** (Cantata). *See* DEBUSSY. (Opera.) *See* AUBER. (Pantomime.) *See* WORMSER.

**ENFANT ROI, L'** (Opera). *See* BRUNEAU.  
**ENGEDI** (Beethoven). *See* MOUNT OF OLIVES.

**ENGEL, Carl (i)** (b. Thiedewiese nr. Hanover, 6 July 1818; d. London, 17 Nov. 1882).

German writer on musical instruments. He studied first with Enckhausen, an organist at Hanover, and afterwards received pianoforte lessons from Hummel; after adopting music as a profession, he for some time remained in the family of a nobleman in Pomerania. About 1844-45 Engel went to England and lived at first at Manchester, but removed soon after to London. He began by reading in the B.M. to prepare himself for those studies in musical history on which his reputation is founded, and became a collector of rare instruments and books, forming a private museum and library that could hardly be rivalled except by a few public institutions. The first-fruits of his archaeological studies were shown in the publication of 'The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews' (1864), which was followed by 'An Introduction to the Study of National Music' (1866).

About that time began Engel's connection with the South Kensington (Victoria and

Albert) Museum, to which he gave valuable advice respecting the formation of the rich collection of rare musical instruments which is an important branch of that institution. His first public essay in connection with it was the compilation in 1869 of a folio volume entitled 'Musical Instruments of all Countries', illustrated by twenty photographs, a work now rarely to be met with. He compiled the catalogue of the loan collection of ancient musical instruments shown there in 1872 and followed it by a 'Descriptive Catalogue of the Musical Instruments in the South Kensington Museum' (1874), a masterpiece of erudition and arrangement, and the model for the subsequently written catalogues of the Paris and Brussels Conservatoires, and of the Kraus Collection at Florence. He resolved to complete this important work by an account of the musical instruments of the whole world, and wrote a book which, in manuscript, fills four thick quarto volumes, and is illustrated by upwards of 800 drawings. It remained in the hands of his executors.

Among Engel's miscellaneous writings are a contribution to 'Notes and Queries' on anthropology, pp. 110-14 (1874), 'Musical Myths and Facts' (1876), and articles in *Mus T.*, from which 'The Literature of National Music' (1879) is a reprint. Among these articles the descriptions of his four clavichords possess an unusually lasting interest and value. They were published in July-Sept. 1879, and were followed by 'Music of the Gipsies', May-Aug. 1880, and 'Æolian Music' Aug. and Sept. 1882. A posthumous publication of considerable importance is 'Researches into the Early History of the Violin Family' (1883).

After the death of his wife in 1881 Engel thought of living again in Germany and sold his library by public auction, while the more valuable part of the musical instruments (excepting his favourite harpsichord, clavichord and lute, now in private possession and in the R.C.M.<sup>1</sup>) was acquired by South Kensington Museum. But after a short visit to Hanover he returned to England and died at his house in Addison Road, Kensington.

A. J. H., abr.

**ENGEL, Carl (ii)** (b. Paris, 21 July 1883; d. New York, 6 May 1944).

German-American musicographer and editor. He was a great-grandson of Josef Kroll, founder of Kroll's Etablissement in Berlin, and grandson of J. G. Engel, who made the Kroll Opera internationally famous. He was educated at the Universities of Strasbourg and Munich and studied composition at Munich with Thullie. He went to the U.S.A. in 1905 and became a citizen of that country.

<sup>1</sup> Those which are in the possession of the R.C.M. were presented after the death of A. J. Hipkins.

From 1909 to 1921 he was editor and music adviser of the Boston Music Company, and in 1922 he was appointed chief of the music division in the Library of Congress at Washington, retaining the post until 1934, when the Library made him Honorary Consultant in Musicology.

In 1929 Engel succeeded Sonneck as editor of 'The Musical Quarterly' and was invited to become president of G. Schirmer, Inc., the music publishers. He was the first chairman of the Committee on Musicology of the American Council of Learned Societies and in 1935 became vice president of the Friends of Music in the Library of Congress, also one of the organizers of the American Musicological Society and its president in 1937-38. In 1934 he received the honorary degree of Doctor of Music from Oberlin College.

Engel published many articles (chiefly in 'The Musical Quarterly') and two books, 'Alla Breve' (1921) and 'Discords Mingled' (1931). His annual reports, during his incumbency in Washington, set a standard in "statistics made readable". He contributed to Guido Adler's 'Handbuch der Musikgeschichte' in 1924. His 'Triptych' for violin and pianoforte (1920) was performed in New York, Chicago, Boston, London, Berlin, etc. His other compositions include works for violin, instrumental and choral transcriptions, and many songs, including 'Sea Shell' and 'A Sprig of Rosemary'.

G. R., abr.

**ENGEL, Hans** (b. Cairo, 20 Dec. 1894).

German musicologist. He studied under Klose and others at the High School for Music at Munich and under Sandberger at the University, where he took the Ph.D. degree in 1924. He was conductor at Munich in 1924-1926, lecturer in musicology at Greifswald University from 1926 to 1932, when he became professor there. In 1935 he was appointed professor at Königsberg, as well as director of the University Institute of Musical Education and Church Music; and in 1946 he took on a professorship at Marburg University. Among his publications are the following:

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E. B.

**ENGEL, Lehman** (b. Jackson, Mississippi, 14 Sept. 1910).

American conductor and composer. He studied at the Conservatory of Cincinnati and at the Cincinnati College of Music, and in 1929 went to New York, where he did further work at the Juilliard Graduate School with Rubin Goldmark. Later still he worked with Roger Sessions.

Engel has been active most of his life in "functional" music, in the theatre and in films. He began his career by conducting the American première of Kurt Weill's 'Der Jasager'. He also directed the Broadway run of Weill's 'Johnny Johnson' in 1937, the production of Aaron Copland's children's opera 'The Second Hurricane' in 1937, while from 1936 to 1939 he was in charge of a W.P.A. project, The Madrigal Singers.

Engel is one of the best-known American writers of incidental music for the theatre and has written music for innumerable productions, such as Maurice Evans's 'A Hero is Born', T. S. Eliot's 'Murder in the Cathedral', Dekker's 'The Shoemaker's Holiday', Robert Ardrey's 'Thunder Rock', Barrie's 'A Kiss for Cinderella', Shakespeare's 'Henry VIII', etc. He has also composed music for dancers such as Martha Graham, Chas. Weidman, etc.

Other works of importance are:

- 'Medea', opera, after Euripides (1935).  
 'Scientific Creations', ballet (1932).  
 'Traditions', ballet (1938).  
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 Overture (1945).  
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 Vn. Concerto (1945).  
 Sonata for cello & pf. (1945).  
 Pf. Sonata (1937).

P. G.-H.

**ENGELBERTA, OSSIA LA FORZA DELL' INNOCENZA.** See ZENO.

**ENGELMANN, Georg** (b. Mansfeld, ?; d. ?).

German 16th-17th-century organist and composer. He studied at Leipzig in and about 1616 and was organist of St. Thomas's Church there in 1631. He published 5 books of pavans, galliards, courantes (1616-22), remarkably

developed; also vocal music (1596-1631).

E. v. d. s.

**ENGLAND.** English 18th-19th-century organ builders, father and son. The elder, George England, flourished between 1740 and 1788 and married the daughter of Richard Bridge; the younger, George Pike England, worked between 1788 and 1814. The former is believed to have been trained by the younger Harris and to have lived in Hand Court, Holborn, London, in 1748. He built many noble organs, including those in Dulwich College Chapel and St. Stephen's, Walbrook; and his son provided organs for the parish churches of Newark, Sheffield, Gainsborough and Margate. None of these is now in existence in the original form. v. de p., adds.

**ENGLEBERT OF ADMONT (Engelbertus Admontensis)** (b. ?; d. Admont, Austria, 1331).

Austrian (?) musical theorist. He studied at Padua and became a Benedictine monk. When he died he was Abbot of the Benedictine monastery of Admont. His treatise 'De musica', printed in Vol. II of Gerbert's 'Scriptores . . .', contains material for the history of medieval music.

D. H. B.

**Engleheart, George.** See Nares (portrait).

**ENGLISH CONSORT OF VIOLS, THE.**

This body of players was formed in 1935 for the purpose of giving public performances of the chamber music of the period 1550 to 1750, with special attention to the concerted music for viols by the English composers. It consisted of five permanent members, Elizabeth Goble, Margaret Donington, Robert Donington, Richard Nicholson and Marco Pallis, each of whom had had from twelve to fifteen years' previous experience in association with Arnold Dolmetsch, to whose pioneer work the English Consort acknowledges its debt. The members believed that such music can be appreciated at its true value only when it is interpreted in keeping with its period and played upon the instruments for which it was written, with their correct technique: they aimed at perfecting their team-work by constant association, at exhaustive preparation of each work produced and at selecting for performance only compositions of the highest merit.

The English Consort based its repertory, therefore, on this residue, with the object of restoring these works to a permanent place in the general corpus of chamber music. After nearly three years of preparatory work the English Consort of Viols gave its first London recital at the Wigmore Hall in Feb. 1938, when its musicianship and technical proficiency established its position as an authoritative exponent of early instrumental music.

G. H. (ii).

**ENGLISH FINGERING.** See FINGERING (PIANOFORTE).

**ENGLISH FLAGEOLET.** See FIPPLE FLUTE.

**ENGLISH FLUTE.** See FIPPLE FLUTE (1).  
RECORDER.

**ENGLISH FOLK DANCE AND SONG SOCIETY, THE.** In 1932 the Folk Song Society, founded in 1898, and the English Folk Dance Society, founded in 1911 by Cecil Sharp, joined forces, largely at the instigation of Dr. Vaughan Williams, who held office in both societies. On amalgamation the joint society adopted the name of the English Folk Dance and Song Society and in 1934 was incorporated under the Companies Act 1929.

By the time (1926) that Lucy Broadwood relinquished the editorship of the 'Folk Song Journal' the Folk Song Society found that its principal work, that of collecting and preserving in print the surviving traditional airs of England, had been virtually accomplished. The English Folk Dance Society, under the vigorous leadership of Douglas Kennedy, who on Sharp's death in 1924 had become its director, was an active propagandist and educational body that had established branches all over England, had made contacts with similar societies and with traditional dancers in many European countries, and was developing the artistic policy that had been laid down by its founder. The new society therefore was able to pursue with increased confidence the three aims of art, science and amenity.

The building of Cecil Sharp House in London, near Regent's Park, in 1930 as a memorial to one who had worked equally in the fields of dance and song provided the E.F.D.S.S. with headquarters which not only house a valuable library and an organization for linking up English folk dances at home and abroad, but contains a hall and classrooms where many kinds of traditional art are practised. Conferences, lectures and recitals on folk customs, balladry and folk music are arranged; festivals of folksong and displays of the three forms of English traditional dancing, Morris, Sword and Country dancing, are held; and such kindred arts of drama, ballet and costume as impinge on the main objects of the Society find a legitimate place in the activities of Cecil Sharp House. The editorial policy of the 'Journal' has been enlarged to include a liberal study of these subjects in its new form as the 'Journal of the English Folk Dance and Song Society', first edited by Frank Howes.

The international side of the Society's work is an important development since Sharp's death. From 1927 to 1939 an annual festival was held in London, at the Albert Hall at the New Year. To these festivals one or more teams of foreign dancers were always invited.

By 1935 it was plain that the time was ripe for something on a more ambitious scale, and a great festival was held in London to which seventeen European countries sent 515 dancers, exclusive of England. A whole week in July was given up to indoor and outdoor performances of a bewildering variety of national and traditional dances and to daily conferences on subjects connected therewith.

The second world war inevitably saw curtailment of these many activities at headquarters, though new openings were found in the country at large. The director departed for service in the R.A.F. and Cecil Sharp House suffered great damage from a bomb; but the organization was kept in operation and the 'Journal' continued to be issued annually. With the return of the director after the war the scope of the work was again increased to cover American square dancing, the constitution was raised to link the branches more closely with the parent body and a Patron was found in H.R.H. Princess Margaret.

Frank Howes relinquished the editorship of the 'Journal' after nineteen years and was succeeded in 1945 by Miss M. Dean-Smith, who was also appointed librarian. The work of the library was developed and the scholarly side of the work was extended in co-operation with the extra-mural departments of London and provincial universities. The annual festivals at the Albert Hall were resumed and the Society participated in a festival and congress of the folk music and dances of the British Isles organized by the Scottish Anthropological and Folklore Society in 1948.

Two bodies which have an independent existence, but owe their parentage to the E.F.D.S.S. are the Morris Ring, an all-male organization designed to foster the traditional practice of morris dancing, and the International Folk Music Council, founded by Miss Maud Karpeles in 1947, which derives from the international festival held in London in 1935.

F. S. H.

See also Broadwood (Lucy). Folk Song Society. Howes (Frank). Karpeles (Maud) Sharp (Cecil).

**ENGLISH FOLKSONG.** See FOLK MUSIC: ENGLISH.

**ENGLISH GUITAR.** An 18th-century descendant of the cittern, similar in shape but with a deeper body and fewer frets; the back is parallel with the belly. It had six courses of strings, tuned c e g c' e' g'. Each of the four highest courses consists of a pair of strings. It appeared at least as early as the 1740s and it became an increasingly fashionable dilettante instrument as the century wore on. Burney's story in Rees's 'Cyclopaedia' is well known, telling how Kirkman restored the popularity of the harpsichord by buying up large numbers of English guitars and selling them at a bargain price to ladies' maids. Various improvements,

chiefly in the tuning mechanism, were made between 1780 and 1810; some makers incorporated a miniature keyboard controlling six hammers for striking the strings (keyed guitar). The instrument went out of fashion in the early years of the 19th century.

A vast number of 18th-century song-sheets include an arrangement at the foot of the page for (English) guitar; some more serious music exists, by Gemmiani and F. Giardini (1716-1796).

R. T. D.

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See also Cittern.

**ENGLISH HORN** (Cor Anglais). See OBOE, pp. 159-60.

**ENGLISH HYMNAL, THE.** Desire for reform in the hymnody of the Church of England prompted the publication by the Oxford University Press of 'The English Hymnal' at the beginning of the century. Its general editor was the Rev. Percy Dearmer; its musical editor R. Vaughan Williams. The book was put forward as a "humble companion to the Book of Common Prayer", which meant that its arrangement, according to the seasons of the Christian year, saints' days and other holy days, sacraments and other rites, was designed to follow the English calendar and to accord with the Anglican liturgy. Special attention was paid to the revival of the office hymns of the ancient Sarum use with their plainsong melodies. These facts, together with the known proclivities of its general editor at the time, gave it an immediate acceptance among the High Church party in the Church, but its preface disclaimed any desire to offer it as "a party book". A wide eclecticism was shown in the inclusion of hymns written for all sorts of religious exercises by men of widely different schools of thought. Its music was no less eclectic, and its musical editor's personal taste was reflected chiefly in a liberal use of folk melody. Half a century's experience of its qualities have made 'The English Hymnal' the principal companion to 'Hymns Ancient and Modern'. Many English churches still use one or other exclusively, but, while congregations are generally supplied with only one, it is not infrequently found that the choir library contains both, in order that favourite tunes from the one may be sung with the hymns of the other. The taste of English congregations in hymns, and still more in hymn tunes, is notoriously conservative.

In 1933 a second edition of 'The English Hymnal' was issued which made considerable musical revision in two directions. The accompaniments to all the plainsong melodies were rewritten in accordance with principles laid down by J. H. Arnold, who took charge of this part of the work. Those of the first edition had been written on the plan of one chord to a

note of the plainsong, which modern taste rejects as unsuitable to the free character of the melody. A quotation from the setting of the first hymn in the book, 'Creator of the stars of night' ('Conditor alme siderum'), will best show the difference of style in accompaniment:



Space was also found in the second edition for over a hundred tunes, many of them new, not formerly included. Those tunes which they replaced were relegated to an appendix. Many of the new tunes were those which had already appeared in 'Songs of Praise'. H. C. C.

See also Songs of Praise.

**ENGLISH MADRIGAL SCHOOL, THE.** The first complete edition of the English madrigals (1588-1624). The whole was transcribed, scored and edited from the original partbooks by Edmund H. Fellowes, and published by subscription (Stainer & Bell, London) between the years 1913 and 1924. The reliability of its text makes it invaluable to students. The publication marks and, indeed, has been largely responsible for a widespread revival of these works in practical performance. Fellowes, both in his general preface and in his editorial method, has insisted on the necessity for interpreting madrigals according to phrase-rhythms. For this reason he has used irregular barring. Each of the madrigals in these 36 volumes is obtainable separately.

Vol.

- I. Part I. THOMAS MORLEY, 'Canzonets to two voices' (1595).
- Part II. THOMAS MORLEY, 'Canzonets to three voices' (1593).
- II. THOMAS MORLEY, 'Madrigals to four voices' (1594).
- III. THOMAS MORLEY, 'Canzonets to five and six voices' (1597).
- IV. THOMAS MORLEY, 'Ballets to five voices' (1600).
- V. ORLANDO GIBBONS, 'Madrigals and Motets of five parts' (1612).
- VI. JOHN WILBYE, 'First set of madrigals' (1598).
- VII. JOHN WILBYE, 'Second set of madrigals' (1609).
- VIII. JOHN FARMER, 'Madrigals to four voices' (1599).
- IX. THOMAS WEELEKES, 'Madrigals to three, four, five and six voices' (1597).
- X. THOMAS WEELEKES, 'Ballets and madrigals to five voices' (1598).

- Vol.*  
 XI. THOMAS WEELKES, 'Madrigals of five parts' (1600)  
 XII. THOMAS WEELKES, 'Madrigals of six parts' (1600)  
 XIII. THOMAS WEELKES, 'Airs or Fantastic Spirits to three voices' (1608)  
 XIV. WILLIAM BYRD, 'Psalms, Sonnets and Songs for five voices' (1588)  
 XV. WILLIAM BYRD, 'Songs of Sundry Natures' (1589)  
 XVI. WILLIAM BYRD, 'Psalms, Songs and Sonnets' (1611)  
 XVII. HENRY LICHFIELD, 'Madrigals of five parts' (1613)  
 XVIII. THOMAS TOMKINS, 'Songs of three, four, five and six parts' (1622)  
 XIX. JOHN WARD, 'Madrigals to three, four, five and six parts' (1613)  
 XX. GILES FARNABY, 'Canzonets to four voices' (1598)  
 XXI. THOMAS BATESON, 'First set of madrigals' (1604)  
 XXII. THOMAS BATESON, 'Second set of madrigals' (1618)  
 XXIII. JOHN BENNET, 'Madrigals to four voices' (1599)  
 XXIV. GEORGE KIRBYE, 'Madrigals to four, five and six voices' (1597)  
 XXV. FRANCIS FILKINGTON, 'First set of madrigals' (1613)  
 XXVI. FRANCIS FILKINGTON, 'Second set of madrigals' (1624)  
 XXVII. RICHARD CARLTON, 'Madrigals to five voices' (1601)  
 XXVIII. HENRY YOULL, 'Canzonets to three voices' (1608)  
 XXIX. MICHAEL EAST, 'First set of madrigals' (1604)  
 XXX. MICHAEL EAST, 'Second set of madrigals' (1606)  
 XXXI. MICHAEL EAST, 'The madrigals in his third and fourth books' (1610, 1618)  
 XXXII. THOMAS MORLEY, 'The Triumphes of Oriana' (1601)  
 XXXIII. RICHARD ALLISON, 'An hour's recreation in Music' (1606)  
 XXXIV. THOMAS VAUTOR, 'Songs of divers Aires and Natures' (1619)  
 XXXV. Part I. ROBERT JONES, 'Madrigals of three four, five, six, seven and eight parts' (1607)  
 Part II. JOHN MUNDY, 'The madrigals in his Songs and Psalms composed into 3, 4 and 5 parts' (1594)  
 XXXVI. Madrigal writings of MICHAEL CAVENDISH (1598); THOMAS GREAVES (1604); WILLIAM HOLBORNE (1597), etc.

H. C. C.

**ENGLISH MUSICIANS ABROAD** (c. 1575-c. 1625). During these fifty years English music reached one of its greatest heights. While the influence of Italian music on its development was very considerable, it is nevertheless true to say that the English music of this period was no mere shadow of Italian taste and technique, but had a character of its own; in many fields, notably those of keyboard music, the viol fantasy, dance music for instrumental consort and music for broken consort, English composers attained an eminence without parallel in all Europe. The musical connoisseurs of north-western Europe were well aware of this, either by hearsay or by actual experience of the music in performance, and the resulting fashion for English music, though short-lived, left many traces on continental music and musicians of the time. Many English composers lived and worked on the Continent, particularly in Germany, Den-

mark and the Low Countries. Some were Catholics in enforced or voluntary exile; others were Protestants, employed by Protestant courts and corporations. Some spent most of their lives abroad; others stayed away from England only for short periods.

This article is concerned with the lesser figures alone, men of whose achievements and lives mere fragments are recorded. Accounts of the principal musicians will be found under their names.<sup>1</sup>

The fashion for English music and musicians originated from the influence of the companies of English actors and jugglers that began to travel over northern Europe towards the middle of the 16th century. Such companies are often mentioned in the account-books of the Prussian court between 1556 and 1584. Companies visited places as far apart as Vienna, Königsberg, Rostock, Utrecht, Münster, Bergen, Lübeck, Augsburg, Cassel and Copenhagen, setting up their makeshift stage in the market place and acting jugs—the half-mime, half-burlesque improvised folk plays of the 16th century—enlivened with interludes by dancers, jugglers and musicians.<sup>2</sup> Many of the plays were in doggerel verse made to fit various contemporary English folk tunes: 'Roland', 'Fortune', 'Pickled Herrings', and so on.

Some of these companies of "English Comedians", as they were called, settled in Germany *en bloc*: Maurice, Landgrave of Hesse, had a resident company at Cassel from 1594 onwards, for instance, and it was almost certainly their music that Praetorius had in mind when he wrote so enthusiastically of the "quiet, soft and lovely" sound of a broken consort, "as the English call it". Other companies merely visited the Continent, and these are often misleadingly referred to in contemporary records as "musicians", though in fact they were primarily actors. Such a company was the Earl of Leicester's, visiting Copenhagen in 1586 and moving on to Elsinore and Saxony before returning home. The company, headed by the famous Will Kemp, took away with them from Copenhagen four comedians who had held appointments there since 1579, named John Croft, John Pearson, John Kirk and Thomas Bull. Richard Machin, at Cassel in 1600-5; Robert "Fassen", Olivier, John and Thomas Roberts, and "Rutschert" (? Rogers, ? Richard) at Oldenburg at various dates between 1618 and 1645; John Webster and Richard Browne, visiting Cassel in 1596 in the train of the Earl of Lincoln; Henry Jordan, in Berlin in 1572 and becoming

<sup>1</sup> See BRADÉ (William), BULL (John), CUTTING (Francis), DOWLAND (John), DOWLAND (Robert), MAYNARD (John), NORCOMB (Daniel, i & ii), PHILIPS (Peter), PRICE (John, i & ii), ROBINSON (Thomas), ROWE (Walter, i & ii), SIMPSON (Thomas).

<sup>2</sup> For further details see JRG.



a naturalized German in 1585, Francis Hedgman, leaving Cassel for Gottorp in 1624, but staying there only two years; Christopher Gregory, at Gottorp in 1624-25: these are the names of some of the Englishmen who performed English plays, sang English songs, danced English dances and played English music on the Continent. Some of these lesser men seem to have been composers in their own right; there is a pavan by Machin, for instance, in the *Thysius* lute-book. Most of them were only players, in both senses of the word; but there is no doubt that they were responsible for the inclusion of English dances in such collections as Hesse's '*Viel feiner lieblicher stucklein*' (1555) and Schmid's organ-book of 1577.

Many of the English musicians living abroad seem to have been proscribed Catholics, forced to leave England to escape arrest. Among these were John Bolt of Exeter, one of the beneficiaries of Sebastian Westcote's will, warrants for whose arrest were issued in 1593-94; Nicholas Morgan, countertenor and Gentleman of the Chapel Royal in 1567, who left for Paris in 1582, travelling via Rouen and Rheims, stayed there as a member of the *Sainte-Chapelle* choir until 1586, returned to England in 1591, entered the Jesuit College at Saint-Omer in 1595, was ordained in 1605, became organist of the convent of Benedictine nuns in Brussels (1608-11) and then moved to Louvain, where he became organist to the convent of Augustinian nuns (1612 to his death on 3 Aug. 1640); Thomas (? Richard) Morris, another Gentleman of the Chapel Royal, who left for Rouen in 1582 and had reached Rome by 1595; and perhaps also John Cowden, an expatriate Englishman living at Venice, six of whose madrigals were published there in collective volumes between 1598 and 1604.

By the early years of the 17th century the fashion for English musicians was at its height. Brade, Bull, Cutting, both Dowlands, the Norcomes, Peter Philips, the Prices, the Rows and Thomas Simpson were nearly all of them making their livings abroad. William Burt, cornettist, was in the service of the Duke of Lorraine in 1604-8; the court dancing-master at Copenhagen in 1601 was the Englishman Henry Sandam; John Jordan, a "music-player from London", lived at Leyden in 1608; lute-books like those of *Thysius*, *van den Hove* (1601 & 1612), *Besardus* (1603), *Fuhrmann* (1615), *Vallet* (1618 & 1619), and the manuscript lute tablatures in libraries at Berlin and Leipzig, contain quantities of English dances and fantasies. Copies of Morley's madrigals found their way to places as remote as Riga and Königsberg; the owner of a castle in Saxony bought six books of lute songs by Dowland and Jones in 1630, as well

as two copies of Dowland's '*Lacrimae*'. Some of Morley's canzonets and ballets were reprinted in editions by Staricius (1609), Haussmann, Praetorius and Friderici, and his '*Plaine and Easie Introduction*' was translated into German by Caspar Trost. Dance collections published in north-west Germany, like those of *Fullsack-Hildebrand* (1607 & 1609) and *Simpson* (1611 & 1621), include music by Bateman, Chezam, Dowland, Farmer, Ferrabosco, Harding, Holborne, Edward and Robert Johnson, Phillips, Shirley, Tomkins, Webster and others. Otto's collection of 1611 consists of music "in the English style", even though Otto himself was a German, and minor German composers like Grep, Schop and Lechner follow English models very closely. The English traits in the instrumental music of men like Scheidt, Schein and Sweelinck need no stressing.

With the outbreak of the Thirty Years' War much of Germany's flourishing musical life withered away, and the names of English musicians appear with increasing rarity in contemporary records. Some were working outside the main area of conflict; Darby Scott, the court harpist at Copenhagen from 1621 until his death in 1634, is one of them. Others flit from place to place as the war swirls on: John Stanley, violist at Copenhagen in 1620-21, in Berlin from 1628 to 1631, safely at Cassel from 1631 until his death (he was almost certainly the father of J. G. Stanley, a member of the court band of the Duke of Slesvig in 1665); Valentine Flood, in the service of the Elector of Brandenburg in 1627 and at Danzig in 1634-37 (one of two English violists there in 1637); John and David Morell, and Clement Dixon, who formed a team with John Price the elder in 1625 and were appointed to the Saxon court at Dresden in 1629 (John and Clement Dixon were still there in 1632-36). And some are mere names. Who was the sergeant-major Kennedy who composed a coranto found in Berlin State Library MS 40316 (c. 1620)? Who was William Brown, some of whose music is found in the same Berlin manuscript and also in Liège University MS 888? And who was the solitary English musician at Weissenfels in 1645? Questions like these may never be answered.

R. T. D.

**ENGLISH OPERA GROUP, THE.** An association of a somewhat exclusive nature, but registered as a non-profit-making company limited by guarantee, formed in 1947 by the composer Benjamin Britten, the author Eric Crozier and the painter John Piper for the purpose of producing chamber opera of an experimental nature. A distinguished board of directors was assembled under the chairmanship of the Rt. Hon. Oliver Lyttelton, D.S.O., M.C., M.P., and the three founders



became artistic directors. Several conductors, producers, writers and designers were engaged, together with an excellent small company of singers and a highly accomplished chamber orchestra. The repertory began by being confined to works by Britten, his 'Rape of Lucretia' (1946) being drawn into it and his 'Albert Herring' (1947) specially written for it. Even when a new version of 'The Beggar's Opera' was added in 1948, it turned out to amount almost to a new Britten work, and Purcell's 'Dido and Aeneas' was edited by him. But more comprehensive plans were made later, and the English Opera Group has appeared with success in many places in Great Britain, including some where opera cannot be said to have been at home, and it has also visited the Lucerne Festival, the Holland Music Festival, and has taken part in other musical functions abroad.

E. B.

**ENGLISH SCHOOL OF LUTENIST SONG-WRITERS, THE.** This comprehensive edition of the solo songs with lute accompaniment of John Dowland and his contemporaries was undertaken by Edmund H. Fellowes, and began to be published by Winthrop Rogers of London in 1920. After the first eleven volumes had appeared the publication was transferred to Stainer & Bell, Dr. Fellowes remaining sole editor.

The edition has now been arranged in two series, the first of which was completed in 1924. In the first series each song is printed in two versions:

(1) In its original form and key, together with the lute tablature and an exactly literal translation of the tablature retaining the original barring.

(2) With the lute accompaniment adapted for use on a modern pianoforte with the addition of expression and tempo marks and occasional transposition. In this version the words of stanzas subsequent to the first are fitted to the music.

In the second series only one version is given. In this the original key is retained and an exactly literal translation of the tablature is printed as the only accompaniment. As in the original editions, the first verse alone is set out with the music, the complete poem being printed at the foot of the page. The original barring is not always followed, but the method of free barring is retained by the editor. Some suggestions as to tempo and expression are inserted. Neither series includes the arrangements for four voices published as alternative versions in some of the original books.

The contents are as follows:

#### FIRST SERIES

JOHN DOWLAND, 'First Booke of Songes or Ayres' (1597, 2 vols.).

'Second Booke of Songes or Ayres' (1600, 2 vols.).

'Third Booke of Songes or Ayres' (1603, 2 vols.).

'A Pilgrime's Solace' (1612, 2 vols.), including (Vol. II) 'Three Songs', published in Robert Dowland's 'A Musically Banquet' (1610).

THOMAS FORD, 'Songs in Musike of Sundrie Kindes' (1607, 1 vol.).

FRANCIS PILKINGTON, 'First Booke of Songes and Ayres' (1603, 2 vols.).

PHILIP ROSSETER and THOMAS CAMPIAN, 'A Booke of Ayres' (1601). The first half by Thomas Campian, 2 vols., the second half by Philip Rosseter, 2 vols.

THOMAS MORLEY, 'First Booke of Ayres' (1600, 1 vol.).

#### SECOND SERIES

THOMAS CAMPIAN, 'First Booke of Ayres' (undated).

'Second Booke of Ayres' (undated).

'Third Booke of Ayres' (undated).

'Fourth Booke of Ayres' (undated).

ROBERT JONES, 'First Booke of Songes and Ayres' (1600).

'Second Booke of Songes and Ayres' (1601).

'Ultimatum Vale, or Third Booke' (1608).

'A Musically Dreame, or Fourth Booke' (1609).

'The Muses Gardin for Delights, or the Fifth Booke' (1610).

JOHN ATTEY, 'First Booke of Ayres' (1622).

JOHN BARTLETT, 'A Booke of Ayres' (1606).

MICHAEL CAVENTISH, 'Airs' (1598).

WILLIAM CORKINE, 'Ayres' (1610).

'Second Booke of Ayres' (1612).

JOHN DANYEL, 'Songs' (1606).

ALFONSO FERRABOSCO (the younger), 'Ayres' (1609).

H. C. G.

**ENGLISH SINGERS, THE.** A group of six singers formed in London, whose special province has been the principles of vocal teamwork in the performance of the English madrigals. Their first concert in London (28 Feb. 1920) was given by the group without a name. The first foreign tour was to Prague in Jan. 1922, on the invitation of the Czechoslovak Ministry of Education, for a series of British concerts conducted by Adrian Boult. In Apr. 1922 concerts were given in Berlin, Prague and Vienna, and in Apr. 1923 a more extended tour in Czechoslovakia and Berlin, with a tour in Holland in the autumn of the same year. The original English Singers were Flora Mann, Winifred Whelen, Lillian Berger, Stuart Wilson, Clive Carey and Cuthbert Kelly. In addition to their special study of the English madrigals they were the instruments of propaganda abroad for the unaccompanied music of Vaughan Williams, particularly his folksong settings. The importance of their work lay in its exact coincidence with the republication of the text of so much English vocal music of the 16th-17th centuries, after the style and knowledge necessary for the performance of it had been rediscovered.

In Oct. 1924 the group was reconstituted to consist of Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Ntley and Cuthbert Kelly. This group made the first tour in the U.S.A., on the invitation of Mrs. Coolidge, in 1925.

<sup>1</sup> The last seven of the twenty-one songs and the final pavan and galliard are missing from the only known original copy of this song-book. After its publication by Stainer & Bell, two of the missing songs (Nos. 17 and 18) were found by Dr. Fellowes in the Ch. Ch. Library, Oxford (MS 439), edited by him and published by the same firm.

In Oct. 1932 the group was again reformed, the members being Dorothy Silk, Nellie Carson, Mary Morris, Eric Greene, Peter Pears and Cuthbert Kelly. The name was changed to The New English Singers. Annual tours in America and more occasional ones in Europe (notably one in 1936 under the auspices of the British Council) have been undertaken with unabated success.

H. C. G.

See also English Madrigal School

**"ENGLISH" SUITES.** Bach's six suites for harpsichord composed about 1725 and so called probably because they have long preludes for their first movements, as his six "French" Suites have not. Such preludes seem to have been regarded as an English peculiarity of the suite form, possibly on the evidence of Purcell's suites or "lessons".

**ENGLUND, Einar** (b. Gothland, Sweden, 17 June 1916).

Finnish pianist and composer. He was a pupil of Carlson and Palmgren for composition, Paavola and Linko for the pianoforte and Funtek for orchestration at the Sibelius Academy of Helsingfors from 1933 to 1941. In 1949 he visited the U.S.A., where he worked with Aaron Copland, from whom he doubtless acquired the somewhat American tone of his compositions, which however also show Russian leanings. His orchestral poem 'Epinikia', composed for the Finnish Games in Helsingfors in 1947, was awarded the first prize there and also obtained honourable mention at the London Olympic Games the following year. He is one of the most promising Finnish composers of his generation.

The following are Englund's other principal works:

Incidental music for 'The Chinese Wall' (1949).  
Symphony No. 1, A mi. (1946).  
Symphony No. 2 (1946).  
P.E. Concerto (1951).  
Quintet, F mi., for 2 vns, viola, cello & pf (1941).  
Sonata for vn. & pf., A mi.  
P.E. pieces.

A. R.

**ENGRAVING.** The modern process by which the greatest bulk of printed music is issued to-day is this:

The stave lines are first cut on a pewter plate, then a series of small steel punches are used for striking the notes and lettering, the graver being employed in such parts (such as tied stems and slurs) as cannot be reduced to standardized shapes, as well as for the title-page. Proofs are pulled by an ordinary copper-plate press, and corrections can be easily made on the plates. For the final printing a copy in transfer ink is placed on a lithographic stone, from which the entire edition is worked, leaving the plates for future use, and with the exception of the lithographic part (which nowadays embodies the use of photography and machine plates of metal in place of the

"stone") this process has remained exactly the same for a couple of centuries.

**EARLY ENGLISH ENGRAVING.**—While the arts of engraving and etching for pictorial purposes had attained a high degree of perfection during the 17th century, it is singular that so obvious a method and so superior a one to that where the clumsy music typography of the day was employed should have been so seldom used. The first music (of which we have record) printed in England from plates is either 'Parthenia' (c. 1613) or Orlando Gibbons's 'Fantazies of III. Parts' for viols. The date of this latter work has been fixed at 1606, 1609 and 1610, but there is no definite evidence for any of these dates, although the probability is that the work was published before 1611. Both 'Parthenia' and the 'Fantazies' were reprinted several times from the same plates.

It has been stated that the first English printed plate music occurs in 'The Noble Arte of Venerie or Hunting' by George Turberville, imprinted by Henry Bynemann for Christopher Barker, c. 1575, 4to (second ed. 1611), where a short passage—notes for the hunting-horn—occurs. But it is probable that in both editions it has been printed from a raised surface, possibly a woodcut, for the work is freely adorned with these.

In 1683 Thomas Cross began to engrave, and he soon made a revolution in English music publishing. After 1695 it was the rule rather than the exception to issue music from plates. About that time the Dutch appear to have found out a method of softening copper, so that the notes could be readily stamped on the plate. Early in the 18th century pewter began to take the place of the more expensive metal, and engraving was superseded by stamping.

John Walsh and John Hare are stated to have introduced the process of stamped pewter plates into England about 1710, but the date is uncertain, although there is evidence that they were using this metal in 1724.

It has been said that Cross (except in his very early work) did much of his engraving on either zinc or pewter, and probably used in some cases the etching-needle and acid; but this use of zinc and pewter is questionable, as throughout the period of his working his productions were frequently advertised as being on copper plates. It may be pointed out that in engraved music the quavers and semi-quavers were joined in groups as in the manuscripts of the day, while in music typography of the same period before the introduction of the "tied note" they were separate.

In many cases of firms who advertised as engravers, or published engraved music, it is not known who actually did the work, but the following are the names of some who,

besides Thomas Cross, appear to have been practical engravers, with the approximate dates when they are known to have been working on music:

William Hole, 1613; Robert Hole, 1614; T. Greenhill, 1679-88; Robert Thornton (Dublin), 1685-86, R. Brett, 1692; Luke Pippard, 1709-12 (formerly an apprentice of John Walsh, the elder); Thomas Atkins, 1720-32; William Smith, 1720-63 (formerly an apprentice of John Walsh, the elder); Thomas Cobb, 1723-36 (worked for John and Elizabeth Cluer, 1723-30); Richard Cooper (Edinburgh), 1725-64; B. Fortier, 1736-40; George Bickham, the elder and the younger, 1737-54; Henry Roberts, 1737-65; Benjamin Cole, 1738-60; John and Sarah Phillips, 1740-75; Michael Broome (Birmingham), 1744-59; James Read (Edinburgh), 1756-72; Thomas Phinn (Edinburgh), 1757-1787; Richard Alderman, 1760-65; Thomas Baker, 1762-70; John Caulfield, the elder and the younger, Joseph Caulfield, and Henry Caulfield, 1765-1808 (John Caulfield, the elder, was formerly an apprentice of John Walsh, the younger); James Johnson (Edinburgh), 1772-1811; James Kempson (Birmingham), 1774-80; Thomas Skillem, the elder, 1777-1802 (formerly partner with Thomas Straight, 1766-77, and at one time employed by John Walsh, the younger); Thomas Straight, 1777-96 (formerly partner with Thomas Skillem, 1766-1777, and at one time employed by John Walsh, the younger); J. B. Scherer, 1780-1801; S. Straight, 1790-1820; George Walker (Edinburgh), c. 1790 ff.; Robert T. Skarratt, 1791-1839

The following fairly comprehensive short title-list of English music books, issued before 1700, in which the music was from engraved plates, does not include works by Walsh and Hare (1695 ff.) and John Young (1699 ff.), practically all of whose publications were engraved, this practice being generally followed by their contemporaries, and throughout the 18th century. Quite a number of other 17th-century works, copies of which have not survived, may also have been engraved, and in addition to the books listed innumerable engraved sheet-songs were issued by Cross, Heptinstall, Henry Playford, Robert Thornton and others:

Gibbons, Orlando, 'Fantazies of III Parts' (c. 1606-1610, no imprint. Reprinted twice, 1620-30, London, At the Bell in St. Paul's Churchyard.)

Byrd, William, Bull, John, Gibbons, Orlando, 'Parthenia or the Maydenhead of the first Musick that euer was printed for the Virginals . . . Ingrauen by William Hole.' G. Lowe, London. (c. 1613. Two slightly later issues by G. Lowe from the same plates, with modified titlepages. Later editions with titles in letterpress by John Clark, junior [or John Clarke]. London, 1646, 1651, 1655, 1659?)

Notari, Angelo, 'Prime musicke nuove à una, due, e tre voci . . . Intagliate da Guglielmo Hole.' London. (c. 1613.)

Hole, Robert, 'Parthenia In-violata. Or Mayden-Musicke for the Virginals and Bass-Viol Selected . . . By Robert Hole.' John Pyper: London. (c. 1614.)

Child, William, 'The First Set of Psalmes of III. Voyces.' James Reave: London, 1639. (Reprinted? 1650. Reissued as 'Choyse Musick to the Psalmes of David.' John Playford: London, 1656.)

Simpson, Christopher, 'The Division-Violist.' William Godbid: London, 1659. (Later editions with new title, 'Chelys, Minuritionum artificio exornata.' W. Godbid for Henry Broome: London, 1665; William Pearson for Richard Mears: London, 1712.)

'Musicke's Hand-maide Presenting New and Pleasant Lessons for the Virginals or Harpsycoon.' John Playford: London, 1663. (Many other editions.)

Greeting, Thomas, 'The Pleasant Companion' or New Lessons and Instructions For the Flagelet'. John Playford: London, (? 1667. Other editions 1673, 1675, 1680, 1682, 1683. Said to have been first published 1661. Title above is from the 1675 edition.)

Bowman, Henry, 'Songs for 1 2 & 3 Voyces'. (Oxford, 1677, no imprint. Reissued, with second title, 'Songs for one, two, & three Voyces'. Thomas Bowman: Oxford, 1678; Second edition, corrected and amended, R. Davis: Oxford, 1679; Reissued, R. Davis: Oxford, 1683.)

Mattei, Nicola, 'Ays for the Violin', &c (London, ? 1679), 1685, 1687, 1688. (In separate parts and several editions, with different titlepages, no imprints. All engraved apparently by T. Greenhill.)

Reggio, Pietro, 'Songs set by Signior Pietro Reggio'. (London, 1680, no imprint. Advertised 1692 as 'A Choyce Collection of Songs', &c. T. Sawbridge, sold by John Carr. London.)

'The Delightful Companion, or Choyse New Lessons for the Recorder or Flute.' John Playford: London, 1682. Title is taken from the second edition, edited by Robert Carr, J. Playford and John Carr: London, 1685.)

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W. C. S.

**ENHARMONIC.** One of the genera of ancient Greek music.

**ENHARMONIC CHANGE.** A term descriptive of a change such as we perceive for example in an enharmonic modulation, in which a chord containing, say, F# dissolves mysteriously into a chord containing Gb, thus leading to a change of key. Since the middle of the 19th century keyboard instruments have been so tuned as to use the same key for a chromatic sharp and its neighbouring chromatic flat, and this is perhaps the reason why enharmonic change is sometimes assumed to imply equal temperament. In fact equal temperament and enharmonic change are incompatible. That is why Sir Donald Tovey, writing of enharmonic modulation, shrewdly observed: "Even with a limited keyboard the ear imagines a change of intonation when the unexpected resolution appears"<sup>1</sup>, though in the light of modern knowledge of sensory perceptions it would be more accurate to write "perceives" than "imagines". For it is precisely in the influence of the musical context on our aural perceptions in listening to music that the significance of enharmonic change lies. It is certainly faulty science to assume, as too many theorists have done, that in listening to pianoforte music our hearing-faculty reproduces, in the tones we perceive, something corresponding exactly to the frequency of the sound vibrations listened to.<sup>2</sup> That is to attribute to aural perception a precise acuity of which it is not equally capable in all circumstances, especially with ears whose acuity has been corrupted by familiarity with equal temperament.<sup>3</sup>

In 16th-century polyphony chromatic notes were each related to a note of the mode or scale by a diatonic semitone. The chromatic semitone<sup>4</sup> was not a melodic interval and, unlike the interval *mi fa*<sup>5</sup> derived from the hexachordal scale of modal music, could not properly find a place in modal polyphony. The chromatic semitone was a difference of pitch between unrelated notes. F# was not a sharpened F#; it was a substantive note of the scale, substituted for F#; it gave a major third in an authentic cadence on D and a diatonic semitone below G. When mean-tone tuning was adopted for keyboard instruments, if G# was played when Ab was wanted the difference between them (a diesis) was made evident by a wolf.<sup>6</sup>

To-day, when functional ambiguity has been introduced into the chromatic scale by some modern composers, it is important to distinguish between diatonic and chromatic semitones of earlier music. A significant

observation was recorded by Pier Francesco Tosi in his 'Observations on the Florid Song' (first published in its original Italian at Bologna in 1723) when discussing the appoggiatura. He wrote that, as the octave consisted of twelve unequal semitones, it was necessary to distinguish the Semitone Major from the Semitone Minor (i.e. the diatonic semitone from the chromatic one). He found it agreeable in singing to go from *mi* to *fa*, i.e. from B *quattro* (our B#) to C or from E to F, so he concluded that interval to be a Semitone Major. "But whence does it proceed that from this very Fa [i.e. from F or G] I cannot rise to the next sharp, which is also a semitone? It is Minor, says the Ear." Which perhaps helps to explain why our hearing-faculty (the partnership of ear and brain) undoubtedly associates F# with G but not with F# on an instrument with free intonation, and why a player in a string quartet, listening intently, is impelled by aural perception of the musical context in an enharmonic modulation to make, it may well be unconsciously, that small variation in the point of pressure of his fingertip required to change, say F# into Gb. LL. S. L.

See also Modulation.

**ENIGMA (or Riddle) Canon.** See CANON.

**"ENIGMA" VARIATIONS.** Elgar's set of orchestral Variations in G minor and major, Op. 36, written in Feb. 1899. The first performance took place at St. James's Hall in London, under Hans Richter, on 19 June 1899. The work presents two mysteries, one of them still unsolved. It is based on a theme which the composer said combined in counterpoint with another, unheard tune with which everybody was familiar; but he refused to the last to divulge the secret. Various attempts to show what the mysterious theme may be turned out to be no more than conjecture. 'Auld Lang Syne' and Chopin's G minor Nocturne, Op. 37 No. 1, have been suggested, but the former does not fit Elgar's theme without drastic adjustment, nor does the latter go with it throughout.

The second mystery was never more than a mystification. It is connected with the inscription on the score: "Dedicated to my Friends pictured within". Each variation is a musical portrait of one of these persons, outlining not only character, but gestures and tones of voice, and making occasional allusions to matters of environment, such as those to the organ pedals and the barking dog in Var. XI. The dedicatees, now all known, are the following:

Var. I. C. A. E. = Lady Elgar (the composer's wife).

Var. II. H. D. S.-P. = Hew David Stuart-Powell (amateur pianist).

<sup>1</sup> Article 'Harmony' in Ency. Brit., 14th ed.: the complete passage is quoted in JUST INTONATION.

<sup>2</sup> See ACOUSTICS.

<sup>3</sup> The tuning of the pianoforte varies from instrument to instrument (see TUNING) and is at best an approximation to equal temperament.

<sup>4</sup> See INTERVALS.

<sup>5</sup> See HEXACHORD.

<sup>6</sup> See TEMPERAMENTS.

- Var. III. R. B. T.=Richard Baxter Townshend (author of the "Tenderfoot" books).  
 Var. IV. W. M. B.=W. M. Baker (a country squire).  
 Var. V. R. P. A.=Richard P. Arnold (Matthew Arnold's son).  
 Var. VI. Ysobel=Isabel Fitton (amateur violinist).  
 Var. VII. Troyte=Troyte Griffith (a Malvern architect).  
 Var. VIII. W. N.=Winifred Norbury (music-lover).  
 Var. IX. Numrod=A. J. Jaeger (author of notes on Elgar's oratorios).  
 Var. X. Intermezzo: Dorabella=Dora Penny (Mrs. Richard Powell).  
 Var. XI. G. R. S.=George Robertson Sinclair (Hereford cathedral organist) (including the bulldog Dan).  
 Var. XII. B. G. N.=Basil G. Nevinson (amateur cellist).  
 Var. XIII. \* \* \* = long supposed to have been Lady Mary Lygon (later Lady Mary Trefusis), but actually the portrait of a lady whose identity has remained unknown.  
 Var. XIV. Finale: E. D. U.=the composer (whose wife's nickname for him was "Edu").

The opening of Var. IX alludes to the slow movement of Beethoven's "Pathetic" Sonata; Var. XIII quotes from Mendelssohn's 'Calm Sea and Prosperous Voyage' Overture; Var. XIV refers back to Vars. I and IX.

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E. B.

**ENIGMATIC SCALE.** See VERDI, p. 744 (mus. ex.).

**ENNA, August** (b. Naskov, 13 May 1860, d. Copenhagen, 3 Aug. 1939).

Danish composer. He was born of humble parents, his father being a shoemaker. His grandfather had been an Italian soldier in Napoleon's army, who had married a German woman and settled in Denmark. In 1870 the Ennas moved from Naskov to Copenhagen, where August attended the free-schools. In early years he taught himself the pianoforte, and at seventeen had a few lessons of little value on the violin and in theory. With this exception he was entirely self-taught. When he was about twenty he attached himself to a small travelling orchestra on a tour to Finland. After a fairly successful tour of six months he returned to Copenhagen and composed an operetta called 'En landsby historie' ('A Village Tale'), which was produced, towards

the end of 1880, in several provincial theatres. A second operetta, 'Areta', followed in 1882. In 1883 he obtained the post of conductor to a provincial company, for which he wrote incidental music and several overtures. He was now enabled to publish some music: songs, an orchestral suite and a number of piano pieces, which happened to attract Gade's attention. By Gade's help Enna gained the Ancker scholarship, which enabled him to go to Germany for a year (1888-89), where he studied.

Enna produced his first opera, 'Agleia', in 1884; but his first great stage success was 'Heksen' ('The Witch'), produced at the Royal Opera, Copenhagen, on 24 Jan. 1892. On 7 Feb. 1894 followed 'Cleopatra', based on Rider Haggard's novel, which for some reason failed to catch the public taste until the following year, when a new cast made it extremely popular. He met with a further success with 'Auccassin og Nicolette' on 2 Feb. 1896, which was given at Hamburg the following year. Next came 'Pigen med svolvstikkerne' ('The Match Girl', based on Hans Andersen), produced on 13 Nov. 1897 and later translated into Dutch, German, Czech and Polish. Enna's successes abroad procured him a production at Antwerp, 'Lamia', on 3 Oct. 1899, some of the music of which he afterwards used for 'Ung Elskov', first produced in German at Weimar in 1904. Two more operas on Hans Andersen subjects were 'Prinsessen paa aerten' ('The Princess on the Pea'), Aarhus, 15 Sept. 1900, and 'Nattergallen' ('The Nightingale'), Copenhagen, 10 Nov. 1912. 'Gloria Arsena' followed in Copenhagen on 15 Apr. 1917, 'Børnene fra Santa Fé' in 1918 and 'Komedianter' (on Victor Hugo's 'L'Homme qui rit') on 8 Apr. 1920. The last operas were 'Don Juan Mañara' (Copenhagen, 1925), 'Afrodites praestinde' ('The Priestess of Aphrodite', 1925) and 'Ghettoens Dronning' ('The Queen of the Ghetto', 1932).

Other works for the stage by Enna were incidental music for Helge Rode's 'Kongesønner' ('King's Sons', 1896), Holger Drachmann's 'Halfred Vandraadskjald' (1906), Stellan Rye's 'Bellman' (1907) and Strindberg's 'Kronbruden' (1913); a melodrama based on Andersen's 'Ib og lille Kirstine' (1902); ballets 'Hyrdinden og Skorstensfejeren' ('The Shepherdess and the Chimney-Sweep', 1900), 'Sancta Caecilia's Guldsko' ('St. Cecilia's Golden Shoes', 1904), 'Elskovs Guld' (1914) and 'Kysset' ('The Kiss', 1927). Non-dramatic works include 'Historien om en moder' ('The Tale of a Mother') for chorus and orchestra, 2 symphonies, an Andersen Overture (1905), a violin Concerto (1897), some other orchestral works, pianoforte pieces and songs. His

music is notable for its unconventional freshness.

H. B., adds. A. L.  
**Ennery, Adolphe Philippe d'.** *See* Adam (Adolphe, 3 lbs.). Auber (2 lbs.). Cid, Le (Massenet). Gounod ('Tribut de Zamora', opera). Grisar ('Chatte merveilleuse', lib.). Maillart ('Gastibelza', lib.). Maritana (V. Wallace, opera). Massenet (2 lbs.). Si j'étais roi (Adam, lib.).

**ENOCH & SONS.** A London firm of music publishers. The business was established by Emile S. Enoch in 1869 at 18 Berners Street, and in 1874 was removed to 19 Holles Street. In 1886 the firm moved to Great Marlborough Street. Its publications cover a great number of noteworthy and valuable works. Its property was purchased by Ashdown in 1927.

F. K.

*See also* Ashdown.

**ENRICHELLI.** *See* ERICHELLI.

**ENRIQUEZ (Anriquez) DE VALDERRABANO, Enrique** (*b.* Peñaranda de Duero, ?; *d.* ?).

Spanish 16th-century lutenist. He was the author of a 'Libro de música de vihuela, intitulado Silva de Sirenas' (Valladolid, 1547). The book contains a number of transcriptions of sacred and secular music of the time, some of them arranged for two vihuelas, the parts being printed on opposite pages, and facing in opposite directions, so that the book could be used by two performers sitting opposite to one another. The transcriptions include a number of *villancicos* and madrigals, by Juan Vasquez, Mateo Flecha and others, some of which are known in their original form. Morphy published a selection of the works of Enriquez in 'Les Luthistes espagnols'.

J. B. T.

*See also* Daza.

**ENSALADA** (Spa., salad). A kind of burlesque madrigal cultivated in Spain in the 16th century, in dramatic form but not intended for the stage. Also a quodlibet.

**ENDSALL, John** (*b.* ?; *d.* ?).

English 16th-century composer. His 4-part motet 'Hic dies, quam fecit dominum' is in the B.M. (Add. MSS 17,802-5). There is also a score of this, but arranged in 3 parts (Add. MSS 29,382-85).

J. M. (ii).

**ENSEMBLE** (Fr. = together; noun = teamwork). A term adopted into the English language and used in a special sense. Its use as a substantive may come from the French phrase "musique d'ensemble", for what we call concerted music, whether in regard to the concerted pieces in an opera, where the principal characters take part together, or in chamber music, written for a small number of instruments in combination. It is in regard to this latter sense that the special use of the word is most common. A party of players, brought

up in different schools, each pre-eminent in his own line, if required to join forces in a string quartet, for example, would find a special difficulty in so modifying their own individuality as to present a perfectly harmonious interpretation of the work, their "ensemble" would probably be pronounced unsatisfactory, and players of far inferior attainment, who happened to have enjoyed frequent opportunities of playing together, and learning each other's manner of phrasing, would probably give a far better idea of the work as a whole, and their "ensemble" would be rightly said to be good. The same applies to vocal performances of concerted music.

The term is also frequently used with regard to orchestral performances, but with less significance, since there the "ensemble" is controlled by one mind, that of the conductor.

J. A. F.-M. & H. C. C.

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**ENTFÜHRUNG AUS DEM SERAIL, DIE** ('The Elopement from the Harem', known as 'The Seraglio'). Opera in 3 acts by Mozart. Libretto by Gottlieb Stephanie, jun., adapted from Christoph Friedrich Bretzner's libretto 'Belmont und Constanze'.<sup>2</sup> Produced Vienna, Burg Theatre, 16 July 1782. 1st perf. abroad, Prague, autumn 1782. 1st in England, London, Covent Garden Theatre (trans. as 'The Seraglio' by W. Dimond), 24 Nov. 1827. 1st in U.S.A., New York (? in German), 16 Feb. 1860.

**ENTHOVEN, Henri Emile** (*b.* Amsterdam, 18 Oct. 1903; *d.* New York, 26 Dec. 1950).

Dutch composer and historian. As a boy he was a pupil of Johan Wagenaar, and his first Symphony (Op. 2) was produced under Willem Mengelberg in 1918. Later he studied under Franz Schreker in Berlin. In 1924 he became a student in jurisprudence at Utrecht University and later studied history at Amsterdam, where he took the degree of Doctor of History in 1929. While still a student he acted as coach under Felix Weingartner at Basle. After taking his degree he was tutor in diplomatic history at Leyden and later at Amsterdam, and gave useful lectures both in these subjects and in musical history by wireless. He also wrote much for periodicals on legal and musicological subjects.

His compositions comprise 3 Symphonies, 3 Suites for pf. and orch., incidental music for 'Ichonaton' and 'De groote Geus', outdoor plays produced by the students at Utrecht, 'Sol Justitiae Hymnus Universitati Rheno Trajectinae' for the 300th anniversary of the

<sup>2</sup> In a substantive sense this English term may be recommended for use in place of the more familiar but usually mispronounced French word. Adjectivally the word "concerted" serves well, e.g. concerted singing for "vocal ensemble", etc.

<sup>3</sup> Composed by Johann André and produced in Berlin on 25 May 1781. The libretto is said to have its ultimate source in Isaac Bickerstaff's play 'The Captive', which is however quite unlike it in plot, though the Turkish setting is similar.



foundation of that University, 'Romantic Variations' for orch., composed in America during the Nazi occupation of Holland, a 'Symphonic Fantasy' for orch. with vn. obbligato, various groups of songs with orchestral accompaniment, 'Gaudemus igitur' for woodwind, perc. and organ written for the 300th anniversary of the foundation of Amsterdam University, and many smaller works. His music, though modern in its construction, is of a romantic character.

Among his musicological activities should be mentioned his organization of an exhibition in connection with the jubilee of the Concertgebouw under the name Gedenck-clanck (Memorial Sounds) in 1938 and his useful work as musical contributor to the Amsterdam 'Algemeen Handelsblad'. H. A.

See also Amsterdam.

**ENTR'ACTE** (Fr., lit. between acts).

A piece of orchestral music played between the acts of an opera or a play. It corresponds to the old English act-tune and is often used rather as the prelude to the coming act than as an interlude. Bizet's 'Carmen' gives admirable specimens of the entr'acte standing apart altogether from the action of the play, except that before the second act, which anticipates the song sung by Don José at his entrance in that act. H. C. C., rev.

See also Act-Tune

**ENTRADA** }  
**ENTRATA** } See INTRADA.

**ENTRÉE** (Fr. = entry, entrance).

(1) A name formerly given to a small piece of music in slow 4-4 time, with the rhythm of a march, and usually containing two parts, each repeated. It received its name from the fact of its being largely used in theatrical and ballet music to accompany the entry of processions, etc. An example of this kind of Entrée may be found in J. S. Bach's Suite in A major for violin and clavier (B.-G., IX, 51).

(2) The word Entrée (Ital. *intrada*; Spa. *entrada*) is also used as synonymous with "introduction", and is applied to the opening piece (after the overture) of an opera or ballet. J.-J. Rousseau ('Dictionnaire de musique') defines it as "instrumental air forming the beginning of a ballet".

(3) It is also applied in an opera to one whole act, and in an opera-ballet where every act forms a separate argument (Rousseau). The Allemande, with its heavy rhythm and rather solemn expression, was easily transformed into a prelude which, under the name of Entrée or Overture, was played before a ballet. E. P., adds. M. L. P.

See also Allemande. Intrada.

**ENTREMES** (Spa.). See INTERMEZZO.

**ENTREMET** (Fr., lit. between-dish). A brief entertainment, usually a dance, performed with vocal or instrumental music

between the courses of a banquet in the 14th and 15th centuries.

**EOLIMELODICON.** See AEOLODION.

**EOLINA.** See AEOLINA.

**ÉOLIPHONE.** See AEOLIPHONE.

**EPHESIAN MATRON, THE.** Operetta ("comic serenata") in 1 act by Dibdin. Libretto by Isaac Bickerstaffe. Produced London, Ranelagh House, 12 May 1769. 1st perf. abroad, Berlin, Lessing Museum (trans. by G. R. Kruse), 25 Feb. 1932.

**EPIDIAPENTE.** See INTERVALS.

**EPIDIATESSARON.** See INTERVALS.

Épinay, G. Montaloux. See Boieldieu ('Angèle', lib.).

**ÉPINE, Margherita de l'.** See L'ÉPINE.

**EPISODE.** Secondary portions of musical works, which stand in contrast to the more conspicuous and structurally important features, are called episodes. Their function as an element of form is most easily distinguishable in the fugal type of movement. In the development of that form of art composers soon found that constant reiteration of the principal subject had a tendency to become wearisome, however ingenious the treatment; thus they often interspersed exposition and counter-exposition with independent passages, in which sometimes new ideas, and more often portions of a counter-subject, or of the principal subject, were used in a free and fanciful way. By this means they obtained change of character and relief from the stricter aspect of those portions in which the complete subject and answer followed one another, in conformity with certain definite principles. In connection with fugue, therefore, episode may be defined as any portion in which the principal subject does not appear in a complete form.

There are a certain number of fugues in which there are scarcely any traces of episode, but in the most musical and maturest kind episodes are an important feature. It is most common to find one beginning as soon as the last part to enter has concluded the principal subject, and therewith the exposition. Occasionally a codetta in the course of the exposition is developed to such dimensions as to have all the appearance of an episode, but the more familiar place for the first one is after the end of the exposition. As an example of the manner in which it is contrived and introduced, the Fugue in F minor, No. 12 of the first book of Bach's 'Well-tempered Clavier', may be taken. Here the subject is clearly distinguishable at all times from the rest of the musical material by its slow and steadily moving crotchets. The counter-subject which at once follows the first statement of the subject, as an accompaniment to the first answer, introduces two new rhythmic figures, (a) and (b), which afford a marked contrast to the principal subject:





and out of these the various episodes of the movement are contrived. The manner in which it is done may be seen in the beginning of the first episode, which occurs at bar 16, and into which figure (a) is closely woven. The adoption of this little figure is especially happy, as the mind is led on from the successive expositions to the episodes by the same process as in the first statement of subject and counter-subject, and thereby the continuity becomes so much the closer.

As further examples in which the episodes are noticeable and distinct enough to be studied with ease may be quoted the 2nd, 3rd, 5th, 10th and 24th of the first book of the 'Well-tempered Clavier', and the 1st, 3rd, 12th and 20th of the second book. Episodes are generally most noticeable and important in instrumental fugues which have a definite and characteristic or rhythmically marked subject.

It follows from the laws by which expositions are regulated that episodes should be frequently used for modulation. While the exposition is going on, modulation is restricted, and normally answers of the subject are not in the dominant, but only on the dominant; but directly the exposition is over the mind inclines to look for a change from the regular alternation of prescribed centres. Moreover, it is often desirable to introduce the principal subject in a new key, and the episode is happily situated and contrived for the process of getting there; in the same way that after transitions to foreign keys another episode is serviceable to get home again. In this light, moreover, episodes are very frequently characterized by sequences, which serve as a means of systematizing the steps of the progressions. Bach occasionally makes a very happy use of them by repeating near the end a characteristic episode which made its appearance near the beginning, thereby adding a very effective element of form to the movement.

In a looser sense the term "episode" may be applied to portions of fugues which stand out noticeably from the rest of the movement by reason of any striking peculiarity; as, for instance, the instrumental portion near the beginning of the "Amen" chorus in Handel's 'Messiah', or the central portions of certain very extensive fugues by Bach, in which totally new subjects are developed and worked, to be afterwards interwoven with the principal subjects.

In the predominantly homophonic forms of music the word is more loosely used than in the polyphonic order. It is sometimes used of portions of a binary movement in which

subordinate or accessory subjects appear, and sometimes of the subordinate portions between one principal subject and another, in which modulation frequently takes place. It serves more usefully in relation to a movement in aria or rondo form, since the middle portion in the former in its *da capo* form and the alternative subjects or passages between each entry of the subject in the latter cannot conveniently be called "second subjects". In the old form of rondo, such as Couperin's, the intermediate divisions were so very definite and so clearly marked off from the principal subject that they were conveniently described as *couplets*. But in the mature form of rondo to be met with in sonatas and symphonies the continuity is so much closer that it is more convenient to define the form as an alternation of principal subject (in rondo) or subjects (in sonata) with episodes. It sometimes happens in the most highly artistic rondos that the first episode presents a regular second subject in a new key; that the second episode (following the first return of the principal subject) is a regular development or "working-out" portion, and the third episode is a recapitulation of the first transposed to the principal key. By this means a closer approximation to binary form is arrived at.

In operas and oratorios, and kindred forms of vocal art, the word is used in the same sense as it would be used in connection with literature. Mozart somewhat loosely calls some of his operatic arias rondos (e.g. Donna Anna's "Non mi dir" or Fiordiligi's "Per pietà") because they have single principal subjects interspersed with episodes.

G. H. H. P., rev.

**ÉPREUVE VILLAGEOISE, L'** (Opera).

See GRÉTRY.

Epstein, Jacob. See Dieren (book on E.).

**EPSTEIN, Julius** (b. Agram [Zagreb], 7 Aug. 1832; d. Vienna, 1 Mar. 1918).

Austrian (Croatian) pianist and teacher. He was a pupil of Rudinatscha and Halm. He settled in Vienna, where he was professor of pianoforte at the Conservatory from 1867 to 1901. He belonged to the circle of Brahms's friends.

E. B.

**EQUAL TEMPERAMENT.** See TEMPERAMENTS.

**EQUAL VOICES.** A term of rather ambiguous use, strictly denoting voices of equal compass. Sometimes works for female voices alone, or for male voices alone, are spoken of as "works for equal voices"; but this is incorrect, and the term should be kept for those of equal compass, such as compositions for two or more sopranos or for several contraltos, as the case may be. In cases where one of two soprano parts is taken by a tenor, or one of two contralto parts by a bass, the composition

does not cease to be "for equal voices", and the term is more correctly used of this combination than of that for soprano and contralto, or for tenor and bass. J. A. F.-M.

**EQUALI** (*pl.*). A term applied to short pieces for a group of trombones, of an elegiac character and performed at funerals and commemorative ceremonies in the Austria of Beethoven's day. The term may have originated in a sense equivalent to the expression "equal voices", that is to say, the *Equali* were for instruments of one kind.

Beethoven's *Equali*, written in 1812 and performed at his own funeral, are the most famous specimens of the type. They are still occasionally performed on appropriate occasions. H. C. G.

**EQUIVOCI, GLI** (Opera). See *STORAGE*.

**EQUIVOCI IN AMORE, GLI** (Opera). See *SCARLATTI* (A.).

**EQUIVOCI NEL SEMBIANTE, GLI** (Opera). See *SCARLATTI* (A.).

**ERACLEA, L'** (Opera). See *SCARLATTI* (A.).

**ÉRARD**. Alsatian family of instrument makers. The name borne by that firm of harp and pianoforte makers has been known almost as long in England as in France, its workshops having been established in London near the close of the 18th century, not long after those in Paris. The reputation of Érad's house is as much due to successful improvements in the harp as in the pianoforte, those of the harp being of similar importance to the perfecting of the violin accomplished by the famous Cremona makers.

(1) **Sébastien Érad** (*b.* Strasbourg, 5 Apr. 1752; *d.* nr. Passy, 5 Aug. 1831). He was early put to his father's handicraft of cabinet-making. His father dying when he was sixteen, he went to Paris and placed himself with a harpsichord maker. He had soon the opportunity to display his practical ingenuity by the construction of a mechanical harpsichord, which was described by the Abbé Roussier in 1776. The Duchess of Villeroi took notice of him and allotted to him a workshop in her own château, where, in 1777, he made the first pianoforte constructed in France. According to Fétis this was a square with two unison stops and a compass of five octaves, similar to the English and German instruments that had been imported. He now established himself, with his brother Jean Baptiste, in the Rue de Bourbon. Their success exciting the jealousy of the Parisian instrument makers known as *luthiers*, and belonging to the fan-makers' guild, they used the power they possessed to seize the Érards' workshops; Louis XVI, however, came to the aid of the brothers and conferred upon Sébastien (in 1785) a *brevet* permitting him to make "forte-pianos" independent of the guild, but obliging him to

employ workmen who had satisfied its regulations.<sup>1</sup>

Sébastien founded a branch in London in 1786, and in 1792 he took out a patent for improvements in harps and pianofortes. He returned to Paris, after the Terror, in 1796, in which year he made his first grand pianoforte, using the English action, which he continued with until 1808. In 1809 he patented a repetition grand piano action (the first) and improvements in the construction of the harp, nearly completing that ingenious double action which was begun about 1786 and was perfected in 1810. A feature in the 1809 patent was the inverted bridge or upward bearing at the wrestplank bridge of the piano. Among Sébastien's other inventions may be mentioned a "piano organisé" or combination of piano and organ, a "harpe à fourchette" and the "orgue expressif".

(2) **Pierre Érad** (*b.* Paris, 1796; *d.* Passy nr. Paris, 18 Aug. 1855), nephew of the preceding, son of Jean Baptiste Érad. Advanced age made Sébastien leave to Pierre the introduction of his perfected repetition action, the patent for which was taken out in London in 1821. The same year he published there 'The Harp in its Present Improved State Compared with the Original Pedal Harp'. In 1835 the patent of the "orgue expressif" was extended to Pierre Érad for seven years on the plea of its great value and of the losses sustained in working it. The invention in 1838 of the Harmonic Bar is claimed for him.<sup>2</sup> His widow succeeded him in the business. From her it descended to the Count de Franqueville, who had married her niece and became the chief proprietor of the Paris house, his partner Blondel being in charge of its affairs. On Blondel's death the manufactory was taken over by Guichard et Cie. The London manufactory was discontinued in 1890. A. J. E.

**ERBA, Dionigi** (*b. ?; d. ?*).

Italian 17th-18th-century composer. Like Marcello and Astorga he was of noble birth, and Cardinal Benedetto Erba seems to have been his brother. In 1692 he was *maestro di cappella* of the church of San Francesco at Milan (see F. Vigoni's 'Sacre armonie', 1692, which contains music by him). The title of Don, given him by Quadrio, and that of "R<sup>d</sup>", mentioned below, show that he was in holy orders. In 1694 he took part with Carlo Valtellina in the recitatives for the opera 'Arione', the airs being taken from no less than 26 other composers; and in 1695 he collaborated with Alessandro Besozzi and Giacomo Battistini in 'Antemio in Roma'.

Erba's chief interest lies in the fact that he is

<sup>1</sup> Rimbault, 'The Pianoforte' (1860), p. 124.

<sup>2</sup> Oscar Paul, 'Geschichte des Claviers' (Leipzig, 1868).

not improbably the composer of a Magnificat for two choirs from which Handel borrowed more or less closely for several pieces in the second part of 'Israel in Egypt'. A complete copy of this work, entitled 'Magnificat. Del R<sup>d</sup> Sgr. Erba', is in the R.C.M. and a partial one (ending in the middle sheet) in Handel's writing, without title or date, in the Roy. Lib., B.M. Opinions are divided as to whether it is an original composition of Handel's Italian time (1707-10) or by Erba. In favour of the former were Schoelcher and Macfarren (preface to 'Israel in Egypt' for the Sacred Harmonic Society). It is obvious that but for the existence of the manuscript by Handel the question would never have been raised. The whole evidence was carefully examined at great length by Chrysander ('Handel', I, 168-78), whose conclusion is strongly in favour of its being by Erba. He shows that the date of Handel's manuscript is probably 1735-40 ('Israel' was 1738); that it has marks of being a copy and not an original composition, that the paper is not Italian, but the same as that used for his English works; and that the style of the music differs materially from Handel's style, whether early or late. In addition it might be urged that it is extremely improbable that in a copy of a work of Handel's his powerful name would be displaced on the title in favour of the insignificant one of Erba. Chrysander published the Magnificat as the first of the supplements to his Handel edition. Since then the researches of Percy Robinson, embodied in his book 'Handel and his Orbit', have added fresh matter to this discussion. Robinson found that Erba and Urio are names of places in the neighbourhood of Milan (Erba is between Como and Lecco), and on this discovery he founds the theory that the manuscripts which bear these names are the composition of Handel himself, dating from the Italian period. In this respect Robinson's book is of importance to the student. For the list of numbers borrowed for 'Israel' see Sedley Taylor, 'The Indebtedness of Handel' (Cambridge, 1906).

**ERBACH, Christian** (b. district of Algesheim, Hesse, 1573; d. Augsburg, 1635).

German organist and composer. About 1600 he became organist to the Fuggers at Augsburg, succeeded Hassler as town organist of Augsburg in 1602, in 1625 became cathedral organist and in 1628 (according to Gerber) was appointed "Ratsherr" of the same city. The first book of his 'Modi sacri seu cantus musici vocibus 4, 5, 6, 7, 8 et pluribus, ad omne genus instrumenti musici accommodatis' was published in 1600 at Augsburg, the second in 1604 and the third in 1606. Bodenschatz's 'Florilegium Portense' and Schade's 'Promtuarium musices' (Strasbourg) contain motets

of his in 4, 6 and 8 parts. Manuscript compositions of his are in the cathedral library at Augsburg and in the State Library in Berlin.

F. G., adds.

**ERBE DEUTSCHER MUSIK, DAS.** See DENKMÄLER (5).

**Erben, Karel Jaromír.** See Bendl ('Christmas Eve', choral work) Bořkovec (choral songs). Dvořák ('Spectre's Bride', choral work, 4 symph. poems & 'Orphan', song). Fibich (2 melodramas with orch) Měchura ('Christmas Eve', cantata). Novák ('Spectre's Bride', choral work) Ostrčil (declamation with orch). Vomáčka ('Vodník', opera).

**Erckmann-Chatrian (Émile Erckmann & Alexandre Chatrian)** See Chapi ('Tempestad', opera). Edwards (J., 'Friend Fritz', operetta). Erlanger (C., 'Juif polonais', opera) Fourdrain ('Rantzau', incid. m.). Koechlin ('Confidences d'un joueur de clarinette' for orch.). Maclean (A., 'Waldidyll', opera). Maréchal (C. H., 'Amoureux de Catherine', opera; incid. m. for 2 plays). Mascagni ('Amico Fritz' & 'Rantzau', operas) Walthew ('Friend Fritz', overture). Weis ('Polnische Jude', opera).

**ERCOLE AMANTE (Opera).** See CAVALLI.

**Erdélyi, József.** See Jemnitz (6 songs)

**ERDMANN, Eduard** (b. Tseziz [Wenden], Latvia, 5 Mar. 1896).

Latvian-German pianist and composer. He comes of a Baltic family of scholars. While attending the "Gymnasium" at Riga he took pianoforte lessons from Bror Mollersten and Jean de Chastain and learned theory from Harald Creutzburg. In June 1914, having matriculated, he went to Berlin to study the pianoforte with Conrad Ansoerge, and composition, until 1918, with Heinz Tiessen. From 1919 onwards he toured as a concert pianist, in which capacity he came to be known also as a disinterested champion of modern composers. For instance, at the Venice Festival of the I.S.C.M. in 1925 he introduced the exacting pianoforte Sonata by Artur Schnabel. In Oct. 1925 he was appointed professor at the Hochschule of Cologne.

As a composer Erdmann first attracted attention with a Symphony performed at the 50th Tonkünstlerfest at Weimar in 1920, and afterwards in many German cities. His second Symphony was performed for the first time in 1925 at the Prague Festival of the I.S.C.M. In his works Erdmann shows himself a daring and original thinker. He makes few concessions to his audiences, and it is sometimes a difficult task to follow his rather complex mode of expression, but while availing himself of modern harmonic freedom, he adheres to sound methods of construction and notably to the principles of tonality. Of the following compositions, all of which are published, Opp. 8, 10, 11, 12 and 13 are those which represent his development most strikingly:

*Op.*

1. 'An den Frühling', vn. & pf
2. Four songs.
3. Six songs.
4. 'Bagatellen' for pf.
5. Five pf. pieces.
6. Five songs.
7. 'Himmel und Erde', song.
8. Rondo for orch.

10. Symphony No. 1.
11. Two songs.
12. Sonata for vn. unaccomp.
13. Symphony No. 2
15. Pf Concerto.

Without opus number a Fox Trot in C major.

E. E.

**EREDE, Alberto** (b. Genoa, 8 Nov. 1909). Italian conductor. He studied pianoforte, cello and composition at the Conservatories of Genoa (1926), Milan (1927) and Basel (1929). At the last he became a pupil of Weingartner for conducting. He first became known in England as associate conductor at the Glyndebourne Opera, which he visited annually from 1934 to 1939. At the same time he was musical director of the Salzburg Opera Guild from Aug. 1935 to Mar. 1938. In May 1945 he was appointed artistic director and permanent conductor of the symphony orchestra of the Italian Radio Company at Turin, a post he held until Aug. 1946, when he returned to England as musical director and permanent conductor of the New London Opera Company at the Cambridge Theatre, London. He has been a guest conductor for many years at the Teatro alla Scala, Milan, and has conducted both opera and concerts in Vienna, Berlin, Stockholm, Amsterdam, Belgrade, New York, Boston, San Francisco, Los Angeles, Chicago, Buenos Aires, Rome, Florence, Hamburg, Naples, Goteborg, Toronto, etc.

E. B.

**EREDI (Heredi), Francesco** (b. ?; d. ?). Italian 16th-17th-century composer. He was *maestro di cappella* of the cathedral at Ravenna in 1623 and of the town in 1629. He published a book of madrigals (1600), vesper psalms (1623), 'L' Armida del Tasso . . . a 5 voci', Op. 3 (1629); also songs in collective volumes.

E. v. d. s.

**EREMITA** (real name *Giusberti*), **Giulio** (b. Ferrara, ?; d. ?).

Italian 16th-century organist and composer. He was a monk, organist at Ferrara (? Calmaldoli monastery), and published 3 books of madrigals, 1584-89.

E. v. d. s.

**ERHART (Ehrhardt), Dorothy** (*Agnes Alice*) (b. London, 5 Jan. 1894).

English harpsichordist, conductor, composer and writer on music. She was educated at the Dame Alice Harpur School, Bedford, between 1908 and 1910, and took music lessons from Dr. H. A. Harding. Later she studied at Birmingham University, becoming a B.Mus. in 1916. She had composition lessons with Granville Bantock and studied conducting under Adrian Boult and at the Salzburg Mozarteum, and the harpsichord with Alice Ehlers. Since 1930 she has been on the staff of the Webber-Douglas School of Singing. She was Music Adviser to the Joint Committee for Music and Drama in Villages from 1934 to 1940 and Music Adviser to the

Carnegie "C" Committee in 1940-41, besides being on the panel of Music Advisers to the National Federation of Women's Institutes since 1951. In 1927-29 she was Honorary Secretary of the Society of Women Musicians. She founded the Erhart Chamber Orchestra in 1926 and conducted it until 1938, specializing in lesser-known works by Bach, Arne, Pergolesi, the music to 'The Tempest' by Locke, and compositions by modern musicians. During these years she conducted several other orchestras, including that of the Chanticleer Opera Company, and she often played the harpsichord for them. She worked for C.E.M.A. and for the Army Educational Department during the second world war, and since then she has been a frequent lecturer and adjudicator at provincial music schools and festivals.

Dorothy Erhart's compositions include Variations for pianoforte and orchestra, written for Mary Abbott and the British Women's Symphony Orchestra, and played by them in 1929, some choral duets, a pianoforte Quintet in D major (1917) and arrangements of 'Little Gaddesden May Song' and 'The Spotted Cow' (1935). She has also edited J. C. Bach's Quintet in F major and written several articles for various music journals.

M. K. W.

**ERICH, Daniel** (b. ?; d. ?).

German 17th-18th-century organist and composer. He was a pupil of Buxtehude at Lubeck and became organist at Gustrow, where he worked early in the 18th century. He is one of Bach's precursors as a composer and no doubt improviser of organ chorale preludes. He is also said to have written clavier works, of which, however, no trace remains.

E. B.

**ERISMENA** (Opera). See CAVALLI.

**ERK, Ludwig Christian** (b. Wetzlar, 6 Jan. 1807; d. Berlin, 25 Nov. 1883).

German conductor, teacher and song collector. His father (Adam Wilhelm Erk, 1779-1820) was cathedral organist at Wetzlar. Ludwig studied music under his father and André of Offenbach, receiving his general education from Spiess, a well-known teacher at Frankfurt o/M. In 1826 he was appointed professor at the teachers' seminary at Moers on the Lower Rhine, and there his connection with popular music began. He started musical festivals at Remscheidt, Ruhrort, Duisburg and other small towns, which largely contributed to the taste for sacred and secular part-music. In 1836 he was appointed musical professor of the royal seminary at Berlin, and in the following year conductor of the newly formed cathedral choir, which post, for want of proper support, he relinquished in 1838. In 1843 he founded a Männergesangverein in Berlin, for the express purpose of singing

"Volkslieder", and in 1852 started the Erkscher Gesangverein, a mixed choir. In 1857 Erk was appointed director of music. In the beginning of 1877 he resigned his post in the seminary in Berlin, and was succeeded by Dienel. Among the most important of the many collections of German songs he edited is his 'Deutscher Liederhort', of which Vol. I contains modern "Volkslieder"<sup>1</sup> and Vol. II those of the 13th-18th centuries.

F. G.

**ERKEL.** Hungarian family of musicians, believed to be of German or Netherlandish origin.

(1) **Ferenc Erkel** (b. Gyula, Comitat Békés, 7 Nov. 1810; d. Budapest, 15 June 1893), pianist, conductor and composer. His known ancestors were all musicians and schoolmasters at Pozsony (Pressburg, now Bratislava in Czechoslovakia). His grandfather, on entering the services of Count Wenckheim's family, settled at Gyula, the manorial residence of his employers. His son, the composer's father, schoolmaster and *regens chori* at the parish church of the local German community, had himself attended to the musical instruction of his ten children, of whom Ferenc, the second, was undoubtedly the most talented. At the age of ten he deputized for his father at the church organ and at eleven his pianoforte playing introduced him to the musical gatherings of the local gentry. At twelve he was sent to the secondary schools at Nagyvárad, but shortly afterwards he was transferred to Pozsony where he found greater facilities for musical training. He took lessons from Heinrich Klein, a well-known teacher, composer and cathedral organist, and from Károly Turányi, an esteemed pianist and composer. As the seat of the Hungarian Diet and fairly near to Vienna, Pozsony provided many opportunities to enlarge musical experience; Erkel attended opera performances and concerts — he is said to have heard the young Liszt, his junior by one year. His first attempts at composition ('Litany', etc.) also date from this period, and he made frequent public appearances as pianist.

On concluding his studies Erkel became music master in the household of Count Kálmán Csáky at Kolozsvár. The years spent in the Transylvanian capital (1827-34) were of some importance to his future career, for he became acquainted with some of the leading Hungarian musical personalities and with the administrative and social notabilities of the country, and he soon assumed the musical leadership of the town. In 1834, on his way to Szemeréd, where he took up new duties as music master to Countess Stáinlen-Saalfeld, he visited Pest and appeared as pianist at a concert, attracting considerable attention. He

did not remain long at his new post, for the following year saw him as musical director of the recently formed Hungarian theatrical company of Buda. His name had begun to appear with increasing frequency on the musical programmes of the twin-capital, and he accompanied many of the visiting musical celebrities. It may have been Vieuxtemps's début at Pest in 1837 which led to the composition of the 'Duo brillant' for violin and pianoforte, his first published work. Although the title-page of its second edition claims joint authorship, Vieuxtemps's share is believed to have been confined to the editing of the violin part.

Erkel's Buda engagement too was of a short duration, for in 1836 he became second conductor of the Municipal (German) Theatre at Pest. The two years spent with this company enlarged his knowledge of the operatic repertory and gave him considerable experience in orchestral conducting. On 17 Jan. 1838 he signed his contract with the newly established National Theatre at Pest, which appointed him musical director with full powers of administration. His début in that post took place on 25 Jan. 1838, when Bellini's 'La straniera' was performed. His consummate musicianship and organizing talent soon made the operatic performances a popular success.

The question of Hungarian opera occupied Erkel's mind from the very beginning of his directorship, and he decided to attempt a national work of his own. The success of his first opera, 'Bátori Mária', first performed on 8 Aug. 1840, confirmed his claims. The achievement was the more remarkable because it had been preceded by a mere handful of compositions — about eight in number, mostly variations and fantasies. The famous 'Hunyadi László', his next opera, was produced in 1844, with an extraordinary success, due in part to the patriotic feeling on the eve of the nation's struggle for independence. The chorus "Meghalt a cselszövő" ("Dead is the intriguer") was regarded as a political demonstration and was greeted with sustained applause, much like Verdi's famous chorus in 'Attila'. It is interesting to note that the tune of this chorus was rediscovered by Bartók during one of his folk-music collecting expeditions more than half a century later. The florid aria traditionally known as the "La Grange aria" was a later addition to the score (June 1850), written especially for Anne de La Grange, a French soprano who studied the principal part in Hungarian. Plans were made to produce 'Hunyadi László' in Paris and London, but they did not materialize.

In the year of its first performance Erkel's 'Hymnusz' was awarded first prize at an open competition: it has remained the nation's prayer ever since. Having thus become the

<sup>1</sup> Thus not folksongs at all: see VOLKSLIED.

first musician of the country, he was elected musical director of the Pest-budai Hangász-egyesület<sup>1</sup>, whose early concerts were often given under his direction. It was Erkel who acquainted Berlioz with the tune of the Rákóczy March on the occasion of the latter's visit to Pest in 1846. In recognition of Erkel's share in the frenetic success of his Hungarian debut Berlioz presented him with the autograph score of his celebrated orchestral piece, now preserved in the Music Department of the Hungarian National Museum. Erkel's next opera, 'Bánk bán', though written shortly afterwards, was not performed until 1861, probably on account of the unsettled political situation following the defeat of 1849. This opera has remained in the repertoire: the Ides of March, a national holiday, is traditionally celebrated with its performance.

Erkel played an important part in the foundation of the Philharmonic Society in 1853, of which he was subsequently appointed President Conductor, and he directed its concerts until 1870. With the Doppler brothers he collaborated in the opera 'Erzsébet' (of which he composed the second act), written for the Empress Elizabeth's visit to the capital as Queen of Hungary in 1857. In 1868 he was elected "National Music Director" of the "National Hungarian Association of Choral Singers", and in 1875 he was appointed principal and *professor ordinarius* of the recently established Academy of Music. He participated in the fiftieth anniversary celebrations of the National Theatre (1887) by writing a 'Festival Overture' especially for the occasion: this is his best orchestral composition, a truly majestic piece of music. His last opera, 'István király', intended for the inauguration of the opera-house was not finished in time and was performed in 1885.

Although not the first to have set original Hungarian texts to music of a predominantly national character, Erkel will always be remembered as the creator of a Hungarian operatic style. His achievement must be judged in the light of his contribution to the "romantic" programme of the later 19th-century Hungarian composers for the creation of a national musical style of European significance. The national element was then represented by the characteristic *verbunkos* dance music, which enjoyed national — indeed international — popularity and whose characteristic rhythms, melismatic patterns and elastic formal organization made it particularly suitable for opera where symphonic treatment was not thought essential by a public that could not as yet appreciate a sophisticated utterance and the finer points of musical

treatment. This explains the fact that national opera was established and to a certain extent consolidated before the emergence of a corresponding instrumental or symphonic style. The models provided by grand opera were particularly suited to Erkel's gifts, and in his earlier operas the national idiom was wedded to the traditional schemes of French and Italian models. 'Bátori Mária', 'Hunyadi László' and 'Bánk bán' are all constructed in set numbers, i.e. arias, concerted pieces, cabalettas, scenes, *concertante* instrumental solos, etc., connected by accompanied recitative, and thus resemble the operas of Bellini, Donizetti, Meyerbeer, Verdi, etc. His later operas on the other hand show him approaching the Wagnerian ideal: in 'Dózsa György' and 'Brankovics György' arias, etc., are increasingly replaced by free recitative-like declamation and continuous music, though effective finales and dramatic ensembles still prevail to some extent. 'István király' shows a compromise between musico-dramatic and operatic conception. On the whole the qualities of these later operas, their structural plan and their dramatic force show a striking resemblance to Mussorgsky's methods and style. The prophetic gifts of Erkel's musical thinking are seen especially in 'Brankovics György', whose vocal writing, based on a text adapted from prose drama, foreshadows the methods of Richard Strauss and Debussy. This opera is also remarkable for the introduction of Serbian and Turkish melodies, happily blended with Hungarian. The comic operas 'Sarolta' and 'Névtelen hősök' represent an intermediate phase in which he strove to reconcile elements of Hungarian popular song with the conventions of theatre music. The style and method anticipate Kodály.

His scores show a remarkable sense of orchestral colour; his virtuoso flute and clarinet parts were undoubtedly inspired by the excellent performers under his command (e.g. the Doppler brothers), while the inclusion of the *tárogató* and *cimbalom* was a concession to national sentiment. There is a part for *viola d'amore* (treated as an instrumental *obbligato*) in 'Bánk bán'. In all his operas he resorted to episodes from national history, which contributed greatly to their success. A film, depicting his life, was produced in 1952.

## CATALOGUE OF WORKS<sup>2</sup>

### OPERAS

- 'Bátori Mária', 2 acts (libretto by Béni Egressy, after András Dugonics), prod. Pest, National Theatre, 8 Aug. 1840.
- 'Hunyadi László', 4 acts (lib. by Egressy, after Lőrinc Tóth) (1842-43), prod. Pest, National Theatre, 27 Jan. 1844.

<sup>1</sup> An association for the promotion of choral and orchestral concerts, the precursor of the Philharmonic Society.

<sup>2</sup> Based on Ervin Major's annotated bibliographical essay, to which the reader is referred for further details.



- 'Erzsébet' (in collaboration with Ferenc & Károly Doppler), 3 acts, prod. Pest, National Theatre, 6 May 1857  
 'Bánk bán', 3 acts (lib. by Egressy, after József Katona) (1844-52), prod. Pest, National Theatre, 9 Mar 1861.  
 'Sarlota', comic opera, 3 acts (lib. by József Czanyuga), prod. Pest, National Theatre, 26 June 1862.  
 'Dózsa György', 5 acts (lib. by Ede Szighegyi, after Mor Jókai) (1864-67), prod. Pest, National Theatre, 6 Apr 1867.  
 'Brankovics György', 4 acts (lib. by Lehel Odry & Ferenc Ormai, after Károly Obernyik's drama), prod. Budapest, National Theatre, 20 May 1874.  
 'Névtelen hősök', 4 acts (lib. by Ede Tóth) (1875-80), prod. Budapest, National Theatre, 30 Nov. 1880.  
 'István király', 4 acts (lib. by Antal Váradi, after Lajos Dobsa), prod. Budapest, Royal Hungarian Opera, 14 Mar 1885.  
 'Kemény Simon', 3 acts (lib. by Jókai), not prod., MS lost.

## INCIDENTAL MUSIC

Music for a number of plays.

## ORCHESTRAL WORK

- 'Ünnepi nyitány' ('Festival Overture') (1887)

## PIANOFORTE AND STRING ORCHESTRA

- 'Begleitungs-Skizzen zu den Csel Variationen' (1839).

## ONE INSTRUMENT AND PIANOFORTE

- 'Duo brillant en forme de fantaisie sur des airs hongrois...' for vn. (with Vieuxtemps) (1837).  
 'Magyar album-lap' ('Hungarian Album-Leaf') for viola (1890).

## PIANOFORTE MUSIC

- 'Magyar ábránd' ('Hungarian Fantasy') (? 1827-34) (? lost).  
 'Albumblatt' (1839).  
 'Phantasia klavirra, az erdélyi Rákóczy dal themájára...' ('Fantasy for Clavier on the Transylvanian Rákóczy Theme') (1839) (? lost).  
 'Emléklül Liszt Ferenc Rákóczy Indulója' ('Souvenir for Liszt, Rákóczy's March') (? 1840).  
 'Rákóczy Indulója... és Bátori Mária Indulója' ('Rákóczy's March... and Bátori Mária's March') (? 1855).  
 'Capriccio' (? 1844) lost.  
 'Original Ungarischer...' (1845).  
 'Transcriptions' (? 1850).  
 1. 'Élégie de H. W. Ernst.  
 2. 'Le Carnaval de Venise.  
 'Marche hongroise...' (? 1852).  
 'Adagio.'

Also a number of choruses and songs.

See also National Anthems (Hungary).

(2) **Gyula Erkel** (b. Pest, 7 Aug. 1842; d. Ujpest, 22 Mar. 1909), composer and conductor, son of the preceding. At six years of age he already played percussion in the orchestra of the National Theatre. He conducted operas and founded the Ujpest Conservatory of Music. He wrote many so-called "popular plays" (*népszavmu*) similar to the English ballad operas and incidental music. His works also include a Symphonic Movement (1858), a Hungarian March (1858), Overture on Themes from Ruzitska's 'Béla király futása' (1881), and Ballet Suite for full orchestra (1885).

(3) **Elek Erkel** (b. Pest, 2 Nov. 1843; d. Budapest, 10 June 1898), conductor, bass-drum player and composer, brother of the preceding. He wrote operettas.

(4) **László Erkel** (b. Pest, 9 Apr. 1844; d. Pozsony, 3 Dec. 1896), conductor, brother of the preceding. He was a choral conductor and an esteemed pianoforte teacher at Pozsony, where Bartók received lessons from him.

(5) **Sándor Erkel** (b. Pest, 2 Jan. 1846; d. Békéscsaba, 14 Oct. 1900), conductor and composer, brother of the preceding. He began his career, like the other Erkel sons, as a percussion (kettledrum) player in the orchestra of the National Theatre, where he served from 1861 to 1874. He succeeded his father as first conductor of the Opera in 1875; the next year he was appointed its director. He remained in service until 1886 and after his resignation retained the title of Musical Director. The overture to his opera 'Csobáncz' (produced on 13 Dec. 1865) is still a favourite piece with Hungarian orchestras. Other compositions include 'Hungarian Overture' (1868), choruses and pianoforte transcriptions.

J. S. W.

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**ERKIN, Ulvi Cemal** (b. Istanbul, 14 Mar. 1906).

Turkish pianist, conductor and composer. He comes of a musical family, his mother playing the pianoforte and his brother Feridun, who later chose a diplomatic career and became Turkish ambassador to the U.S.A., the violin. Ulvi began to have pianoforte lessons at the age of eight. From 1919 to 1925 his teacher was Filomeno Adinolfi. After studying at the Galatasary Lyceum in his native city, he won a scholarship sponsored by the Ministry of Education in 1925 and went to Paris to study at the Conservatoire in 1926-28 and the École Normale de Musique in 1929-30. His teachers there were Isidor Philipp (1925-

<sup>1</sup> The first Hungarian opera whose music is preserved first performed at Kolozsvár, 26 Dec. 1822.



1928) and Camille Decreuse (1925-28) for pianoforte, and Jean and Noel Gallon (1925-1928) for composition. Later he concluded his studies in composition privately with Nadia Boulanger. In 1930 he received the Licence d'Enseignement from the École Normale and the same year returned to Turkey, where he was appointed teacher of pianoforte at the Music Teachers' School in Ankara. On 29 Sept. 1932 he married the well-known Turkish concert pianist Ferhunde Remzi.

After the reorganization of the State Conservatory by Hindemith in 1936, Erkin continued to be a pianoforte professor at both institutions, but he soon afterwards reduced his public appearances as a pianist to occasional accompanying in broadcasts. In 1943 his pianoforte Concerto was awarded the Music Prize of the People's Party and performed in Ankara and Berlin by his wife. In 1947 he conducted his first Symphony in Prague, where his 'Koçekçe' and string Quartet were also performed. In 1948 he began to conduct the orchestra of the State Conservatory in Ankara and to make guest appearances with the Presidential Philharmonic Orchestra. In 1949-51 he was director of the State Conservatory. He continues to be a professor there.

As a composer Erkin first tried his hand at smaller forms, but gradually turned towards sonata form, in which almost all his mature works are cast. Since his ancestors came from the Black Sea coast, it is not surprising to find that, as a rule, his scherzo movements are in 5-8 or 7-8 time and in the style of the *horon* (a folk dance of that coast), with passages imitating the effect of the *kemençe*, a stringed instrument of the same region.

## CATALOGUE OF WORKS

### BALLET

'Keloglian', choreography by Ninette de Valois (1950).

### INCIDENTAL MUSIC

'Karagoz', Turkish shadow play (? 1941).

### CHORAL WORKS

Folksongs for 2-part chorus (1936).  
7 Folksongs for mixed chorus (1945).

### ORCHESTRAL WORKS

2 Dances (c. 1930).  
'Bayram' ('Feast') (1934).  
'Koçekçe', dance rhapsody (1943).  
Symphony No. 1 (1944-46).  
Symphony No. 2 (1948-51).  
'Simfonietta' for strgs. (1951).

### SOLO AND ORCHESTRA

'Concertino' for pf. (1932).  
2 Songs for soprano (1932).  
1. Bulbul (The Nightingale).  
2. Aynı Öndördü (Full Moon).

<sup>1</sup> The music is an orchestral version of 'Five Drops' for pianoforte (1931).

Pf. Concerto (1942).  
Vn. Concerto (1947).

### CHAMBER MUSIC

String Quartet (1935-36).  
Quintet for 2 vns, viola, cello & pf. (1943).

### VIOLIN AND PIANOFORTE

'Lullaby, Improvisation and Zeybek Song' (1929-32)

### PIANOFORTE MUSIC

'Five Drops' (1931).  
7 Easy Pieces for children (1937).  
Sonata (1946).  
'Duyuşlar' ('Sensations').

### SONGS

7 Folksongs for voice & pf. (1936).

G. O.

**ERLANGER, Camille** (b. Paris, 25 May 1863; d. Paris, 24 Apr. 1919).

French composer. He entered the Paris Conservatoire at the age of seventeen, studying pianoforte and composition under G. Mathias, E. Durand, Taudon, Bazille and L. Delibes. In 1888 he won the Grand Prix de Rome with the cantata 'Velléda'. His first great success was with a dramatic legend in three parts, 'Saint-Julien l'Hospitalier', a powerful work after Flaubert's story, performed at the Concerts de l'Opéra in 1895. An 'Idylle d'Armorique' in three acts and a prologue, 'Kermaria', was produced at the Opéra-Comique on 8 Feb. 1897. His most important work, 'Le Juif polonais', on the popular Alsatian story by Erckmann-Chatrian on which Irving's success, 'The Bells', was also based, was produced at the Opéra-Comique on 11 Apr. 1900. 'Aphrodite' was performed there on 23 Mar. 1906; 'Bacchus triomphant' in 1910; 'La Sorcière' in 1912. A 'Sérénade carnavalesque' for orchestra, six 'Poèmes russes' and other songs, and some pianoforte pieces, may also be mentioned. Another opera, 'Le Fils de l'étoile', was produced at the Opéra on 20 Apr. 1904; he also composed 'Hannele Mattern' and 'Faublas'.

G. F.

BIBL.—BACHELET, A., 'Camille Erlanger' in 'Le Monde musical', May 1919.

**ERLANGER, Frédéric d', Baron** (b. Paris, 29 May 1868; d. London, 23 Apr. 1943).

Anglo-French composer. His father was a German and his mother an American. He began his musical studies in Paris under Anselm Ehmann, his only teacher. His first work, a book of songs, was published during the composer's twentieth year, and shortly afterwards he took up his abode in London as a banker, becoming a naturalized Englishman. His compositions include works of all kinds, notably the operas, 'Jehan de Saintré' (Aix-les-Bains, 1 Aug. 1893; Hamburg, 1894), 'Inès Mendo' (produced, under the pseudonym of Ferd. Regnal, in London at Covent

Garden on 10 July 1897, and subsequently in Germany); 'Tess' (after Thomas Hardy's 'Tess of the d'Urbervilles'), produced at the San Carlo Theatre, Naples, on 10 Apr. 1906 and at Covent Garden on 14 July 1909, and 'Noël', produced at the Paris Opéra-Comique on 28 Dec 1910.

Among d'Erlanger's other works are a string Quartet, a Sonata for violin and pianoforte, an 'Andante symphonique' for cello and orchestra, a Quintet for pianoforte and strings, a 'Suite symphonique' for orchestra (1895), a violin Concerto, Op. 17, played by Kreisler at the Philharmonic Concert of 12 Mar. 1903, and a 'Concerto symphonique' for piano and orchestra (1921). More recent is a Requiem for solo voices, chorus and orchestra (1931). Clearness of form and elegance of idea and expression are the distinguishing marks of d'Erlanger's music, whether in his operatic work, in his chamber and orchestral music, or in his songs.

G. F.

**ERLEBACH, Philipp Heinrich** (b. Esens, East Frisia<sup>1</sup>, 25 July 1657, d. Rudolstadt, 17 Apr. 1714).

German composer. He was *Kapellmeister* at the court of Rudolstadt in 1697. His opera (*Singspiel*), 'Die Pleiaden', appears to be lost. He also wrote cantatas, sacred songs, overtures, sonatas, etc.

E. v. d. s.

**ERLKING, THE.** } Schubert's song, a setting of Goethe's ballad, composed at the age of eighteen in 1815, of which there are four versions. It was first sung in public, in Vienna, by Michael Vogl, on 7 Mar. 1821, and published that year as Op. 1. The familiar English title has come to stay, although it is utterly meaningless: there is no such thing as an "erl", and the proper English word for the German *Erle* is alder. However, the original German name of the song too is due to a mistake. It comes from Herder's collection 'Stimmen der Völker', an anthology of translations of folk poetry of various nations, in this case a Danish tale. Herder mistook the meaning of the Danish *Ellerkong* (now *Elverkong*), which has nothing to do with alder-trees and should have been translated "Elfenkönig" = king of the elves.<sup>2</sup>

E. B.

**ERMELINDA TALEA PASTORELLA.**  
See MARIA ANTONIA WALPURGIS.

**ERNANI.** Opera in 4 acts by Verdi. Libretto by Francesco Maria Piave, based on Victor Hugo's drama 'Hernani'. Produced Venice, Teatro La Fenice, 9 Mar. 1844. 1st perf. abroad, Vienna (in Italian), 30 May 1844. 1st in England, London, Her Majesty's Theatre (in Italian), 8 Mar. 1845. 1st in

U.S.A., New York (in Italian). 15 Apr. 1847. **ERNELEINDE** (Opera). See PHILIDOR.

**ERNST, Alfred** (b. Périgueux, 9 Apr. 1860; d. Paris, 16 May 1898).

French writer on music. He was one of the foremost champions of Wagner in French literature. The following are his most important works: 'L'Œuvre dramatique d'Hector Berlioz' (1884); 'Richard Wagner et le drame contemporain' (1887); 'L'Art de Wagner', i, 'L'Œuvre poétique' (1893), ii, 'L'Œuvre musicale' (unfinished); 'Étude sur Tannhäuser de Wagner' (1895, with E. Poirée); and lastly, the translations into rhythmic French prose of the words of 'Die Meistersinger' and 'Der Ring des Nibelungen'. Ernst also wrote many articles in various reviews, and undertook the musical reporting in the 'Revue Encyclopédique', etc.

G. F.

**ERNST, Heinrich Wilhelm** (b. Brno, 6 May 1814; d. Nice, 8 Oct. 1865).

Moravian violinist and composer. As a student at the Vienna Conservatory he had Bohm for his master on the violin, and studied counterpoint and composition under Seyfried. He afterwards received instruction from Mayseider and soon achieved great proficiency on his instrument. When sixteen he made his first tour and played with much success at Munich, Stuttgart and Frankfurt o/M. At that time Paganini was travelling in Germany, and Ernst, greatly fascinated by this extraordinary artist, followed him from town to town in order to become familiar with the peculiarities of his style and technique. Towards the end of 1832 he went to Paris, where he lived for six years, studying and repeatedly playing in public. Between 1838 and 1844 he travelled over a great part of Europe, meeting everywhere with enormous success. He first appeared in London, on 18 July 1843, in the Hanover Square Rooms; on 15 Apr. 1844 he played for the first time at the Philharmonic, after which he regularly visited London for the season and settled there in 1855. He played in Dublin in 1851 and 1855. After some years, however, his health began to fail, and he had to give up playing in public. He died after a painful and protracted illness.

Ernst's playing was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. At the same time his cantabile was full of deep feeling, and his tone had a peculiar charm. He was a thorough musician, and although critics found fault with his reading of classical music, on the other hand competent judges pronounced him an excellent quartet player.

As a composer Ernst is now forgotten, but the following among his brilliant, effective and mostly very difficult works for the violin were once the best known:

<sup>1</sup> Not Esens, as has been stated

<sup>2</sup> The O.E.D. says "a goblin that haunts the Black Forest in Thuringia".

- Op.*  
 1. 'Deux Nocturnes'  
 10. 'Élégie.'  
 11. Fantasy on airs from Rossini's 'Otello'.  
 12. Concertino, D ma.  
 17. 'Polonaise de concert.'  
 18. Variations on Dutch airs  
 19. Introduction, caprice and finale on airs from Bellini's 'Il pirata'.  
 22. Fantasy on Hungarian airs.  
 23. 'Concerto pathétique', F# mi.  
 24. Fantasy on Meyerbeer's 'Le Prophète'.  
 30. 'Rondo Papageno'

He also wrote two string Quartets, in B♭ major and A major. With Stephen Heller he collaborated in a number of very pretty duets for pianoforte and violin, which were published under the title of 'Pensées fugitives'. He also published an imitation of Paganini's once famous 'Carnaval de Venise'.

P. D., abr.

See also Heller (collab in vn. & pf. works). Osborne (do.)

**ERO E LEANDRO** (Opera). See BOTTO. BOTTESINI. MANCINELLI.

**EROE CINESE, L'** (Opera). See METASTASIO.

**"EROICA" SYMPHONY.** The 'Sinfonia eroica', in E♭ major, is the third of Beethoven's symphonies. The title is his own:

Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op 55. No III. Partizione. Bonna e Colonia presso N Simrock.

(Note the Italian: the titles of Symphonies 1 and 2 are in French.) But its original title was simply 'Bonaparte. Louis van Beethoven.' The subject was suggested to him — perhaps as early as 1798, two years before the known completion of the first Symphony — by Bernadotte, the French ambassador in Vienna; but there is no trace of his having set seriously to work at it till the summer of 1803. On his return to town in the autumn of that year he played the finale to Mahler and Breuning.<sup>1</sup>

The work was finished in 1804 and is in four movements: (1) *Allegro con brio*, E♭ major, (2) *Marcia funebre. Adagio assai*, C minor. (3) *Scherzo and Trio. Allegro vivace*, E♭ major. (4) *Finale. Allegro molto*; interrupted by a *Poco Andante*, and ending in a *Presto*, E♭ major.

The Symphony was purchased by Prince Lobkowitz. There is an interesting story of its having been played three times in one evening by the prince's band, to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia, passing through Vienna in strict incognito; but the first known performance (semi-private) was in Dec. 1804, when it was preceded by the previous two symphonies and the pianoforte Concerto in C minor. The first public performance was at the Theater an der Wien on Sunday evening, 7 Apr. 1805, at a concert of Clement's, where it was announced as in D♯ and was conducted by Beethoven. Czerny

<sup>1</sup> Thayer, 'Beethoven', II, 236. For the story of the intended dedication to Napoleon I, see BEETHOVEN, p. 542.

remembered that at this performance someone in the gallery called out, "I'd give a kreutzer if it were over".

The first performance in England was (probably) at one of the Vocal Concerts in London, at Hanover Square Rooms, on 14 Feb. 1806. It was played by the Philharmonic Society at the second concert of the second year — 28 Feb. 1814 — and was announced as "containing the Funeral March". In France it was the opening work of the first concert of the Société des Concerts du Conservatoire, 9 Mar. 1828. It was published by Simrock of Bonn, the publisher of the first four symphonies, on 29 Oct. 1806.

**"EROICA" VARIATIONS.** Beethoven's set of pianoforte Variations, Op. 35, composed in 1802 and dedicated to Count Moritz Lichnowsky. The theme is No. 7 of a set of 12 Country Dances, published in 1802-3, but probably written before the ballet 'Die Geschöpfe des Prometheus', produced in Vienna on 28 Mar. 1801, where the theme is used again in the finale. The Variations came next, and the theme then reappeared as that of the finale of the "Eroica" Symphony in 1803. The name "Eroica" Variations is thus not a title, but it is useful for identification.

E. B.

**EROS I PSYCHE** ('Eros and Psyche') (Opera). See RÓZYCKI.

**ÉROSTRATE** (Opera). See REYER.

**ERRARS, Jean** (b. ?, d. ?).

French 14th-century troubadour. Twenty-four of his chansons are present in the Bibliothèque Nationale in Paris.

E. v. d. s.

**ERREUR D'UN MOMENT, L'** (Opera).

See AUBER. DEZÈDE.

**ERRICHELLI** (or **Enrichelli**), ? (b. Naples, ?; d. ?).

Italian 18th-century composer. He wrote chiefly operas for Naples, of which the following are known: 'La serva astuta' and 'Il finto Turco', both in collaboration with G. Cocchi, 1753; 'Issipile', 1754 (score at Naples); 'Solimano', 1757 (score at Monte Cassino); 'Siroe', 1759 (score in Stockholm); and 'Eumene', 1771 (1st act by G. F. di Maio, completed after his death by Insanguene and Errichelli). Apart from 'Solimano', which was given in Rome, all these were produced at Naples. The Naples Conservatory also preserves a cantata, several single airs and a volume of solfeggi; some other vocal works are in the Milan Conservatory and elsewhere.

A. L.

See also Insanguene (collab in 'Eumene'). Maio (Giov., do.).

**Errico, Corrado.** See PIZZETTI ('Santa Uliva', incd. m.).

**ERSHOV, Ivan Vassilevich** (b. nr. Novochoerkassk, 1867; d. ?).

Russian tenor singer. He was born in a

farmhouse, and his mother, a Don Cossack woman, was a domestic servant of the humblest rank. His early childhood was spent in the most cramping poverty. The first change in his fortunes occurred when his mother took him into the house of a lady whom she served as kitchen-maid. Her employer was an excellent musician, and discovering that the child invariably stood outside the door whenever she played the pianoforte, she began to give him music lessons. After attending for a time a near-by district school he entered the educational department of the Alexandrovsky railway and subsequently obtained employment as a supervisory engineer. During this period he had become a member of the church choir. His voice attracted so much attention that he was advised to go to Moscow for the purpose of persuading Kochetov, then a famous professor of singing, to hear him. The audition was successful, and with the help of friends he was enabled to enter the Moscow Conservatory. On the advice of N. Rubinstein he transferred in 1893 to the recently founded Conservatory of St. Petersburg and in the spring of that year made his debut at the Maryinsky Theatre in 'Faust'. With the aid of a benefactor he then spent four months under Rossi at Milan, and at the conclusion of this tuition he was engaged to sing in 'Pagliacci' and 'Carmen' at Turin. Offers were now made to tour in South America, but he preferred to return to Russia and accepted an engagement at Kharkov. There he appeared with success in 'Puritani', 'Ernani', 'The Huguenots', 'Romeo and Juliet' and 'Faust', taking part also in the first production of an opera by the Swedish composer Hartevelde, entitled 'The Song of Triumphant Love', the text of which was derived from Turgenev.

News of these successes soon reached the capital, and in 1895 Ershov became a permanent member of the Maryinsky company, serving for no less than twenty-eight years during which he undertook forty-seven parts. But his zenith was reached in his Wagnerian interpretations. In 1899, when Felia Litvin was bidden from Paris, she found awaiting her collaboration a native artist who proved that after profound study he had become a fully fledged Wagnerian singer. Every member of the company was well versed, wrote the historian Stark, in the Wagnerian tradition, but, he continued, "like a Montblanc surrounded by lesser eminences towered Ershov". His interpretation of such different characters as Loge, Tristan, Siegmund and Siegfried were said to be almost startling in their variety.

M. M.-N.

**Erskine, John.** See Antheil ('Helen Retires', opera).

**ERTHEL, Sebastian** (b. ?; d. ?).

German 17th-century composer. He was a

monk at Freising, Bavaria, and later choir-master at the monastery of Garsten, Upper Austria. He wrote masses and other church music, vocal and instrumental. E. v. d. s.

**ERWARTUNG, DIE** (Opera). See SCHOENBERG

**"ES MUSS SEIN."** At the head of the last movement of the string Quartet in F ma., Op. 135, Beethoven wrote the following musical motto under the words "Der schwergefasste Entschluss" (the hard-won resolution):



this being the principal theme of the movement. The origin seems to have been a current joke in Beethoven's circle that had to do with the payment to his housekeeper. Beethoven worked out the theme in a four-part vocal canon, quoted by Thayer. W. M.

**ESCHER, Rudolf (George)** (b. Amsterdam, 8 Jan. 1912).

Dutch writer on music and composer. Before going to the Amsterdam Conservatory to study composition with Willem Pijper he was a pupil of Anton Kaltwasser and Jaap Callenbach (pianoforte) at Rotterdam. He wrote a study, 'Toscanini en Debussy: magie der werkelijkheid' and a number of articles in periodicals. His compositions include incidental music for F. Schmidt-Degener's play 'De Poort van Ishtar'; Trio for oboe, clar. & bassoon; sonatas for 2 flutes, for cello & pf. and for cello solo; 'Musique pour l'esprit en deuil', 'Passacaglia' and 'Sinfonia in memoriam Maurice Ravel' for organ; Sonata and Suite ('Arcana Musae dona') for pf.; 'Trois Poèmes de Tristan Corbière' and 'Horgajo' for soprano & pf., 'Lettre du Mexique' for baritone & pf., etc. H. A.

**ESCHIG, Max (Maximilian)** (b. Opava [Troppau], 27 May 1872; d. Paris, 3 Sept. 1927).

French music publisher of Czech birth. He founded a music-publishing business in Paris in 1907. Among the works for whose publication he was responsible are Charpentier's 'Julien' (1913) and the works of Sylvio Lazzari. He also published the French scores of numerous operettas, including 'The Merry Widow' and 'Waltz Dream', which had a universal success. Later composers in the firm's catalogue were Satie, Ravel, Falla and Turina. He was the French agent for Schott, Simrock and Furstner (publisher of Richard Strauss). After his death the firm became a limited company. J. G. P.

**Eschmann, Ernst.** See Vogler (C., 'Fiedelhänschen', lib.).

**ESCLARMONDE.** Opera in 4 acts, with a prologue and epilogue, by Massenet. Libretto by Édouard Blau and Louis de Gra-

mont. Produced Paris, Opéra-Comique, 15 May 1889. 1st perf. abroad, Brussels, Théâtre de la Monnaie, 27 Nov. 1889.

**ESCOBAR, ?** (b. ?; d. ?)

Spanish 16th-century composer. He was *maestro de capilla* at Seville from 1507 until 1514, and possibly longer. Church music by him is to be found in a manuscript, 'Varios de música', bought at Seville by Ferdinand, nephew of Christopher Columbus, about 1533 (Bibl. Columbina, Seville), in the Chapter Library at Toledo, in the Cathedral at Tarazona and the Bibl. de la Diputació at Barcelona. More interesting, however, are his secular compositions, of which 18 (for 3 and 4 v.) are printed by Barbieri from the manuscript in the Royal Library at Madrid.

J. B. T.

**ESCOBAR (Escovar), Andre de** (b. Evora, ?; d. ?).

Portuguese 16th-century musician, possibly of Spanish origin. He was a noted performer on the *charamelinho* or *boe* (shawm) and seems to have spent some time at Evora and at Coimbra, where he was a member of the University and Cathedral orchestras. In 1550 he sailed for the Portuguese Indies. He wrote a method for his instrument, 'Arte musica para tanger o instrumento da charamelinha', of which neither the manuscript nor a copy has ever been found. S. K.

**ESCOBEDO (Scobedo), Bartolomeo** (b. Zamora, c. 1515; d. Segovia, 1563).

Spanish composer. He was admitted to the papal choir in Rome in 1536, the year after Morales. He is described in the records as "clericus zamorensis"; on a certain occasion he acted as judge in a dispute between Vicentino and Lusitano. In 1541 he applied for leave to visit his country; in 1554 he left Rome altogether and became *maestro de capilla* at Segovia in Old Castile. His works, which are admirably conceived in the severe style of Morales, include:

Mass, 6 voices. 'Philippus Rex Hispaniae' (for accession of Philip II; MS, Sistine Chapel, dated 1563).

Mass, 6 v. 'Ad te levavi.' (Sistine Chapel.)  
Motets: 'Domine, ne memineris'; 'Hodie completi sunt' (Vatican); 'Immutemur habitu', 4 v. (Vatican; Toledo); 'Exsurge, quare obdormis', 4 v. (printed in Gombert's 'Musica 4 vocum, vulgo Motecta . . .', Venice, 1541. MS, Toledo).  
Magnificats; Miserere (Madrid Capilla Real).

Eslava printed the last two of the above-mentioned motets, and 'Erravi sicut ovis', for 4 voices. J. B. T.

See also Lusitano (dispute with Vicentino).

**ESCRIBANO (Scribano), Juan** (b. ?; d. Rome, 7 Oct. 1558).

Spanish singer and composer. He was in the papal choir in Rome under a succession of popes from 1507 until 1539. In 1545 he returned to Spain. The Vatican archives contain a motet, 'Paradisi porta' (5 v.), and a Magnificat in the 6th tone. In secular music,

he was the author of two chansons included in the 'Canzoni nove' of Andrea Antiquo di Montona (Rome, 1510), now in the University Library at Basel. J. B. T.

**ESCUDIER, Léon** (b. Castelnaudary, Aude, 17 Sept. 1821; d. Paris, 22 June 1881).

**ESCUDIER, Marie** (b. Castelnaudary, Aude, 29 June 1819; d. Paris, 17 Apr. 1880).

French writers on music, brothers. They settled in Paris and were the founders of 'La France musicale' (1838), a weekly musical periodical, and joint authors of 'Études biographiques sur les chanteurs contemporains' (Paris, 1840), 'Rossini, sa vie et ses œuvres' (Paris, 1854), and 'Vic . . . des cantatrices célèbres . . .' (Paris, 1856), which contains a life of Paganini. They set up a music-publishing business and brought out many of Verdi's works. Their 'Dictionnaire de musique' (2 vols., 1844, 5th ed. 1872) is a compact but unequal work. In 1862 the brothers dissolved partnership, Léon continuing in the business and starting a new paper, 'L'Art musical', while Marie directed 'La France musicale' until 1870. In 1876 Léon was for a short time director of the Théâtre-Italien. M. G. C.

**ESERCIZIO** (or *Essercizio*). See SCARLATTI, DOMENICO. STUDY.

**ESHIRTU** (Instrument). See BABYLONIAN MUSIC.

**ESLAVA Y ELIZONDO, Miguel Hilarion** (b. Burlada, Navarre, 21 Oct. 1807; d. Madrid, 23 July 1878).

Spanish musical scholar and composer. In 1824 he was appointed violinist in the cathedral at Pamplona and in 1828 *maestro de capilla* of Burgo de Osma. Here he was ordained deacon and took priest's orders when *maestro de capilla* at the metropolitan church of Seville (1832). In 1841 he produced at Cadiz his first opera, 'El solitario', followed by 'La tregua di Ptolomaida' (1842) and 'Pedro el Cruel' (Seville, 1843), which were successfully performed in several Spanish towns. In 1854 he became a professor at the Real Conservatorio de Música in Madrid. He composed over 140 pieces of church music, including masses, motets, psalms, etc. His *Miserere* is sung annually in Seville cathedral. The work by which he will live is his 'Lira sacro-hispana', 10 vols. (Madrid, 1869), a collection of Spanish church music of the 16th-19th centuries, with biographical sketches of the composers. Some of his organ music appears in another collection, his 'Museo orgánico español' (Madrid). His 'Método de solfeo' (1846) has been adopted throughout Spain. His 'Escuela de armonía y composición', in three parts, harmony, composition and melody, the fruit of many years' labour, appeared at Madrid in 1861 (2nd ed.). In 1855-56 he edited the 'Gaceta musical de Madrid', a periodical of considerable interest.

The following are the contents of the 'Lira sacro-hispana' <sup>1</sup>:

- 16TH CENTURY, i, 1
- Ramos. Ave Regna. For 4 voices.  
Anon Magnificat 4.  
Anon Domine Jesu. 4.  
Fevin, A. Sanctus. 4.  
Benedictus. 3  
Agnus. 4.  
Agnus. 5.  
Ascendens Christus. 6
- Peñalosa, F. Sancta Mater. 4.  
Tribulari si nescirem 4.  
In passione positus. 4.  
Memorare, pissima. 4.  
Versa est in luctum. 4.  
Precor te, Domine. 4.
- Ribera, B. Magnificat 4.  
Virgo prudentissima. 5.  
Rex autem David. 5
- Torrenes, A. de. Magnificat. 4
- Ceballos, F. Hortus conclusus. 4  
Inter vestibulum. 4  
Exaudiat Dominus. 4.
- Morales, C. Emendemus. 5.  
O vos omnes. 4  
Verbum iniquum 5.  
O crux ave. 5  
Lamentabatur Jacob. 5.
- Morales, Cr Kyrie, Christe, Gloria. 4
- Escobedo, B. Immutemur. 4.  
Exurge. 4  
Erravi sicut ovis. 5.  
Heu mihi Domine. 4.
- Fernandez, P. Dispersit, dedit 4.  
Heu mihi Domine. 4.
- Bernal, A. Ave sanctissimum 4.  
Robledo, M. Domine Jesu. 4.  
Regem cui omnia. 4  
Magna opera 4 & 5.  
Sumens illud ave. 4.
- 16TH CENTURY, i, 2
- Victoria, J. L. de. Mass, 'Ave maris stella'. 4, solo  
Vere languores.  
O Domine.  
Jesu dulcis memoria.  
O quam gloriosum  
Laudate.  
Requiem mass, "el canto llano".
- Guerrero, F. Passio sec. Mattheum. 2, 4, 5, 6.  
Passio sec. Joannem. 4 & 5.  
Ave Virgo. 5.  
Trahe me post. 5.  
Mass, "Simile est regnum". 4
- Navarro, J. M. Lauda Jerusalem. 4.  
In exitu Israel. 4.  
Magnificat rmi toni. 4.  
Magnificat xdi toni. 4.  
Magnificat svi toni. 4.  
Quis enim cognovit. 5.  
Quis enim cognovit. 5.  
O alitudo. 5.
- Las Infantas, F. de. Victimae Paschali. 6.  
Camargo, M. G. Defensor almae Hispanae. 4.  
Ortiz, D. Pereat dies. 5.  
Perañez, F. Maria virgo. 5.
- 17TH CENTURY, i, 1
- Gomes, J. B. Hodie nobis. 12.  
Lobo, A. Versa est. 6  
Credo quod Redemptor. 4.  
Vivo ego. 4.  
Ave Maria. 8.
- Heredia, A. de. Magnificat (super tonos). 4.
- Tafalla, P. Qui Lazarum. 5 & 8.
- Romero, M. Libera me. 8
- Veana, M. Villancico Asturiano. 8.
- Vivanco, S. O Domine. 5.
- Vargas, U. de. Magnificat. 8.
- Baban, G. Voce mea. 8.

- Juarez, A. Vulnerasti cor meum. 8.  
Dum sacrum pignus 9  
Caseda, D. Mass 8.

- 17TH CENTURY, ii, 1
- Pontac, D. Mass, 'In exitu Israel'. 4.  
Patino, C. Mass, 'In devotione'. 8  
Salazar, G. Heu mihi. 4 (soli).  
O Rex gloriae 8, col organo.  
Quae est ista 6, col organo.  
Vidi speciosam. 6, col organo.  
Sancta Maria. 5, col organo.  
Nativitas tua. 6 col organo.  
Mater Dei. 5, col organo
- Ortells. Lamentatio 12.  
Montemayor, F. de. Requiem mass. 8  
Duron, S. O vos omnes 4.

- 18TH CENTURY, i, 1
- Bravo, J de T. M. Portions of a Misa de defuntos. 8.  
Parce mihi 8.  
Taedet animam meam 8.
- Dudoso Dan, dan, don, don 5.  
Rabassa, P. Audite, universi 12.  
Valls, F. Tota pulchra. 4  
Cabrera, F. V. Kyrie and Gloria. 8.  
Roldan, J. P. Sepulto Domine 4.  
Sanjuan, N. Spiritus meus. 8.  
Paez, J. Jesu Redemptor. 4  
Muelas, D. O vos omnes. 8  
Ductus est Jesus 4  
Dicebat Jesus 4  
Erunt signa. 4  
Cum audisset Joannes. 4  
Vox clamantis. 3.
- Caseda, J. de. Kyrie and Gloria. 4  
Literes, A. Vos saeculorum iudices. 4  
Hi sunt quos fatue 4.
- Julý, B. Dilex quoniam. 4.  
Fuentes, P. Beatus vir. 10  
Soler, F. A. Introito and offertoria de defuntos. 8.  
Anon. Ecce sacerdotes. 5

- 18TH CENTURY, ii, 1
- Nebra, J. de. Requiem mass. 8 (strings and flutes).  
Ripa, A. Mass 8 (strings, trumpets and organ).  
Stabat Mater (6 verses). 8 (organ).  
Lidon, J. Ave maris stella. 4 & 8

- 19TH CENTURY, i, 1
- García, F. J. Lamentation. 8 (orch).  
Lamentation. 7 (orch).  
Aranaz, P. Ad te levavi. 4 (soli).  
Laudate. 6 (viol and trumpets).  
Doyague, M. Miserere. 4 (wind).  
Secanilla, F. Defensor almae Hispanae 5 (strings, trumpets and organ).  
Pange lingua. 7.  
Prieto, J. Salve regina. 4 (strings, trumpets and organ).  
Cuellar, R. Lauda Sion. 5 (strings, oboes and trumpets).  
Montesinos, A. Sancta et immaculata Virginitas. 8.  
Pons, J. Letrida, 'O Madre'. 8.  
Cabo, F. J. Memento Domine. 7.

- 19TH CENTURY, i, 2
- Ledesma, N. Stabat mater (12 verses) accd. by string quartet. 3  
Andrevi, Fr. Nunc dimittis. 4 (orch).  
Salve Regina. 6 (orch).  
Ledesma, M. R. Principes persecuti. 4 (orch).  
Bros, J. Benedictus. 4 (orch).

- 19TH CENTURY, ii, 1
- Eslava, H. Te Deum. 4.  
O sacrum convivium. 4.  
Bone Pastor 4.  
O salutaris hostia. 8.  
Requiem mass. 8 (orch).  
Parce mihi. 8.  
Taedet animam. 8.  
Libera me. 8.

- 19TH CENTURY, ii, 2
- Perez y Alvarez, J. Salve Regina 8  
O Salutaris 4 (bar. solo and orch).

<sup>1</sup> The numbering of the volumes is very puzzling; but the plan seems to be that each century is represented by two "series" and each series is divided into two volumes or *tomos*. The number of the series is indicated above in Roman numerals, that of the *tomo* in Arabic figures.

- Hugalde, C. J. Bone pastor Bass solo and organ  
O salutaris 3 (organ).  
Meton, V. O quoniam suavis. 5.  
Ecce panis 5  
O salutaris 5 (all with orch)  
Olleta, D. Salve Regina. 5 (organ and basses)  
García, M. Ave maris stella. 4 (strings, trumpets  
and organ)  
Prádanos, H. O quam suavis 4 (strings)  
Caballero, M. F. Ave maris stella. 4 (orch).  
Calahorra, R. O. Lauda Sion 1  
Vere languens. 4 (orch)

## APPENDIX

- Secanilla, F. Hymn, Scripta sunt 8, 3, 8, 4, 8  
(orch)  
Doyague, M. Magnificat 8 (str., oboes, trump. and  
organ).  
Duron, S. Fragmenta

M. G. C

Esménard, Joseph Alphonse. See Spontini  
(‘Fernand Gortez’, lib).

**ESMERALDA.** Opera in 4 acts by Goring  
Thomas. Libretto by Theophilus Julius  
Henry Marzials and Alberto Randegger, based  
on Victor Hugo’s ‘Notre-Dame de Paris’.  
Produced London, Drury Lane Theatre, 26  
Mar. 1883. 1st perf. abroad, Cologne (trans.  
by Ernst Frank), 14 Nov. 1883. 1st in U.S.A.,  
New York, 19 Nov 1900

See also Bertin Bizet Campana. Dargomzhsky.  
Mazzucato, also Hugo for other works on the subject.

Espinel, Vicente See Gutar (ref. to). Navarro  
(ref. to)

**ESPINÓS, Victor** (b. Alcoy [Alicante],  
1875; d. Madrid, 21 Dec. 1948).

Spanish critic and musicologist. In early  
life he was a lawyer and a well-known  
journalist, and for many years his weekly  
articles on music and the drama written under  
the pseudonym ‘Perfacto Caballero’ were  
celebrated. These articles were later included  
in his book ‘Diez años de crítica teatral’.  
He was also music critic successively for the  
following Madrid papers: ‘El Español’,  
‘La Época’, ‘El Universo’, ‘El Debate’  
and in later years in ‘A.B.C.’ and ‘Madrid’.  
Throughout his life he was indefatigable in  
his efforts to foster the love of books and music  
among the poorer inhabitants of Madrid, and  
he founded the Music Library of the City  
Hall of Madrid, which for many years he  
directed. Since his death the work has been  
carried on by his daughter, Juanita Espinós.

Espinós also founded special circulating  
libraries for the people in the parks of Madrid,  
the Zoological Gardens and the Fire Brigade  
stations. Nor should we forget his founding a  
special children’s library, for he, like Dr.  
Mariano Benavente, the celebrated children’s  
doctor, was a pioneer in child welfare and a  
supporter of the ‘Teatro para niños’ of the  
dramatist Jacinto Benavente in 1909. One  
of his earliest books was a volume of children’s  
stories entitled ‘Pues Señor...’. He also  
wrote a special kind of dramatic sketch on  
historical subjects which he called ‘Retablos’.  
For many years he was associated with  
Fernández Arbós in musical life in Spain, and

the most authoritative biography of the  
latter comes from his pen (‘El maestro  
Arbós’, 1944). In his later years he was  
associated with the composers Rodrigo and  
Guridi and wrote poems for a collection  
entitled ‘Danzas viejas’ which were evoca-  
tions of the ancient folksongs of Spain. At his  
reception into the Royal Academy of Fine Arts  
of San Fernando he delivered an address on  
‘Mitos de España en la música universal’.

Espinós’s most important work in musicolo-  
gy was ‘El Quijote en la música universal’  
(1947), which was published in commemora-  
tion of the fourth centenary of Cervantes.  
In this work he analyses the musical works  
inspired by ‘Don Quixote’ from ‘Las bodas  
de Camacho’ by Pablo Esteve (1784) down  
to Manuel de Falla and Oscar Esplá. The  
value of the book is increased by the fact that  
the author has also studied the theme of ‘Don  
Quixote’ in music in France, Germany,  
Italy, England and in other European as  
well as in American countries. Of particular  
interest for English readers are his pages on  
Henry Purcell’s opera ‘The Comical History  
of Don Quixote’ (London, 1694). He says that  
Purcell was the first foreign composer to express musically  
his own feelings concerning the novel of Cervantes. For  
this reason his work and those by Richard Strauss and  
Manuel de Falla form a triptych of the greatest works  
inspired by the immortal novel.

And Espinós continues saying that England  
had been the first country to produce a  
translation of ‘Don Quixote’; the first to  
produce a biography and a commentary; and  
to this may be added that England was the  
first to interpret in music the story of the  
Knight and his Squire w. s.

**ESPINOSA, Guillermo** (b. Cartagena,  
Colombia, 9 Jan. 1905).

Colombian conductor. Having studied  
first in his native town, he obtained a scholar-  
ship from the Colombian government to study  
in Europe. He went first to Milan, where he  
worked with Renzo Bossi, and then obtained a  
Humboldt scholarship to the Berlin Hoch-  
schule für Musik, where he continued his  
studies with Pruvver, at the same time attend-  
ing University lectures in musicology. After  
studying for a time with Weingartner at Basel  
he became coach at the Berlin Municipal  
Opera and founded the Fremdensymphonie-  
orchester, which he conducted till 1932. In  
1931 he had founded the German-Latin-  
American Society of Music, for which he  
conducted and broadcast many Latin-Ameri-  
can symphonic works. Having conducted  
concerts and operas in many parts of Europe  
he returned to Colombia in 1932, and in 1936  
founded the Orquesta Sinfónica Nacional de  
Bogotá, of which he is the permanent con-  
ductor. N. F.

**ESPLÁ, Oscar** (b. Alicante, 5 Aug. 1889).  
Spanish composer. In his youth his edu-



cation was both humanistic and practical, for he became a doctor of philosophy as well as a civil engineer. As a musician he was mainly self-taught, though later he studied in Germany under various masters. His training in philosophy and exact science had influence on his musical output, for at every stage of his development as a composer we are struck by his high intellectual qualities. Among his early works should be mentioned first of all the Sonata for violin and pianoforte, Op. 9 (1913), which deserves to be included more often in recital programmes. In the second movement we get the essential lyrical qualities of a composer who in music produces the same haunting pictorial effect as the poet Gabriel Miró does in his evocative prose works, but Esplá is less of a colourist than Miró, and his music is based upon the folk music of eastern Spain. This music, though it springs from a part of the country which was at one time overrun by the Moors, has very little in common with Andalusian music, with its Oriental characteristics. For this reason Esplá's idiom is unfamiliar to the general public outside Spain, who when they listen to a Spanish composer always listen expectantly for the arabesques and snappy rhythms of the southern or Tartessian portion of the country. The great virtue of this Sonata lies in the contrast between the dramatic first movement and the lyric second. The scherzo and the broad *cantabile* finale seem like the metaphysical comments on the inspired dialogue of the first two movements.

In his early compositions, such as his opera 'La bella durmiente' ('The Sleeping Beauty'), the Suite for orchestra, which obtained first prize in the International Competition for Symphonic Works in Vienna in 1909, and the symphonic poem 'El sueño de Eros', the composer marks a definite antagonism to the nationalistic trend of Spanish music as it was understood then, but at the same time he has done for the folksongs of the Mediterranean coast what Falla had done for the Andalusian region. The general public, who were not familiar with Esplá's eclectic qualities, did not understand the melodic or harmonic subtleties of his genius, which was so different from that of the Andalusian composers, whose idiom and style was so well known throughout the world. As Pedro Morales has shown<sup>1</sup>, Esplá after his period of study in Germany adopted a scale of his own formation, from which he evolved the harmonic system that gives to the texture of his music its regional character, without using any definite folk melody. The scale is C, D $\flat$ , E $\flat$ , E $\sharp$ , F, G $\flat$ , A $\flat$ , B $\flat$ . This technical device appears in his works gradually, starting from 'Crepuscul', Op. 15, and reaching its full development in the three orchestral works,

'Ambito de la danza', 'Cíclopes de Ifach' (a fine piece of musical impressionism) and 'Las cumbres'.

Adolfo Salazar in some illuminating pages of criticism<sup>2</sup> describes how intensely Esplá feels the influence of his native landscape, and he adds that he does not know any other case of a man so profoundly rooted in the soil of his native province. There came a moment, however, when Esplá wished to make a paraphrase and leave his native mountains for the steppes of La Mancha. For some time he had been rereading 'Don Quixote' with a view to composing music for one of the episodes in the immortal book. After taking counsel with his friends among the writers the subject he chose was 'Don Quixote watching over his arms', and as a result he produced one of the finest modern orchestral works. It is significant that as far back as 1929 Salazar wrote that Esplá among the Spanish composers was admirably endowed by nature to be a symphonic composer — not in the sense of a follower of German models, but in an authentic, traditional Spanish manner. Esplá's individual qualities as a symphonic composer differ greatly from those we find in the harpsichord Concerto of Falla or the 'Sinfonietta' of Halffter. Esplá's music, be it symphonic or for voice or pianoforte, is essentially Mediterranean music and is completely different in texture from the music of the Spanish composers of other regions. Taking the symphonic poem 'Don Quixote' as an example, it is remarkable how he builds up his massive texture upon a very simple theme, or rather cell, which becomes the main agent in constructing the broad phrases describing the heroic impulses of the idealistic knight. Another exceptional work of Esplá's is the cantata-suite 'Nuit de Noël du diable', which has aroused enthusiasm in foreign audiences and marks a still greater contrast to other works such as his 'Sonata del Sur' for pianoforte and orchestra with its essentially Spanish atmosphere. Esplá in such a work avoids all superficial and external use of local colour and delves deep down into his country's soul.

As Salazar has shown, Esplá, owing to his symphonic tendencies, has turned away from Spanish traditional music styles, and thus at first puzzled some of his critics and led them wrongly to speak of vague German influences in his work, whereas he has always been poles apart from central-European or northern music systems.

In addition to his own original compositions, which include a bewildering variety of styles, he merits close attention on account of his important work as musicologist, humanist and philosopher. He is not, however, the conventional scholar who remains for years buried

<sup>1</sup> 'Dictionary of Modern Music and Musicians' (ed. A. Eaglefield Hull, London, 1922).

<sup>2</sup> 'Sinfonia y ballet' (Madrid, 1929).

in his library. He is, on the contrary, possessed by the *Wanderlust* and has travelled for years from country to country in his eagerness to draw closer to the intellectual centres in Europe. He should therefore be called not only a composer but also a musical humanist whose vast culture leads him for ever in search of new voices and new rhythms to add to his storehouse. Philosophy and science he has worn so elegantly that he reminds one of the consecrated phrase used by the ancient Spanish chroniclers when they wished to give the highest praise to a gallant cavalier. They said of him that he could ride well in both the saddles — that is to say in Christian as well as in Moorish fashion — and this saying, which corresponded to the *Doctor in utroque jure* of the universities, was even cut upon men's tombstones as an appropriate epitaph. This double mastery which is possessed by Esplá enables us to understand his personality as composer and musicologist. Above all we should not forget when considering his music that he came from the same region as Gabriel Miró, whose philosophic *sigüenza*, with its profusion of syncopated metaphors and its echoing phrases personifies Alicante of the clear sky and transparent sea. Can we wonder then that Esplá, a musical *sigüenza*, should have felt himself irresistibly drawn towards Elche, surrounded by its palm trees, a phantom Jerusalem transplanted to western lands? At Elche has survived the 'Festa de Elche', a liturgical drama of the 13th century, which is performed each year on the eve and on the day of the Assumption, 14 and 15 Aug.<sup>1</sup> This wonderful music-drama, which combines the ancient chanted liturgy of the 13th with the polyphony of the 16th century and gives rise to a ritualistic performance unparalleled in the European theatre, needed revision by a master who would purge its text of the excrescences and impurities which had accumulated through the centuries. Esplá not only revised the music but also restored the most brilliant scene of the mystery play called the 'Judada' with its magnificent polyphony of the 16th century, which had not been played for over fifty years.

W. S.

**ESPOSITO, Michele** (b. Castellammare nr. Naples, 29 Sept. 1855; d. Florence, 26 Nov. 1929).

Italian pianist, composer and teacher. From the age of ten to eighteen he was at the Naples Conservatory studying (as classmate with G. Martucci) pianoforte playing under Cesi and composition under Serrao. In 1878 he went to Paris, where he remained until 1882, when he was appointed professor of pianoforte playing at the R.I.A.M., Dublin. For several years he was principally occupied with teaching and concert playing, giving

pianoforte recitals under the auspices of the Royal Dublin Society and also organizing and playing for many years in the chamber music recitals given by that Society. In 1899, aided by some friends, he succeeded in establishing in Dublin a resident orchestra (the Dublin Orchestral Society), the concerts of which he conducted with much success.

His published works include 'Deirdre', cantata for solo voices, chorus and orchestra (Feis Ceoil prize), produced Dublin, 1897, and subsequently given by Wood at a Queen's Hall concert in London; an operetta, 'The Post-bag' (lib. A. P. Graves), produced at St. George's Hall, London, 27 Jan. 1902, by the Irish Literary Society; a string Quartet; a Sonata for cello and pianoforte (Incorporated Society of Musicians prize, 1898); a Sonata for violin and pianoforte; and many songs and pianoforte pieces. He also wrote an 'Irish' Symphony (Feis Ceoil prize, 1902), music for Douglas Hyde's 'The Tinker and the Fairy' (1910), an overture for Shakespeare's 'Othello' and other orchestral works, unpublished.<sup>2</sup> He was made Doctor of Music (*honoris causa*) of Dublin University in 1917 and the Italian title of Commendatore was conferred on him in 1922.

L. M. L. D.

See also Dublin.

**ESQUIVEL, Juan Barahona de** (or **Juan de Esquivel Barahona**) (b. Ciudad Rodrigo, ?; d. ?).

Spanish 16th-17th-century composer. He was *maestro de capilla* in his native town. His motets were printed at Salamanca in 1612 under the title of

*Motecta festorum et dominicarum cum communis Sanctorum 4, 5, 6 et 8 vocibus concinnanda Salmanticae, excudebat Artus Tabernellus Antverpianus, MDCXII.*

A second part, comprising hymns, magnificats, etc., and published in 1613, is mentioned by Vicente Espinel, but has not been preserved.

J. B. T.

**ESSENGA, Salvador (del)** (b. ?; d. ?).

Italian 16th-century composer. He was a monk at Modena and apparently the teacher of Orazio Vecchi. He composed 2 books of madrigals a 5 (1st lost; 2nd, 1561); 1 book of madrigals a 4 (1566); single numbers are in collective volumes.

E. v. d. s.

**ESSENTIAL DISCORD.** A chord which is acoustically dissonant, but whose notes belong to the key in which a composition or passage is written and is thus closely enough related to the prevailing key to be introduced without preparation. This rule applies to the academic theory of harmony only, needless to say: it has no meaning in modern practice, which does not demand preparation for any kind of chord.

E. B.

<sup>2</sup> Two operas performed in Moscow, 'Camorra' (1903) and 'Il gentiluomo' (1905), sometimes ascribed to him, are by Eugenio Esposito.

<sup>1</sup> See also ELCHE, MYSTERY OF.

**ESSER, Heinrich** (b. Mannheim, 15 July 1818; d. Salzburg, 3 June 1872).

German conductor and composer. He was appointed *Konzertmeister* in 1838 and then musical director of the court theatre at Mannheim. For some years he was conductor of the "Liedertafel" at Mainz and in 1847 succeeded Otto Nicolai as *Kapellmeister* of the Imperial Opera, Vienna. In Nov. 1869, shortly after becoming a member of the board of the Opera, he was compelled by ill-health to resign and retired on a pension to Salzburg.

As a conductor he was admirable. Wagner showed his appreciation by entrusting him with the arrangement of his 'Meistersinger' for the pianoforte. Esser was the first to discern the merit of Hans Richter, whom he recommended to Wagner as a copyist, and who ultimately justified the choice by succeeding Esser at the Opera in May 1875 (the former sub-conductor, Dessoff, having filled the chief post between Esser's death and Richter's appointment).

As a composer Esser was industrious and successful. The stage was not his forte, and though three of his operas were produced — 'Silas' (Mannheim, 1840), 'Riquiqui' (Frankfurt, 1843) and 'Die beiden Prinzen' (Munich, 1845) — they did not keep the boards. His compositions for the voice are numerous and beautiful: some forty books of songs, two of duets, four of choruses for men's voices and two for mixed chorus, etc. His symphonies (Opp. 44, 79) and suites (Opp. 70, 75), and orchestral arrangements of Bach's organ works (Passacaglia, Toccata in F), performed by the Philharmonic Society in Vienna, were published as well as a string Quartet (Op. 5).

c. f. p.

**ESSER, Karl Michael, Ritter von** (b. ? Aachen or Zweibrücken, 1736; d. ? , c. 1795).

German violinist and composer. He started on his professional career as a violinist in the orchestra at Cassel, but appears to have spent the greater part of his life as a travelling virtuoso. Mozart, as a boy of seven, rebuked him at Mainz (in Aug. 1763) for adding too many notes and said he ought to play music as it was written, as Leopold Mozart remembered seventeen years later, when Esser visited Salzburg and Munich. The letters exchanged between father and son in Dec. 1780 present a lively picture of the "excellent violinist who cloaks his real merits in the tricks of a charlatan". Esser anticipated Paganini in playing a "whole concerto of his own composition on an overstrung G string only". He also played the viola d' amore. As a composer Esser is known by some symphonies (Op. 1, dedicated to the King of Denmark), duets for two violins (Op. 2) and string quartets (Op. 3; thematic catalogue in D.T.B., Vol. XV, 1916); he is also said to have written a *Singspiel*, 'Die drei

Pächter'. Like Mozart, Esser was a knight of the papal Order of the Golden Spur, but, unlike Mozart, he displayed it.

A. L.

**ESSERCIZIO** (or *Esercizio*). See SCARLATTI, DOMENICO. STUDY.

**ESSIPOV, Annette Nikolayevna** (b. St. Petersburg, 1 Feb. 1851, d. St. Petersburg, 18 Aug. 1914).

Russian pianist. She was educated at the Conservatory of St. Petersburg, principally under the care of Theodor Leschetzky. After attaining considerable reputation in her own country she undertook a concert tour in 1874, appearing in London at the New Philharmonic concert of 16 May, in Chopin's E minor Concerto, at recitals of her own and elsewhere. She made her début in Paris in the same Concerto in 1875 at one of the Concerts Populaires, and afterwards played at a chamber concert given by Wieniawski and Davidov. In 1876 she went to America, where her success was very marked. From 1880 to 1892 she was the wife of Leschetzky.

J. A. F.-M.

See also Hekking (3, tour with).

**ESTAMPIE** (Prov. *estampida*, Ital. *stampita*). Perhaps the earliest known European form of instrumental music in the middle ages: it is a dance form, originally vocal. References to it are very frequent in trouvère and romance poetry from the 12th to the 14th century, where it is usually associated with viols. The form is closely linked with that of the vocal *lai*: it is a sequence of double "points", or melodic units, of which the first appearance usually had an "open" (*vert*) ending and the second a "closed" (*clos*) ending, and these same endings served all the sections, giving the effect of rhyme in music. The best known *estampie*, the 'Kalenda maya' of Reimbautz de Vaguiers (c. 1200) has a melody that is known to have been adapted from an older *estampie*. An allied form, the "note" (*nota* or *notula*), is often coupled with the *estampie* in the literary references, and a few examples have been preserved. The only theoretical writer who dealt with these secular forms was Johannes de Grocheo (14th cent.) and some confusion has been caused by his Latin word *stantipes*: recent writers have suggested that this is not the same thing as the *estampie*, while others regard it simply as a translation and contend that it merely means music played standing and not intended to accompany dancing. Both may be wrong; *estampie* and *stampita* descend from the Germanic *stampjan* and so have nothing to do (philologically) with *stare* or *pedes*, but when Grocheo wanted a Latin word for it, he mistook the formation and coined his nonce-word *stantipes*. According to Grocheo the *estampie* was a much more sophisticated and difficult form than the *nota* and the *ductia*. The last-named is stated by Grocheo to be "without words" (*sonus illiteratus*), per-

haps wordless singing, but some apparently instrumental texts exist; no mention of the *ducta* has yet been found in literature, while, as stated above, the *estampe* and the *nota* occur very often, usually with instrumental contexts.

Other forms, known mainly from literary references, were the *carole* and the *tresque* (*treske*): these seem to have been partly vocal, but mainly instrumental, and were associated with dances of the chain type. The name *carole* is thought to have been derived from "Kyrie eleison". G. H. (1).

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 [See also Viol (4).]

**ESTE.** At the town of Este, in N.E. Italy, between Padua and Rovigo, two musical academies — *Degli Eccitati* and *Degli Atestini* — were established in 1575. The family of the Este, always liberal patrons of the fine arts, encouraged especially the revival of music. Francesco Patrizzi (1530–90), a professor in the latter of these two academies, in dedicating one of his works to Lucrezia d' Este, daughter of Ercole II, the reigning duke of Ferrara, ascribes the revival of music in Italy to the house of Este, because Guido d' Arezzo was a native of Pomposa in their dominions, and because such famous musicians as Fogliano, Giusquino (Josquin), Adriano (Willaert) and Cipriano (de Rore) first found favour and support from the dukes of Este. G. M. G.

**Este, Family.** See Ferrara, Dukes of

**ESTE (Est), Michael and Thomas.** See EAST.

**Esterházy of Galántha.** Hungarian family of musical patrons.

- (1) Prince Pál (Paul) Esterházy (b. Kismarton [Eisenstadt], 7 Sept. 1835, d. 26 Mar. 1719).  
 (2) Prince Miklós József (Nicholas Joseph) Esterházy (b. 1714; d. 1790), grandson of the preceding.  
 (3) Prince Miklós (Nicholas) Esterházy (b. 12 Dec. 1785; d. Como, 24 Nov. 1835).

See Haydn (J.), *passim*.

**ESTEVE Y GRIMAU, Pablo** (b. ?; d. ?). Spanish 18th-century composer. He was the author of a great number of *tonadillas* in the second half of the 18th century, the manuscripts of which are preserved in the Bibl. Municipal, Madrid. Pedrell ('Teatro lírico') prints extracts from various *tonadillas* dating from 1779–87. J. B. T.

When Piccinni's 'La buona figliuola' was translated into Spanish and performed in Madrid in 1765 Esteve adapted the music and wrote some additional numbers. He did the

same the following year with Giuseppe Scarlatti's Goldoni opera 'I portentosi effetti della Madre Natura', given, with an acknowledgment to "Sr. Escarlatti", as 'Los portentosos efectos de la naturaleza'. Esteve's own dramatic works on a larger scale were 'Los jardineros de Aranjuez' (1768), the score of which is extant, 'Los zagales del Genil' (Granada, 1769), 'La isla de los pescadores' and 'La espigadera', both given in Madrid in July 1778; also the Italian opera 'Caio Fabrizio' (1783). 'Los signos del año' (c. 1785) was reprinted in Subirá's 'Tonadillas teatrales inéditas' (1932). A. L.

See also Tonadilla.

**ESTHER.** Handel's first English oratorio; words by Samuel Humphreys, founded on Racine's 'Esther'. Originally written as a masque entitled 'Haman and Mordecai' for the Duke of Chandos, and first performed at Cannons, 29 Aug. 1720. Performed again, in action, under Bernard Gates — in private on 23 Feb. 1732, as 'Esther', and in public at the King's Theatre, Haymarket, 2 May 1732, with "additions" not specified.

See also Racine.

**ESTINTO** (Ital. = extinct, dead). A direction obviously to be interpreted rather as synonymous with the more common *morendo* (dying [away]), since dead sound is not sound but silence. H. C. C.

**ESTIVE.** The name of a musical instrument which is found very frequently in medieval French poetry and romances, and is believed to denote a form of bagpipe. Many forms of this popular instrument existed in the 13th and 14th centuries, but unlike the *muse*, which was the big outdoor bagpipe, the *estive* was used more in association with the refined instruments, such as the harp, fiddle, etc. This suggests that it was soft and delicate in tone, as these other instruments were. The name *estive* may be connected etymologically with the Italian *stivare*, to compress (Lat. *stipare*).

Also frequently mentioned is the *estive de Cornoaille*. A 13th-century text quoted by Gérold<sup>1</sup> describes a minstrel playing the "lai Goron" faultlessly and very sweetly with this instrument. Again, in the 'Romance of the Rose' a *controville* (invention) is sweetly performed on *estives de Cornoaille*, which Chaucer, a century later, translates as "hornpipes of Cornewaile". The hornpipe was in recent times the English equivalent of the Scottish stockhorn and like the North African bagpipe had a small out-curved bell of horn, though it was played direct, *i.e.* without a bag. Nosuch instrument has been found in medieval art, but it apparently existed in the bagpipe form<sup>2</sup>, and so probably the *estive de Cornoaille*,

<sup>1</sup> 'Histoire de la musique' (1936), p. 354.

<sup>2</sup> See especially in the illuminated MS of 'Le Roman d'Alexandre' at Oxford (Bodl. Lib., MS Bod. 264), e.g. fol. 26 recto.

like the *estive*, had a bag: indeed they may well have been the same instrument.

On the other hand, Alexander Neckam (13th century, see Thos. Wright's vocabularies) gives *estives* as gloss for *tubae* — a word which in general medieval usage denoted bag-less reed instruments like the shawms. Finally Kastner<sup>1</sup> quotes a passage from a 12th-century French Bible in which *estive* does duty for the *tuba* of the Vulgate in Psalm XCVII (XCVIII).

See also Bagpipe. Stockhorn

A. B.

**ESTOCART, Pascal de l'.** See L'ESTOCART.

**ESTOMPÉ** (Fr., lit. stumped, shaded off). A direction frequently used by Debussy where he requires a damped or muffled effect.

**ESTRADA, Carlos** (b. Montevideo, 15 Sept. 1909)

Uruguayan conductor and composer. He studied in Paris with Roger-Ducasse, Henri Busser, Noël-Gallon and Philippe Gaubert. On his return to Montevideo he conducted a chamber orchestra and became *maestro substituto* of the OSSODRE. He was also appointed professor of the history of music in the state schools and chorus master in the secondary schools. Most of his compositions are songs for various combinations of voices, but there are also pieces for string quartet, organ and pianoforte.

N. F.

**ESTRÉES, Jean d'** (b. ?; d. ?).

French 16th-century oboist and collector. Duverdiér calls him a "joueur du hautbois du Roy". He wrote a 'Livre de danseries, contenant le chant des branles communs, gays, de Champagne, de Bourgogne . . .' (4 vols. Paris, 1559-64), a collection of great interest.

E. v. d. s.

**ESTRELLA, Arnaldo** (b. Rio de Janeiro, 1908).

Brazilian pianist. He graduated from the Escola Nacional de Musica and subsequently studied with Lorenzo Fernández before undertaking his first South American tours as a pianist in 1935. He won the Columbia Concerts Prize in New York some seven years later and toured extensively in the U.S.A. He has since lived in Paris and first appeared in London in 1948. He is also a professor at the Escola Nacional de Musica.

N. F.

**ESTRELLA DE SORIA** (Opera). See BERWALD (7).

**ESTWICK, Sampson** (b. ? London, 1657; d. London, 16 Feb. 1739).

English divine and composer. He was one of the children of the Chapel Royal under Henry Cooke. Upon quitting the chapel on the breaking of his voice he went to Oxford, took holy orders and became one of the chaplains of Christ Church. He took the degree of B.A. in 1677, M.A. in 1680 and B.D. in 1692.

<sup>1</sup> 'Dances des morts', p. 217.

In 1692 he was appointed sixth minor prebend of St. Paul's Cathedral in London. On 27 Nov. 1696 he preached at Christ Church, Oxford, "upon the occasion of the Anniversary Meeting of the Lovers of Musick on St. Cæcilia's day", a sermon upon "The Usefulness of Church Musick", which was printed in the following year. In 1701 he was appointed vicar of St. Helen's, Bishopsgate, which living he resigned in 1712 for the rectory of St. Michael, Queenhithe. Estwick composed several odes for performance at the Acts at Oxford and other pieces which have remained in manuscript.

W. H. H.

**ESULE DI ROMA, L'** (Opera). See DONIZETTI.

**Etheredge, George.** See Dieupart ('Man of Mode', songs). Eccles (2, m. for 2 plays). Purcell (4, 1 vocal duet, 1 song). Ramondon ('Man of Mode', songs for). Staggs (4, do.).

**ETHIOPIAN CHURCH MUSIC.** See EASTERN CHURCH MUSIC.

**Étienne, Charles Guillaume.** See Boieldieu ('Jeune Femme colère', lib.). Cenerentola (Rossini). Isouard (9 libs.). Weigl (2, 'Nachtgall und Raabe', opera).

**ÉTIENNE MARCEL** (Opera). See SAINT-SAËNS.

**ETLER, Alvin Derald** (b. Battle Creek, Iowa, 19 Feb. 1913).

American composer. He worked with Arthur Shepherd and Melville Smith at the Western Reserve University, and later with Paul Hindemith. He has been a member of the Indianapolis Symphony Orchestra and on the faculty of Yale University School of Music. He also teaches privately. He won Guggenheim Fellowships in 1940 and 1941.

Among his principal works are:

Sinfonietta No. 1 (1940).

Sinfonietta No. 2 (1941).

'Music for Chamber Orchestra' (1938).

'Six from Ohio', suite for oboe, vn., viola & cello (1938).

'Five Speeds forward', suite for flute, oboe, viola & bassoon (1939).

'Music for Brass' (1939)

Sonata for oboe, clar. & viola (1944).

String Quartet (1945).

P. G.-H.

**ÉTOILE, L'** (Opera). See CHABRIER.

**ÉTOILE DU NORD, L'** (Opera). See MEYERBEER.

**ETON MANUSCRIPT.** This notable volume, MS 178 in the Library of Eton College, is the oldest and in some respects the largest collection of early Tudor music. It is dated between 1490 and 1502, and contained originally about a hundred motets and magnificats for 4, 5, 6, 7, 8 and in one case 9 voices; but rather more than half of them are either incomplete or wholly lost. Twenty-five different composers are named in the contemporary index in the volume, and the most frequent contributors are Browne, Cornyshe, Davy, Fayrfax, Lambe and Wilkinson, the last being the transcriber of the music. A five-part motet by Dunstable, the only five-part

music on record under his name, is among the lost treasures. The size of the page is  $23\frac{1}{2}'' \times 17''$ , but even this is exceeded by the similar manuscripts at Caius College, Cambridge ( $28\frac{1}{2}'' \times 19''$ ) and Lambeth ( $26\frac{1}{2}'' \times 18\frac{1}{2}''$ )

A. H.

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**ETON TUNE.** See WINDSOR OR ETON TUNE.

**ÉTRANGER, L'** (Opera). See D'INDY

**ETTINGER, Max** (b. Lwów, 27 Dec. 1874; d. Basel, 19 July 1951).

German composer. Although born in Poland he had a wholly German musical upbringing, starting his musical studies in Berlin in 1899 and continuing them the following year at the Munich Conservatory. He lived there for many years, but later went to Berlin, which he left in 1933 to settle in Switzerland, at Ascona.

In his music Ettinger adhered to the Munich music school originating with Ludwig Thuille, to which belong such composers as Braunsfels, Franckenstein and Waltershausen. He devoted himself mainly to opera, in which he showed a predilection for subjects that had been successfully treated by dramatic poets. Later, however, he became his own librettist, and his opera 'Dolores' to his own text was awarded the prize for opera of the Emil Hertzka Foundation in Vienna.

Ettinger also made a close study of the older English music, especially the Fitzwilliam Virginal Book. The fruits of this work are seen in his 'Old English Suite', introduced to London by Wilhelm Furtwängler, and his arrangements of old English music for violin and pianoforte.

The following are Ettinger's chief works:

#### OPERAS

- 'Judith' (libretto by composer from Friedrich Hebbel's drama), prod. 24 Nov. 1921
- 'Juana' (lib. by Georg Kaiser) } prod. Nuremberg, 7 Feb. 1925
- 'Der eifersüchtige Trinker' (lib. by Friedrich Freksa) }
- 'Clavigo' (lib. by composer, from Goethe's play), prod. Leipzig, 19 Oct. 1926.
- 'Frühlings Erwachen' (lib. by composer, based on Frank Wedekind's play), prod. Leipzig, 14 Apr. 1928.
- 'Dolores' (lib. by composer), ? not produced.

#### CHORAL WORKS

- 'Weisheit des Ostens' (Omar Khayyám) for 4 solo voices, chorus & orch. (1921).
- 'Moses' (words from the Bible) for 4 solo voices, chorus & orch.

#### ORCHESTRAL WORKS

- 'Drei Traumbilder.'
- 'Alt-Englische Suite.'
- 'Alte Tanz-Suite.'
- 'An den Wassern Babylons.'

#### CHAMBER MUSIC

- String Quartet.
- Sonata for vn. & pf.
- Suite for vn. & pf.

Sonata for cello & pf.  
Also numerous songs

K. G., adds.

**ÉTUDE.** See STUDY.

**EUCLID** (b. ?, d. ?).

Greek 4th-3rd-century (B.C.) mathematician. He flourished at Alexandria about 300 B.C. Two works on music have come down under his name. The 'Introduction to Harmonics' is now attributed to Cleonides. The 'Division of the Monochord' contains a series of propositions about musical intervals, and the greater part of it is probably genuine. Edition by C. von Jan, 'Musici scriptores graeci' (1895); French translation by C. E. Ruelle (1884).

R. P. W.-I.

See also Cleonides.

**EUGENE ONEGIN** ('Евгений Онегин'). Opera in 3 acts by Tchaikovsky. Libretto by the composer and Konstantin S. Shilovsky, based on Pushkin's novel in verse. Produced Moscow, Little Theatre, by students of the Conservatory, 29 Mar. 1879. 1st perf. abroad, Prague (Czech trans. by Marie Červinková-Riegrová), 6 Dec. 1888. 1st in England, London, Olympic Theatre (trans. by H. S. Edwards), 17 Oct. 1892. 1st in U.S.A., New York, Metropolitan Opera (in Italian), 24 Mar. 1920.

**EULE, Carl David** (b. ?, 1776; d. Hamburg, 30 Aug. 1827).

German conductor and composer. He was the son of Gottlieb Eule, an actor and buffo singer (who from 1798 was for some years one of the directors of the Hamburg theatre) and succeeded J. F. Honicke as musical director there in 1809. Eule wrote for Hamburg a number of comic operas such as 'Der verliebte Werber' (1799), 'Oberstlieutenant Taps' (1803), 'Fernando' (1807), 'Der Unsichtbare' (1809), 'Der tote Onkel' (1810) and 'Der Antiquatensammler' (1812), of which the fourth was the most successful and made the round of the German stages until about 1870. Scores of two others operas, 'Das Amts- und Wirtshaus' and 'Giaffar und Zaide', are preserved at Brussels and Munich respectively. Besides his works for the stage, Eule wrote a number of concert arias, a string Quartet and pianoforte music (Opp. 7-10 reviewed in A.M.Z.). According to an account in the same periodical (Dec. 1821) he was a bad conductor.

A. L.

**EULENSTEIN, Charles** (b. Heilbronn, 1802; d. Styria, 1890).

German Jew's harp and guitar player. After enduring all sorts of privations and ill-success, he appeared in London in 1827 and produced extremely beautiful effects by performing on sixteen Jew's harps, having for many years cultivated this instrument in an extraordinary manner. The patronage of the Duke of Gordon induced him to return in 1828; but he soon found that the iron Jew's



harp had so injured his teeth that he could not play without pain, and he therefore applied himself more and more to the guitar. At length a dentist contrived a glutinous covering for the teeth, which enabled him to play his Jew's harp again. He was very successful in Scotland and thence went to Bath (1834-45), to establish himself as teacher of the guitar, concertina and the German language. He eventually returned to Germany and lived at Gunzburg near Ulm.

v. de P.

BIBL. — 'A Sketch of the Life of C. Eulenstein, the Celebrated Performer on the Jews' Harps' (London, 1833, and ed. 1840).

**EULER, Leonhard** (b. Basel, 15 Apr. 1707, d. St. Petersburg, 3 Sept. 1783).

Swiss mathematician. He studied under Jean Bernoulli and will always be famous for the advance he brought about in pure mathematics, e.g. in the study of convergency, analytical comets and lunar motion. Musically he is to-day remembered for his theory of consonance, which within limits gave correct answers for mistaken or imperfect reasons, as Helmholtz pointed out in his 'Tonempfindungen'. An interesting exposition of Euler's theory was given by Dr. B. van der Pol in a lecture delivered at Haarlem in Jan. 1942, on 'Music and Elementary Theory of Numbers', an English translation of which appeared in *Mus. Rev.*, VII, Feb. 1946, 11-14 & 20-22.

LL. S. L.

**EUNUCH-FLUTE** (Fr. *flûte-eunuque*). An instrument described and figured by Mersenne<sup>1</sup>

It consisted of a tube (A C) open at one end, where it terminated in a bell mouth (C), but closed at the other (A) by a piece of membrane stretched like the head of a drum and covered for protection with a movable cap (A B) pierced with holes. In the side of the tube not far from the membrane, which was to be as thin as the skin of an onion, was a hole (B) into which the player emitted his voice. The membrane, thrown into vibration by the sound of the voice, gave out notes of its own, the same in pitch as those of the voice, but louder and different in timbre, they being of an ægophonous or bleating character. Mersenne states that music in four or five parts was performed on such instruments, the eunuch-flute having

this advantage over all other flutes that it imitates better the concert of voices, for it lacks only the pronunciation to which a near approach is made in these flutes.

He adds that "the little drum imparts a new charm to the voice by its tiny vibrations which reflect it", and expresses

the opinion that a concert of eunuch-flutes is better than one of voices, "which lack the softness of the harmony and the charm of the pieces of membrane". The idea on which the eunuch-flute is based seems to have struck Lord Bacon, for he wrote<sup>2</sup>:

if you sing into the hole of a drum, it maketh the singing more sweet. And so I conceive it would, if it were a song in parts sung into several drums; and for hand-someness and strangeness sake, it would not be amiss to have a curtain between the place where the drums are and the hearers.

One of the instruments is preserved in the Museum of the Paris Conservatoire. It is 88 centimetres in length and is believed to date from the time of Henry III of France. Eunuch-flutes are still manufactured, but only as toys. They are made in several sizes.

G. W.

See also Mirliton, Addenda, Vol. IX.

**EUOPHON.** See CHLADNI.

**EUPHONICON.** See PIANOFORTE.

**EUPHONIUM** (1) (Ger. *Euphonium*, *Baryton*). This brass valve-instrument is often called Tuba, and it is described under that heading. It is the highest in pitch of that group of instruments and corresponds to the highest of the bass saxhorns, being built in B $\flat$  or C of the eight-foot octave Tenor-tuba parts, such as that in Strauss's 'Don Quixote' are generally played on the euphonium in England.

See also Saxhorn, Tuba.

**EUPHONIUM** (2). See TUNING-FORK.

**EUPHROSINE** (Opera). See MÉHUL.

**EURHYTHMICS.** See JAKUES-DALCROZE.

**EURIDICE** (Opera) See CACCINI. PERI.

**Euripides.** 'Alkestis' See Alceste (Gluck). Anson (incid. m.). Aulos. Boughton (opera). Elwart (incid. m.). Gadsby (do.). Holst (choruses). Koehlin (incid. m.). Lloyd (C H, do.). Mycielski (do.). Salvucci (episode for chorus & orch). Stegall (R., scena). Vassilenko (incid. m.). Wellesz (opera). Williams (C A, choruses).

'Andromache' See Kazasoglou (incid. m.).

'Bacchantes, The.' See Alexandrov (A. N., incid. m.). Bruneau (ballet). Ghedini (opera). Holst (chorus). Mulé (incid. m.). Puper (do.). Toch (do.). Turle (comments). Walker (E., choral work). Wellesz (opera).

'Cyclops, The.' See Mulé (incid. m.). Pijper (do.).

'Electra' See Damrosch (3, incid. m.). Mitropoulos (do.). Pallantios (do.).

'Hecuba.' See Evangelatos (incid. m.). Malpiro (opera). Martinon (do.). Milhaud (incid. m.). Notara (do.). Riadis (do.).

'Hippolytus' See Bantock (incid. m.). Bell (W. H., opera). Drysdale (opera). Mitropoulos (incid. m.). Mulé (do.). Senilov (opera).

'Ion.' See Karyotakis (incid. m.). Wood (C, do.).

'Iphigenia in Aulis' See Damrosch (3, incid. m.). Gluck (opera). Iphigénie en Aulide (Gluck, opera). Jolivet (incid. m.). Koreschenko (do.). Mulé (do.). Scarlatti (5, opera).

'Iphigenia in Tauris.' See Clarke (H. A., incid. m.). Campra (opera). Desmarests (opera). Ghedini (incid. m.). Gluck (opera). Gouvy (dramatic scene). Iphigénie en Tauride (Gluck, opera). Michaelides (incid. m.). Mulé (do.). Petridis (do.). Scarlatti (5, opera). Traetta (do.). Wood (C, incid. m.).

'Medea.' See Damrosch (3, incid. m.). Engel (L., 'Medea', opera). Kazasoglou (incid. m.). Křenek (monologue for voice & orch.). Michaelides (do.).

<sup>1</sup> 'Harmonie universelle', liv. v, prop. iv.

<sup>2</sup> 'Sylva sylvarum', Cent. III, 233.



Milhaud (opera). Mulé (incid. m.). Taubert (do.).  
 Toch (radio m.). Varvoglis (incid. m.). Veress (do.).  
 'Orestes.' See Kazasoglou (incid. m.).  
 'Phœnician Women' See Gnessin (incid. m.).  
 'Rhesus' See Walker (E., incid. m.).  
 'Trojan Women, The' See Coerne (incid. m.).  
 Foulds (do.) Gray (G. opera). Holst (chorus) Kirby  
 (incid. m.) Korshchenko (do.). Thomson (V., do.).

**EURISICCHIO.** See AURISICCHIO.

**EUROPA RICONOSCIUTA** (Opera).

See SALIERI.

**EUROPE GALANTE, L'** (Opera). See CAMBRA.

**EURYANTHE.** Opera in 3 acts by Weber. Libretto by Helmina von Chézy. Produced Vienna, Kärntner Theater, 25 Oct. 1823. 1st perf. in Germany, Frankfurt o/M., 8 Mar. 1824. 1st abroad, Prague (in German), 11 Mar. 1824. 1st in England, London, Covent Garden Theatre (in German), 29 June 1833. 1st in U.S.A., New York (in German), 23 Dec. 1887.

**EUSEBIUS** (Schumann, pseud.). See FLORESTAN and EUSEBIUS.

**EUSTORG, Hector (Eustorg de Beauhieu)** (b. Beauhieu-sur-Ménoire, Limousin, c. 1498; d. Basel, 8 Jan. 1552)

French poet, organist and composer. He was a friend of Clément Marot and other contemporary poets and in 1522 was organist of the cathedral of Lectoure (Gers). In 1524 he removed to Tulle, where he taught music and wrote poetry addressed to notable persons in the town. He is mentioned as a priest in 1529, but it is not on record that he ever held office, and he is known to have brought a lawsuit at Bordeaux over an inheritance. About 1534 he entered the service of Pomponne Trivulce, governor of Lyons, where he met several distinguished people, including François de Layolle, and it was there that he first began to sign himself "Hector".

Some time during this period he became a Protestant, and on 1 May 1537 he fled to Geneva, afterwards becoming a student of the new theology at Lausanne. He remained in Switzerland for the rest of his life. On 10 May 1540 the consistory of Berne appointed him pastor at Thierrens, but he resigned this living in 1547 and matriculated at the University of Basel in 1548. In 1550 he taught at Bienne, but he returned to Basel.

Eustorg is better known as a poet than as a musician, and of his musical works only three chansons for 4 voices survive, 'Bon jour bon an', 'Voicy le bon temps' and 'Mondain séjour', published in Jacques Moderne's 'Parangon des chansons' at Lyons, the first two in Book I (c. 1538), the third in Book II (1538). It is known that he also set 12 poems in the collection 'Des Divers Rapports', published by Pierre de Saint-Lucie at Lyons in 1537, and composed 38 settings of sacred words in another, 'Chrestienne Resjouys-

sance', of 1546; but both these books contain the words only, and the music is lost.

E. B.

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 COLLETET, GUILLAUME, 'Vie d'Eustorg de Beauhieu', ed. by Philippe Tamzey de Larroque (Paris, 1878).

**EUTERPE.** The Muse of lyric poetry in Greek mythology and, since such poetry was sung, also the Muse of music, which had no separate patroness among the nine Muses, doubtless because in ancient Greece music had no separate existence as an art.

**EVA** (Opera). See FOERSTER (J. B.).

**EVACUATIO** (Eng. *evacuation*; Ger. *Ausleerung*; Ital. *evacuazione*). A late-Latin term used in the 15th and 16th centuries to denote the substitution of a "void" or open-headed note for a "full" or closed one; e.g. of a minim for a crotchet. The process was employed both with black and red notes, and continued for some time after the invention of printing; but its effect upon the duration of the notes concerned differed considerably at different epochs. Morley<sup>1</sup>, writing in 1597, says:

If a white note wh they called blacke voyd, happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semi-briefe a minime . . .

But in many cases the diminution was one third, marking the difference between "perfection" and "imperfection"; or one fourth, superseding the action of the "point of augmentation".

W. S. R.

See also Notation.

**EVANGELATOS, Antiochos** (b. Lixouri, Cephalonia, 7 Jan. 1904).

Greek conductor and composer. He was educated in Athens at a Greek "Gymnasium", after which he entered the University first for medicine and later for law. In Dec. 1921 he was sent to Leipzig to continue his legal studies, but he gave them up in favour of music; he had already taken violin lessons at the Athens Conservatory from T. Schultze. After nine years of study at the Leipzig Conservatory in composition and orchestral conducting he graduated in 1928. In 1930 he went to Vienna for further studies and in 1931 to Basel, where he studied under Felix Weingartner.

Evangelatos returned to Greece in 1932 and made his first appearance both as composer and conductor at a concert on 25 Feb. 1932. Appointed in 1933 as professor of harmony, counterpoint and composition at the Greek Conservatory of Athens, he became in 1937 artistic co-director of that institution with K. Sfakianakis and M. Varvoglis. In 1938-1940 he was conductor of the Athens radio station orchestra and since 1941 he has been

<sup>1</sup> 'A Plaine and Ease Introduction.' Annotation at the end of the volume, referring to p. 9.

permanent conductor at the National Lyric Theatre.

Several of his works have been performed in Athens and outside Greece. His Symphony had its first performance under D. Mitropoulos (Athens, 1930), while his 'Overture to a Drama', after a first performance in Athens (1937, under Economidis), was also given in Berlin, Frankfurt o/M. and Bucharest. His most important symphonic work, so far, 'Variations and Fugue on a Greek Folksong' for full orchestra, was performed under Economidis in Athens (Apr. 1949) and London (Dec. 1949) with the New London Orchestra.

Evangelatos is generally considered one of the most distinguished Greek composers of the younger generation. He also shows literary interests and published a collection of poems, 'Impressions' (1925). His chief compositions are the following:

#### INCIDENTAL MUSIC

'The Persians', Aeschylus.  
'Electra', Sophocles.  
'Hecuba', Euripides.

#### CHORAL WORKS

'In Memoriam' for chorus & orch. (dedication to the memory of the heroes of the second world war) (1945).  
Several choruses.

#### ORCHESTRAL WORKS

Symphony (1930).  
'Epitaph' (1931).  
Larghetto and Scherzo (1932).  
Suite, D ma. (Academy of Athens Prize, 1934).  
'Overture to a Drama' (1937).  
Variations and Fugue on a Greek Folksong (1949).

#### VOICE AND ORCHESTRA

'The Maiden and Death.'

#### CHAMBER MUSIC

String Quartet.  
String Sextet.  
Also songs, &c

S. M

**EVANGELIMANN, DER** (Opera). See KIENZL.

**EVANS, Charles (Smart)** (b. ? , 1778; d. London, 4 Jan. 1849).

English alto singer and composer. He was a chorister of the Chapel Royal under Ayrton. On arriving at manhood he developed an unusually fine alto voice. On 14 June 1808 he was admitted a Gentleman of the Chapel Royal. He was the composer of some anthems (two of them printed) and of many excellent glees and other vocal pieces, most of which were published. In 1811 the Glee Club awarded him a prize for his cheerful glee 'Beauties have you seen a toy?', and in the following year a second for his 'Fill all the glasses'. In 1817 he carried off the prize offered by the Catch Club for the best setting of William Linley's 'Ode to the Memory of Samuel Webbe', the eminent glee composer. In 1821 he obtained another prize for his glee

'Great Bacchus'. He also produced several motets for the use of the choir of the Portuguese ambassador's chapel in South Street, Grosvenor Square (of which he was a member), some of which are printed in Vincent Novello's collection of motets. He was for some years organist of St. Paul's, Covent Garden.

W. H. H.

**EVANS, D. Emlyn** (b. Newcastle-Emlyn, Cardiganshire, 1843, d. ? , 1913).

Welsh composer. Following the trade of a draper for over thirty years, he was almost entirely self-taught as a musician. He was, however, a pioneer in Welsh choral music and his compositions include four cantatas and numerous anthems, glees, partsongs, songs and hymn-tunes. Several of his works won prizes at the National Eisteddfodau. He also arranged a quantity of old Welsh music and published a 'Treasury of Welsh Songs' in 1909.

P. C. H.

**EVANS, Edgar** (b. Cardiganshire, 9 June 1914).

Welsh tenor singer. He was educated at a tutorial private school at New Quay, Cardiganshire, and studied singing with Dawson Freer, Joseph Hislop and Luigi Ricci. He made his first appearance in opera as Herman in Tchaikovsky's 'Queen of Spades', and during the second world war he did work for C.E.M.A. and E.N.S.A. Since 1946 he has been a principal tenor at the Covent Garden Opera in London, taking among other parts those of Don José in 'Carmen', Alfred in 'La Traviata', Dimitry in 'Boris Godunov', Calaf in 'Turandot', the Chevalier des Grieux in 'Manon' and King Gustav in Verdi's 'Masked Ball'. He also doubled the part of Captain Vere in Britten's 'Billy Budd'.

M. K. W.

**EVANS, Edwin (i)** (b. ? London, 1844; d. London, 21 Dec. 1923).

English organist and writer on music. He produced several meritorious books on music, of which 'A Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms' (4 vols.) is valuable as a work of reference for English readers. It began with the issue of the vocal section in 1912. Two volumes on 'Beethoven's Nine Symphonies' were published in 1923-24.

H. C. C.

**EVANS, Edwin (ii)** (b. London, 1 Sept. 1874; d. London, 3 Mar. 1945).

English critic, son of the preceding. Abandoning a business career, he devoted himself mainly to propaganda on behalf of modern types of composition. His campaign was almost entirely carried on through lecturing and journalism, though he produced a book of essays, 'The Margin of Music' (Oxford, 1924) and contributed analyses of Stravinsky's 'Firebird' and 'Petrouchka' to the 'Musical

Pilgrim' series (Oxford, 1933) 'Music and the Dance' was published posthumously (London, 1948).

Evans became music critic to 'The Pall Mall Gazette' in 1912. His series of articles in 'The Musical Times' (1919-20) on modern British composers is full of valuable information, and he contributed articles, mainly on modern British and French composers, to this Dictionary from the second edition onwards. In Jan. 1923 his services to the cause of the younger British composers were acknowledged by the presentation to him of his portrait, by Wyndham Lewis, subscribed for by a group of composers. He served 'The Pall Mall Gazette' until it ceased publication in 1923. During the first European war he had contributed also to 'The Daily Mail', and he became its regular music critic in succession to Richard Capell in 1933.

In 1938 Evans succeeded Edward J. Dent as president of the I.S.C.M.; as chairman of the British section he had taken a keen interest in the society's work ever since its inception at Salzburg. He left a valuable library of books on music and scores and sheet music (mainly modern works) which became the nucleus of the Central Music Library instituted in London in 1948, being purchased out of the funds provided by Mrs. Christie-Moór (Winifred Christie).  
H. C. C., adds

BIBL.—'Edwin Evans'. Obituary Article (Mus. T., Apr. 1945).

See also Christie (Winifred). Goossens (3, 5 songs). International Society for Contemporary Music.

**EVANS, Harry** (b. Dowlais, South Wales, 1 May 1873; d. Liverpool, 23 July 1914).

Welsh conductor, educationist and composer. His father (known as Eos Myrddin) was a steelworker and himself an amateur choral conductor of more than ordinary ability, succeeding to the traditions of Eos Morlais in a district which, despite the most tragic vicissitudes of industrial depression, has never failed to maintain its choral institutions and interests. Apart from a few pianoforte lessons from E. Lawrance, a pupil of Moscheles, Harry Evans was entirely self-taught; but he succeeded in passing the A.R.C.O. examination when he was twenty and, four years later, he was one of the first Welshmen to secure the coveted Fellowship of that college.

Evans was one of the strongest and most attractive musical personalities that Wales has ever produced. His influence on Welsh musical life was incalculable. It was no less so in England, where he was regarded as one of the chief figures in the British choral renaissance and the leading adjudicator in the young and thriving competitive festival movement. In 1902 he became conductor of the Liverpool Welsh Choral Union, and after he settled in Liverpool in 1906 he added the

University Choral Society and the Philharmonic Society to the list. As a choral conductor he was quite outstanding. To a superbly controlled enthusiasm in direction he added an interpretative genius that was uncanny. His musical mind was far-ranging and embraced all the best things in music from Bach to Brahms, as well as the developments contemporary with him in the choral idiom exemplified in the music of Parry, Elgar and Bantock.

The claims of a busy and arduous life left little time for composition, but some hymns and anthems as well as the dramatic cantata 'The Victory of St. Garmon' (first performed at Cardiff, 1904) reveal a remarkable talent. Evans's death at the early age of forty-one, just as he was entering into his rightful inheritance, was a tragic loss, not only to his native Wales, but also to Great Britain at large.  
S. N.

**Evans, Maurice.** See Engel (L., 'A Hero is Born', incid. m.).

**EVANS, Nancy** (b. Liverpool, 19 Mar. 1915).

English mezzo-soprano singer. She was educated at Calder High School, Liverpool, and studied singing privately with John Tobin, Maggie Teyte and Eva de Reusz. She gave her first public recital at Liverpool when she was seventeen, and a year later gave her first London recital. She made her first appearance on the stage in a revival of Sullivan's 'Rose of Persia' at the Princes Theatre in London and in 1938 sang in opera at Glyndebourne. She sang in the international season at Covent Garden in 1939 and during the war made many tours for E.N.S.A., appearing in France, Belgium, Holland, Egypt, Persia and Iraq. In 1946 she joined the English Opera Group and won high praise for her performance in Britten's 'Rape of Lucretia'. She also played the part of Nancy in the same composer's 'Albert Herring' in 1947 and Polly in his arrangement of 'The Beggar's Opera' two years later.

Nancy Evans has sung at concerts and in opera in many countries, including France, Holland, Belgium, Germany, Switzerland, Scandinavia and Turkey, and she is regularly engaged for numerous choral society concerts throughout England and appeared at the festivals of Cheltenham, Aldeburgh, Edinburgh, Lucerne and Ankara. Since 1945 she has sung regularly at the Promenade Concerts, and she has often broadcast. She is a highly accomplished and finished singer, and is a sympathetic interpreter of modern music, especially the works of Benjamin Britten, who dedicated his 'Charm of Lullabies' to her, which she performed for the first time in 1948. In 1949 she married Eric Crozier, the librettist.

M. K. W.

**ÈVE, Alphonse d'** (b. Brussels, 1666; d. Antwerp, 1727).

Flemish composer. He is said, without clear evidence, to have been a chorister in the chapel of St. Martin's at Courtrai and, after being ordained priest, to have become choir-master there, and later at St. Walburga's at Oudenarde. A certain fact is that on 5 Nov. 1718 he was appointed choir-master at Antwerp Cathedral. The following year he dedicated to the chapter a Mass for 9-part double chorus and orchestra. In a document of 14 Mar. 1720 one Marie-Françoise Voelders is named as the wife of "Maître Alphonse d'Ève", but it is not certain, though extremely likely, that this was the composer. He resigned in 1725 on account of great age and was succeeded by Guillaume de Fesch.

He wrote music for an early Flemish opera on the subject of 'Don Quixote', the *musical kluchtspel* 'Het Gouvernement van Sancho Panca in 't Eylandt Barataria' (Antwerp, 1700), as appears from the libretto at the Bibliothèque Nationale in Paris. Of his numerous masses<sup>1</sup> and other church compositions only a few are still in existence.

E. v. d. s., adds. A. L.

**Evelyn, John.** See Abell. Act-Music. Baltzar (account of). Birchensha (ref. to) Matteis (Nicola, do.). Reggio (do.).

**ÉVÈNEMENTS IMPRÉVUES, LES** (Opera). See GRÉTRY.

**ÉVENTAIL DE JEANNE, L'.** Ballet by Alice Bourgat with music contributed by Auric, Delannoy, Ferroud, Ibert, Milhaud, Poulenc, Ravel, Roland-Manuel, Roussel and Schmitt, produced Paris, in private, 16 June 1927, and at the Opéra, 4 Mar. 1929.

**EVERS, Carl** (b. Hamburg, 8 Apr. 1819; d. Vienna, 31 Dec. 1875).

German pianist and composer. He made his first appearance at the age of twelve and shortly afterwards went on long professional tours. Returning to Hamburg in 1837 he studied composition under Carl Krebs. On a visit to Leipzig in 1838 he made the acquaintance of Mendelssohn, whose influence affected him greatly and started him in instrumental compositions on an extended scale. In the following year he went to Paris, where he was kindly received by Chopin and Auber, and remained for some time working hard. In 1841 he was appointed *Kapellmeister* at Graz, where he started a music business in 1853, taught, and otherwise exercised his profession. From 1872 until his death he resided in Vienna. His compositions comprise four pianoforte sonatas, of which those in B minor, B $\flat$  major and D minor were much esteemed; twelve 'Chansons d'amour' for pianoforte, fugues, fantasies; solo and part-songs, etc. Haslinger of

Vienna and Schott of Mainz were his publishers.

M. C. C.

**EVERS, Katinka** (b. Hamburg, 1822; d. ?).

German singer, sister of the preceding. She was favourably known as an opera singer in Germany and Italy.

M. C. C.

'**Everyman**' (see also Hofmannsthal, 'Jedermann'). See Davies (H. W., choral setting) Gagnebin (incid. m. [Hofmannsthal]) Kosa (choral work). Lehmann (Liza, stage setting) Martin (F., monologues [Hofmannsthal], voice & orch.) Sibelius (do, incid. m.).

**EVESHAM, Walter of.** See ODINGTON, WALTER DE.

**EVOVAE** (or *Euouae*). A technical word, formed from the vowels of the last clause of the Gloria Patri—*seculorum Amen*—and used, in medieval office-books, as an abbreviation when, at the close of an antiphon, it is necessary to indicate the ending of the tone adapted to the following Psalm or canticle.

The following example, indicating the second ending of the first tone, is taken from an office-book printed at Magdeburg in 1613.



F. M. Bohme<sup>2</sup> mistook the vowels EVOVAE for a familiar Greek word, and was greatly exercised at the admission of a "Bacchanalian shout" into the office-books of the church! "Statt *Amen* der bacchische Freudenruf, *evouae*!"

W. S. R.

**Ewald, Johannes.** See Hartmann (1, 'Balders Død' & 'Fiskerne', incid. m. [Danish nat. anthem]). Weyse ('Balders Død', incid. m.).

**EWER & CO.** English importers of music, music sellers and publishers. The firm was established by John Jeremiah Ewer at 1 Bow Church Yard, Cheapside, London, about 1823, with additional premises at 263 Regent Street in 1824. A year or so later Julius Johanning joined Ewer in partnership as Ewer & Johanning, at 1 Bow Church Yard, which continued until about 1829, with additional premises at 263 Regent Street, about 1825-26, and at 20 Titchbourne Street, Piccadilly, from about 1826. When Johanning withdrew from the firm it continued as J. J. Ewer & Co. at 1 Bow Church Yard until 1841, subsequent addresses being 69 Newgate Street, c. 1841-43; 72 Newgate Street, 1843-52; 390 Oxford Street, c. 1852-59; 87 Regent Street, c. 1859-1867. They then became merged with Novello & Co, as Novello, Ewer & Co, with premises at 1 Berners Street.

Ewer & Co. had an extensive business, and were the principal English publishers of Mendelssohn's works, the copyrights of which passed to Novello, Ewer & Co. Ewer & Co. also had a music circulating library. In 1839

<sup>1</sup> For a Mass by him, misattributed to T. A. Arne, see ARNE (1, Catalogue, footnote to Church Music).

<sup>2</sup> 'Das Oratorium' (Leipzig, 1861).

they acquired the stock of Gustavus Andre, a publisher and importer of foreign music, who was in business at 79 Cheapside and other addresses in London in 1838-39.

After Johanning left Ewer he became a partner in the firm of Johanning & Whatmore, or Johanning & Co., music and musical-instrument sellers and publishers, at 126 Regent Street, from about 1831 to 1835, their subsequent addresses being 6 John Street, Oxford Street, c. 1835-37; 122 Great Portland Street, c. 1837-43; 9 Newman Street, Oxford Street, c. 1843-49; and 2 Marylebone Street, c. 1849-50.

W. C. S.

See also Novello & Co.

**EWING, Alexander** (b. Old Machar, Aberdeen, 3 Jan. 1830; d. Taunton, 14 July 1895).

Scottish composer. He was the son of Alexander Ewing, M.D., and a nephew of Bishop Ewing (1814-73) of Argyll. He was educated for law at Marischal College, Aberdeen, but entered the army (1855) and became a staff paymaster and hon. lieut.-colonel. To the English-speaking world he is known as the composer of the hymn-tune "Ewing" in the 'Scottish Hymnal' (No. 275). It was composed in 1853 and published on single slips. This version, in 3-4 time, was set to the words of Neale's hymn "To thee, O dear, dear country", and it began on the first beat of the bar. In 1861 it appeared in 'Hymns, Ancient and Modern', without permission, and in common time. To-day it is best known under the title of "Jerusalem the Golden". Ewing was not only "a most accomplished amateur musician", but a fine composer. This has only recently come to light from his autograph compositions acquired by the National Library of Scotland. There are to be found some fine anthems: 'He that goeth', 'Now upon the first day' and 'There shall come a star', as well as his deeply moving 'Deus misereatur' and 'O how amiable'. In the secular field are some exquisite partsongs, such as 'Gladly ring, oh joy bells' and 'The Gentle Spring', while another, reminding one of Farnaby, is 'Oh doubting heart'. A work of maturity, 'From Guinevere', for eight voices (1868) and a madrigal 'Life is full of trouble' are gems.

H. G. F.

**BIBL.**—FARMER, H. G., 'A History of Music in Scotland' (London, 1947), pp. 487, 503.  
LOVE, JAMES, 'Scottish Church Music' (Edinburgh, 1891).

**EXAQUIR.** See CHEKKER.

**EXAUDET (Exaudé), Joseph** (b. Rouen, c. 1710; d. Paris, c. 1763).

French violinist and composer. He was first violin at the Rouen Academy concerts. Thence he went to Paris, where he was engaged for the Opéra in 1749. He composed 2 books of sonatas, Opp. 1 and 3 (MS), for violin and bass, and a book of trios for 2 violins

and bass, Op. 2. He is now remembered only by a beautiful minuet. E. v. d. s.

**EXIMENO, Antonio** (b. Valencia, 26 Sept. 1729; d. Rome, 9 June 1808).

Spanish mathematician and musical scholar. He was a Jesuit and, having studied mathematics and music at Salamanca, became professor of both sciences at the military academy of Segovia. On the expulsion of the Jesuits from Spain he settled in Rome. His work, 'Dell' origine e delle regole della musica, colla storia del suo progresso, decadenza, e rinnovazione' (1774, Spanish trans. 1796), contains the germ of the theories afterwards elaborated by Wagner and at the time raised a host of polemical writings, to which even Padre Martini contributed his share. He proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical aesthetics. His contemporaries stigmatized his book as an "extraordinary romance, in which he seeks to destroy music without being able to reconstruct it"—a verdict which curiously anticipates that often passed upon Wagner in later days.

His other works include 'Don Lazarillo Vizcardi', a musical novel in the manner of 'Don Quixote', describing the adventures of a musician whose mind has been deranged not by books of chivalry but by the study of counterpoint. Besides the plan of the book, the author has something of the admirable prose style of his model. It was edited by Barbieri (Madrid, 1872-73), while chapters taken from it and other writings by Eximeno were reprinted by Pedrell in 1921. Eximeno was one of the first exponents of the theory of nationalism in music; it was (he said) on the basis of its national song that the music of a country should be founded. J. B. T.

**EXPERT, Henry** (b. Bordeaux, 12 May 1863).

French musicologist. He went to Paris in 1881 and entered the École de Musique Classique founded by Niedermeyer (École Niedermeyer), in which he afterwards taught. He subsequently completed his musical studies under Franck and Gigout. For many years professor at the École des Hautes Études Sociales in the musical department, he founded with E. Maury a Société d'Études Musicales et de Concerts Historiques, and the choral society La Chanterie de la Renaissance, which he himself conducted. From 1909 he was second librarian of the Paris Conservatoire Library, replacing J. Tiersot as senior librarian in 1920. He resigned this post in 1933. Irresistibly attracted by the music of the French Renaissance, he devoted himself heart and soul to the

study of music of this period and to the publications of its achievements. Under the general title of 'Les Maîtres musiciens de la Renaissance française', continued as 'Monuments de la musique française au temps de la Renaissance', he published from 1894 on a great quantity of examples of Franco-Flemish art of the 15th and 16th centuries in a manner which is a model of scrupulous erudition. The work is divided into ten sections as follows:

- I. 23 volumes ('Maîtres musiciens') containing works by Lassus, Goudimel, Costeley, Claudin de Sermisy, Consilium, Courtois, Deslonges, Dulot, Gascogne, Hesdin, Jacotin, Jannequin, Lombart, Solier, Vermont, Brumel, P. de La Rue, Mouton, Fevin, Mauduit, Le Jeune, Regnard, E. du Caurroy, Claude Gervaise, E. du Tertre. The sequel ('Monuments de la musique') comprises (1924-25) 3 vols. (Le Jeune, Certon, Didier Le Blanc)
- II 'Bibliographie thématique' (catalogue of French and Flemish works of the 15th and 16th century [2 vols])
- III. 'Théoriciens de la musique au temps de la Renaissance' (1 vol), Michel de Menchou
- IV 'Sources du corpus' (authorities), abandoned and replaced by 2 vols devoted to Anthoine de Bertrand
- V 'Commentaires'
- VI 'Extraits des Maîtres musiciens de la Renaissance' (Anthologie chorale), separate examples of sacred and secular music.
- VII. Anthoine de Bertrand, pt. III.
- VIII. Claude Le Jeune.
- IX. Goudimel.
- X. Paschal de L'Estocart.

To these publications must be added reprints of instrumental music of the same period (Le Jeune, du Caurroy), and a special selection of pieces written on poetry by Ronsard, under the title of 'La Fleur des musiciens de P. de Ronsard, sonnets, odes et chansons à 4 voix . . .' (Paris, 1923). He wrote besides a remarkable book on the Huguenot Psalter of the 16th century. Especially dedicated to the music of the 16th, 17th and 18th centuries are the following collections: 'Chants de France et d'Italie' (3 series), 'Répertoire classique de musique religieuse et spirituelle', 'Les Maîtres français du clavecin', 'Amusements des maîtres français du XVIII<sup>e</sup> siècle'. He contributed to the 'Encyclopédie de la Musique et Dictionnaire du Conservatoire' (article: 'Musique vocale', 16th century), and wrote the analytical notes for the 'Édition Nationale'.

M. L. P.

**EXPOSITION.** The putting out or statement of the musical subjects upon which any movement is founded, regulated by various rules in different forms of the art.

In fugue the process of introducing the several parts or voices is the exposition, and it ends and passes into episode or counter-exposition when the last part that enters has concluded with the last note of the subject. Counter-exposition is the reappearance of the principal subject or subjects, after complete exposition or such digressions as episodes.

In forms of the harmonic order the term "exposition" is commonly used of the first

half of a movement in binary form, because that part contains the statement of the principal subjects. This use of the word is evidently derived from the incomplete and superficial view, which was the legacy of theorists of some generations back, that a binary movement was based on two tunes which for the sake of variety are put into two different keys. Hence it is not so apt in this sense as it is in connection with fugue. But it may be defended as less open to objection when it is used as the obverse to recapitulation, so as to divide binary movements into three main portions, the exposition, development (or working-out) and recapitulation; and though it leaves out of count the vital importance of the contrast and balance of key, it is likely to be commonly accepted in default of a better. C. H. K. P.

See also Form Fugue

**EXPRESSION** (Eng and Fr; Ger. *Ausdruck*; Ital. *espressione*) The creative element in musical performance. All art is a partnership between the originator and the percipient, in which the latter must relive what the former set out; but certain arts, of which music is one, also employ an intermediary on whose capacity to relive the originator's experience in high degree, and on whose technical competence in relaying it, the percipient's pleasure ordinarily depends. The conditions under which the performer's creativeness can contribute to the composer's without conflicting with it are somewhat finely balanced, and it is the purpose of the present article to draw attention to them.

It must first be realized how widely the distribution of responsibility has varied in musical history. For long periods in antiquity, as still in the East, improvisation within traditionally inherited formulae has played a major part. Even in the Baroque period, and still to a small extent more recently, much of the figuration which to us falls so obviously within the composer's province was left to the performer under the guidance of conventions whose recovery comprises one of our chief problems in recreating the music.<sup>1</sup> It was felt that ornamental figuration is too individual a matter to be stereotyped by writing it down. In theory the same principle lay behind the figured basses left to the performer to realize, though in practice the saving of labour to the composer must also have been a powerful motive.

These matters have now passed from expression to composition; but others remain. Our present principle is to write into the notation not as little but as much as we can; yet we recognize that while notation can be fairly specific about what is to be played, it can do no more than hint how to play it. We use many more descriptive words and expression

<sup>1</sup> See ORNAMENTATION

marks than our ancestors, but it cannot be too strongly emphasized (a) that we do not use any more expression and (b) that in the last resort expression can no more now than then be confined within notation. For notation, however much amplified, is always limited, while expression ranges through unlimited gradations.

The chief particulars in which expression remains paramount are :

(1) MOOD.—The most general characteristic and fundamentally the most important. Extraordinary misconceptions can and do occur, especially where (as is the case with virtually all Baroque and earlier music) tradition has been discontinuous. But a performer who cannot at least in a familiar tradition learn from his own musical intuition what is the prevailing mood, and convey it vividly and appropriately, is no fit interpreter.

The use of descriptive words at the beginning of a piece, a movement or a passage to give some broad indication of its mood is of comparatively recent origin, becoming habitual only in the second half of the 18th century. It may perhaps be traced to dance music. The designations Pavan, Galliard, Saraband, etc. etc. effectively conveyed to those familiar with these dances the general character of their music, subject only to variations of time and place such as those which made the English 17th-century saraband a quick incisive movement quite unlike the continental versions. When dance forms were combined with or replaced by other movements not in dance forms, descriptive titles were given to the latter with the ostensible purpose of indicating the mood rather than the pace: *allegro* (cheerful), *grave* (solemn), etc. The chief purpose which they actually serve, however, like others such as *presto* (quick), *lento* (slow), etc., is to give some guidance on a decision involved in the mood but not by any means alone: namely the speed. Such words first appear early in the 17th century. The somewhat fanciful titles used by Couperin and others of his school are often helpful as a clue to mood: there would be little excuse for taking 'Les Vieux Seigneurs' flippantly or 'Les Barricades mystérieuses' flashily. During the 19th century the custom established itself of adding adjectives to serve the function once allotted to the main directions: *agitato*, *appassionato*, etc. As preliminary indications these are of considerable value; but the act of comprehension itself remains as intuitive as it was in the Baroque period, and is the responsibility of the performer.

It must be clearly understood that the earlier music in which few if any written indications of mood are given makes essentially the same demands on the emotional

participation of the performer as more recent music in which these demands are in some degree specified. That music is possible without emotion (or as some put it "subjective emotion") is a recurrent illusion among the reticent of every generation, including our own; but the attempt to fasten it on the Baroque musicians will not bear careful examination. Caccini ('Nuove musiche', 1601) condemns "those who do not well understand what it is to sing passionately". Mace ('Musick's Monument', 1676) knew that "in Musick, may any Humour, Conceit or Passion (never so various) be Exprest". Ragueneau ('Comparison Between the French and Italian Music', 1702) characterized the Italian as

seized with an unavoidable agony; he tortures his violin; he racks his body; he is no longer master of himself, but is agitated like one possessed with an irresistible motion.

His English translator (? Galliard, 1709) commented.

I have never met with any man that suffered his passions to hurry him away so much whilst he was playing on the violin as the famous Arcangelo Corelli . . . he gives in so much to what he is doing that he doth not look like the same man.

Quantz ('Versuch', 1752) required music

to touch the heart, to arouse or soothe the motions of the soul, and to carry the hearer from one passion to another . . . the performer must try to feel in himself not only the principal passion [to which "the word found at the beginning" is a clue] but all the others as they come.

It would be difficult to express the performer's perennial responsibility in this respect more admirably.

(2) TEMPO.—Closely allied with the foregoing, and next to that the most crucial decision which the performer has to take. Written indications of tempo are found at least as early as Luis Milan's 'El maestro' of 1535 ("a priesa", fast, "a espazio", slow). They became gradually more frequent in the 17th century (see last paragraph): "drag", "away", "fast" (or "F"), "slow" (or "S"), etc., were not unusual in Restoration England and already appear in Orlando Gibbons (*d* 1625); by the 18th century similar indications were common, especially in the careful French school.<sup>1</sup>

The performer has first to establish the general tempo of the piece, movement or passage. He can only do so when he has become aware of the mood itself; hence the close connection between the two problems. In unfamiliar music allowance must be made for changes in the interpretation of familiar terms. The French minuet was defined by Brossard in 1703 as "very gay and fast", but by Diderot in 1751 as "noble and elegant . . . moderate rather than quick". The French saraband was slow, sometimes very; the English fast in the 17th century (Mace in

<sup>1</sup> See TEMPO & RUBATO.



1676: "of the Shortest Triple-Time . . . more Toyish, and Light, than Corantes"), but could be slower by J. S. Bach's time if his "English" Suites are not totally misnamed. Purcell in 1683 classed *adagio* as in speed "a middle movement"; Grassineau in 1733 classed *presto* as "fast or quick, gayly yet not with rapidity"; and indeed it is our modern tendency to take Baroque slow movements too slowly and quick movements too quickly. The fault is not a new one. Here is C. P. E. Bach's admirable advice (I, iii, 10):

The speed of a work, which is usually suggested by various familiar Italian terms, depends upon its general character and also on the speed of the fastest notes and passage-work which it contains. Proper attention to these considerations will prevent an *allegro* from being hurried and an *adagio* dragged.

The general tempo established, in the main by intuition, its fluctuations must next be understood. Few as are the written indications of such fluctuation in the earlier music, it is as essential there as in more recent times, when the words *ritardando*, *accelerando*, *più* or *meno mosso*, etc. etc., are usually written wherever considerable fluctuations are desired. Lesser fluctuations must in any case be left to the performer. There is a useful distinction drawn in 1753 by C. P. E. Bach, and echoed rather less than a century later by Chopin, between (i) irregularities of tempo which occur wholly or mainly within the metrical unit or bar, and thus do not disturb the basic rhythm set by the bass; and (ii) irregularities which override the unit and involve the basic rhythm. The former is an ornamental and the latter a fundamental fluctuation; hence the former can be more freely indulged than the latter, as C. P. E. Bach and Chopin agree. But both kinds are often necessary in music of any period.

(i) Ornamental or expressive fluctuation and flexibility are what Couperin meant by "the spirit, the soul that must be added" to the mere "quantity and equality of beats" ("L'Art de toucher le clavecin", 1717). Jean Rousseau in his "Traité de la viole" of 1687 wrote that "one can play in time without entering into the movement, because the time depends only on the music; but the movement depends on genius and good taste". C. P. E. Bach in 1753 gave careful instructions for certain irregularities of rhythm within a steady bar-unit. There need, therefore, be no hesitation in allowing the same spontaneous flexibility in moulding the tempo as is taken for granted in more recent music, usually with no more written indication than in early times.

(ii) Fundamental fluctuation in the tempo is chiefly necessary at cadences, where it can only be dispensed with as a rare special effect. Frescobaldi in the preface to his Toccatas of 1614 gave a number of stylistic instructions,

among them: "the cadences, though written rapid, are to be played in a very sustained manner; the nearer you approach to the cadence, the more you should hold back the tempo". He also describes the continual variations of tempo in singing "modern madrigals". The preface to his 'Fiori musicali' of 1635 further discusses such variations. Mace (*op. cit.*) in 1676 prescribed "Liberty (and very often . . .) to Break Time; sometimes Faster, and sometimes Slower, as we perceive, the Nature of the Thing Requires". C. P. E. Bach in 1753 mentions not only, as we have seen, an easy flexibility of rhythm within a steady metre, but also the customary slowing of the tempo when approaching cadences, he merely makes the reasonable (but, he adds, rarely met) stipulation that the basic tempo shall remain as it began. *Ritardando* and *accelerando* are included in his short list of essential ingredients in good performance (I, iii, 3), and he later insists that from the habitual slowing down at cadences "the passage acquires an impressiveness which places it in relief". This is not the description of an innovation. It is thus almost certainly a misconception that the frequent cadences so characteristic of Baroque music should be taken mainly without *ritardando*; on the contrary, this is the very way to make them unconvincing. It is not really possible to hush them up and it is as impolitic as it is unwarrantable to try. Each needs its own natural flexibility, though this may vary according to circumstances from the merest easing scarcely consciously perceptible, at the one extreme, to a majestic broadening at the other. It is for the performer to judge on the merits of each case between sentimental excess and self-conscious rigidity.

In more recent music fluctuations of this second and more fundamental character are usually given some written indication; and the same is true of actual changes of speed when a new tempo is introduced. The earlier the music, the more probable that such modifications may be left unindicated; but cases still occur, and even where the fact is indicated the degree and the proportioning remain the performer's responsibility.

(3) RHYTHM.—A performance in which each note lasted its precise written length would be inconceivable. Some are prolonged and others shortened to a degree usually very slight but in sum essential to a living interpretation. In Baroque music conventions obtained affecting certain rhythms to which intuition alone is an insufficient guide and which must therefore be learnt if serious misinterpretation is to be avoided.<sup>1</sup> In more recent music the tradition governing such modifications of rhythm is a living one, all the

<sup>1</sup> See INÉGALITÉ.

more efficacious for being predominantly unconscious.<sup>1</sup>

(4) ACCENTUATION. — Closely allied to rhythm, accentuation may be of very different characters.<sup>2</sup> From the performer's point of view the most important accents are the agogic and the dynamic. An agogic accent introduced by the performer is a special case of the rhythmic modification described under (3) above; he will lend emphasis to a note of special significance such as the peak note of a phrase by slightly prolonging it. A dynamic accent may but need not accompany an agogic accent. There are three chief methods of making a dynamic accent: (a) by a massive but momentary access of volume at the instant of attack; (b) by a slightly more gradual access of volume just after the instant of attack, followed by a similarly graded decline; (c) by a silence of articulation robbed from the end of the preceding note and followed by a crisp but not massive attack. (a) is the customary modern accent, and has comparatively little place in Baroque music; (b) is the *sforzando*, which is implied by certain instructions of Geminiani's in his 'Art of . . . the Violin' of 1740 and is of great service in Baroque music if intelligently applied, (c) is the customary accent of the Baroque period, where it should normally replace (a).

Our present signs of accentuation are of fairly recent introduction<sup>3</sup>, as is the use of the word *marcato* as a general indication. But the responsibility for correct accentuation remains primarily what it used to be entirely, a weighty charge upon the performer. It is particularly easy to misconstrue unfamiliar music in this respect. In Baroque music a common fault (though less common since Schweitzer's work on Bach) is that of which Geminiani (*op. cit.*) found it necessary to warn even his contemporaries:

If by your Manner of Bowing you lay a particular Stress on the Note at the Beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece.

The correct accentuation of Baroque music is partially and of Renaissance polyphony almost entirely independent of bar-units; considerable experience is required to respond to it sensitively and justly. The greater familiarity of more recent idioms renders them more readily accessible in this as in other respects.

(5) DYNAMICS — Intimately linked with accentuation, the distribution of loud and soft varies continually; it is now customary to give written indication of the main contrasts, but it is never possible to indicate the transient fluctuations which enliven every phrase on all instruments capable of such fluctuations, and

which by means of agogic accents, silences of articulation and similar resources of expression are suggested even when they cannot be actually made. There are three main varieties of dynamic contrast: (a) "terrace" dynamics contrasting entire passage of loud and soft; (b) *crescendo* and *diminuendo*, (c) transient light and shade.

(a) There is no more obvious expressive resource than the juxtaposition of loud and soft passages, and there is no period of music which can be assumed to have lacked it. Echo effects, where the soft phrase is a replica of the loud phrase, were popular in the 16th century and through the Baroque period. Massive contrasts between succeeding passages are an elementary necessity of both choral and orchestral idioms, besides occurring very naturally on the organ and the harpsichord, where they are more readily produced than gradual changes. Dance forms and others of similar pattern where each of several sections is repeated before proceeding to the next invite terraced dynamics, though without precluding other varieties. The use of words and abbreviations to distinguish loud from soft passages became fairly frequent during the 17th century: "loud" or "lo." and "soft" or "so." were not at all unusual in England by the Restoration; but the Italian terms *forte* and *piano* had become international by the end of that century, with their abbreviations *f*, *ff*, *p*, *pp*, etc. The range of dynamic signs printed by Brossard in 1703 was already large and various; but not until late in the 18th century were they used by composers with a freedom at all approaching that which became habitual in the course of the 19th. Occasionally *fff* or *ppp* have occurred since Brossard, in some composers quite commonly; a few have added a fourth degree, but rather for emphasis than exact measurement, which is never actually possible where so much depends on taste and context. There is no absolute scale, but only relative value, a choir *ppp* being almost immeasurably louder than a clavichord *fff*, yet sounding soft by contrast with its own *fff*, as the clavichord sounds loud by contrast with its own *ppp*. Only when the two scales, so far removed absolutely, are heard together or in close juxtaposition do their relative values collapse. The extremes of volume within the scale of values natural to any instrument or combination of instruments are reached rather exceptionally, and are not necessarily even closely approached.

The signs generally thought sufficient to convey the finest distinctions worth specifying are *pp*, *p*, *mp*, *mf*, *f*, *ff*. It is for the performer to interpret them according to circumstances, as well as to supply them where, as so often in the earlier music, the composer (or, less authoritatively, the editor) has not done so.

<sup>1</sup> See RHYTHM & POLYPHONY.

<sup>2</sup> See ACCENT.

<sup>3</sup> See STACCATO.

Where the performer must supply his own basic contrasts in this way, he will consult his own temperament, it is true, but he should also study closely the construction of the music. Passages brilliant in character tend to be best served by loud volume, reflective passages by soft volume, while their relative positions in the entire structure will help to determine the best arrangement of the contrasts. The main dynamic plan must accord and not conflict with the contours of the music, and while some choice is often possible the decision can never be regarded as an arbitrary one.

(b) The gradation of volume by more or less prolonged *crescendo* and *diminuendo* is almost as fundamental a resource of expression as the juxtaposition of contrasted passages. Many Oriental orchestras use a *crescendo* and *diminuendo* of great range and duration with a mastery such as that attributed by Burney and following historians to the Mannheim school of Stamitz, their mastery appears to be traditional and is compatible with what little we know of antiquity and of the Occidental middle ages in these respects. By the end of the 16th century we have exact information on the use by famous singers of a controlled and protracted *crescendo* and *diminuendo* described in 1601 by Caccini ('Nuove musiche') and by numerous authorities throughout the Baroque period. The effect was almost exaggeratedly esteemed and applied not only to the voice but to all instruments capable of executing it, such as the viols, the violins, the trumpet and others. When vocal *crescendo* and *diminuendo* are both completed on a single note, with all the control of breath and voice-production which that implies, the effect is known as  *messa di voce*. Contemporary references both to this effect and to gradations of the ordinary variety dispose emphatically of the exaggeration of some modern scholars who suggest that "terrace dynamics" were the normal Baroque practice, gradations unknown or unusual. "We play Loud or Soft, according to our fancy, or the humour of the music . . . sometime . . . in one and the same Note" (Simpson, 'Division Violist', 1659). "Swellings of prodigious length" (Raguenet, 'Comparison', 1702). "One of the principal Beauties of the Violin is the swelling or encreasing and softening the Sound" (Gemini, 'Art of the . . . Violin', 1740). "Increase or diminish the tone when required" (Quantz, 'Versuch', 1752).

Written indications of *crescendo* and *diminuendo* are found in mid-17th-century Italy: Mazzocchi, for example, showed a *diminuendo* by *forte*, *piano*, *pianissimo*, etc.; and in Restoration England: Locke's 'Tempest' music includes "louder by degrees" and "soft and slow by degrees". Gemini and Ramcau used signs close to our "hairpin" diverging

lines for *crescendo* and converging lines for *diminuendo*. The words *crescendo* and *diminuendo* are found occasionally in the music of G. P. E. Bach. But indications of gradation are still rarer before the 19th century than indications of contrast. The abbreviations *cresc.* and *dim.* and the modern "hairpins" are used interchangeably at convenience, and it is now usual to indicate all the main gradations by one or the other. Where a main gradation is shown by *cresc.* or *dim.* there has been some recent tendency to show subsidiary nuances within the main gradation by a small pair of "hairpins", but these nuances, which are almost always necessary (since few if any gradations can persist quite without fluctuation), are normally left to the performer's plastic sense. Where, as in early music with the rarest exceptions, even the main gradations are left to the performer, considerations apply similar to those conditioning the basic contrasts. There is a strong and natural association between climax and *crescendo*, relaxation and *diminuendo*; and another only less binding between rising phrases and *crescendo*, falling phrases and *diminuendo*. These are universal inclinations and are to be followed unless for good and distinct reasons to the contrary. Temperament plays its part, and the choice is again considerable, but not arbitrary.

(c) With the partial and recent exception mentioned in the previous paragraph, transient dynamic nuances are and have always been left entirely to the performer. Like the basic contrasts and gradations, they spring naturally from a living experience of the music and are necessary in music of whatever period. They are not sharply distinguished from the main gradations: a  *messa di voce* may, if long, have the effect of a main gradation, if short, of a transient nuance. Thus Caccini's information relates to the latter as much as to the former, as does that of the other authorities mentioned under (b) above. Roger North in his Autobiography (early 18th cent.) "would have them learn to fill, and soften a sound, as shades in needlework". Quantz spoke in 1752 of a continual play of light and shade; he even gave rules for grading the volume of each successive chord according to its degree of dissonance. G. P. E. Bach a year later rightly commented that "for each case met even by the best rule there will be an exception". His own instructions (I, 3) are less rigid and more comprehensive: briefly (i) dynamic shadings depend on context; (ii) whole passages complete with their consonances and dissonances may often be taken first loud, then soft, especially at repeats and sequences; (iii) but in general (and within the main contrasts and gradations) dissonances are taken louder than consonances, since the first excite and exacerbate while the

second soothe our emotions; (iv) a forceful *Affect* calls for loud volume; (v) interrupted cadences are to be emphasized, (vi) chromatic notes may be stressed above diatonic in suitable cases; (vii) certain ornaments are especially characterized by dynamic shadings.

Of these rules by far the most important is that enjoining dissonances louder than consonances. In Baroque music of whatever period it is quite essential to stress or even swell the discord, but to let the resolution fall away from it in volume. Of all the transient nuances this is least at the will of the performer and most at the dictate of the musical structure, it is equally necessary whether the main level is loud or soft, increasing, decreasing or stationary. Renaissance music requires the same treatment; and indeed wherever the technique of discord and resolution occurs, in music of whatever date, this is the natural rule, to which exceptions are now made more frequently than warrantably. Even the smallest nuance should stand in organic relationship with the melodic, harmonic and rhythmic structure of the music; but in most cases this relationship, being too subtle for conscious analysis, depends on unconscious tradition and intuition—rightly so. Temperament is entirely to the fore; yet even here nothing really arbitrary can be admitted.

The entire problem of dynamics needs for its solution a developed sense of the implications of the music itself. From the 19th century onwards composers and editors have tended to relieve the performer of as much as possible of this responsibility. The extent to which they can do so is limited. Schumann used fewer dynamic markings at the end than at the beginning of his career. Editors' markings are never to be trusted blindly; even the composer's are sometimes more or less disregarded, by no means invariably without justification, though often so. Where, as is the case in early music, original markings are uncommon, old-fashioned editors and performers have naturally tended to misapply modern principles, and it is in reaction against this mistake that some recent authorities have largely narrowed their use of dynamic changes to those of the "terrace" variety. The weight of the Baroque evidence seems conclusively against any such extreme; and by the time of C. P. E. Bach it is unmistakably so, since he praises a harpsichord with pedal stops on the express grounds of its superiority in making gradual dynamic changes. But a forerunner of this instrument had already been used and extolled by Mace in 1676, for the same reason. If, therefore, but only if the performer has trained himself to apprehend the dynamic implications of the Baroque style in question where these differ from more familiar styles, he may trust his intuition here as elsewhere,

and will need to do so even if the editor has used as many markings as a modern score, and as reliably. The best markings need interpreting.

(6) **BALANCE**—A particular aspect of dynamics, *i.e.* the relative volume of the different parts. An accompanied melody can often be allowed to stand out above its accompaniment; but a combination of melodies always demands careful handling. In polyphonic music the performer, besides the natural rise and fall of his own part, must be constantly on guard to rise to important entries and fall to less important phrases: in other words, to get out of the way. If this is not done the temptation to force each entry in hope of making it tell becomes irresistible, competition becomes cumulative and all clarity is destroyed. The sense of polyphonic give and take can itself become an element in musical intuition, but it will not do so without deliberate self-discipline, and it cannot afford to be arbitrary in the smallest degree.

(7) **TEXTURE**—The actual colouring of the tone, particularly on stringed instruments where control of this factor is unusually great, is an extremely personal element in expression, but one which needs to be matched to the requirements of the music much more accurately than is always realized. A great violinist has always a certain indefinable timbre highly expressive of his own individuality, and the same is true of other instruments in varying degrees. This is most desirable; but he also can and should modify the texture of sound to suit the music. There is a splendidly massive and opaque quality of tone appropriate to many passages from the 19th-century romantics but catastrophic in those of the 18th century, equally impassioned but in a different vein. There is an almost strained intensity which sometimes serves late Beethoven as well as it serves Mozart or Purcell ill. There is an icy glitter occasionally proper to our neo-classicists, and a transparent but warm and easy flow proper to J. S. Bach. It is for the performer to combine the expression of his own personality with the imperative requirements of the music. As usual, he will be at an advantage in familiar styles of which the tradition remains strong and at a disadvantage in unfamiliar styles of which the tradition has been interrupted, that is to say in the Baroque and older schools. The quality most insisted on in Baroque descriptions is clarity. Simpson ('Division Violist', 1659) "full and clear sound"; Playford ('Introduction', 1655) "a clear sound"; Mace ('Musick's Monument', 1676) "a Handsom—Smooth—Sweet—Smart—Clear—Stroak; or else Play not at all". Indeed, in an age predominantly contrapuntal transparency is the most obvious requirement.

Contrary to popular belief, high positions and spontaneous *vibrato* are both proper to Baroque string music. Geminiani in 1740 taught the 7th position on all strings of the violin, Simpson in 1659 already took the viola da gamba to the same height. Nevertheless, the veiled colourings resulting are far less typical than the rounder sounds of the low positions (above all the first), excepting in virtuoso solos. *Vibrato* is a natural means of expression on the voice and many instruments, and was taught in several varieties by Caccini, Tosi (voice), Playford, Simpson, Marais (violin, viol), Hotteterre (flute), Marpurg, C. P. E. Bach (clavichord) and others. Jean Rousseau ('*Traité de la viole*', 1687) wrote "one uses it in all circumstances when the duration of the note permits it" and Geminiani ('*Art of . . . the Violin*', 1740) recommended it "as often as possible", slowly on long notes, rapidly on short notes; but these are somewhat extreme opinions. Most Baroque authorities preferred to confine the *vibrato* to the more expressive notes, and until the generation of Kreisler this has been the most accepted as it is possibly the most musicianly practice (Spohr in his '*Violin School*' of 1831 wrote "avoid its frequent use, and in improper places"). The present fashion favours an incessant and rather tight *vibrato*, but provided gross exaggeration in any direction is avoided (especially in early music) the matter is one which can best be left to individual preference. On wind instruments a much warmer, slower and more selective *vibrato* is in current favour.

(8) ARTICULATION.—By no means every note is to be sustained for its full duration. Many are curtailed, and the curtailed portion is replaced by a silence. Engramelle ('*Tonotechnie*', 1775) wrote that all [*sic*] notes "have a certain length of sound and a certain length of silence, which combine to make the whole value of the note . . . those intervals, more or less long, I call silences of articulation". Bédos ('*L'Art du facteur d'orgues*', 1766) spoke of "the combinations of silences, held and touched notes to form the articulation of the music". Quantz ('*Versuch*', 1752) wrote that "the notes must not sound as though glued together. You must use your tongue on wind instruments and the attack of the bow on stringed instruments to give the necessary articulation", avoiding "slurring what should be detached notes and detaching what should be slurred" (but he discourages much slurring). Geminiani in his '*Art of . . . the Violin*' (1740) gives much detailed advice, from which it appears that the normal *détaché* of the modern violinist (notes bowed separately but in a legato style) had a remarkably small place in his technique, being largely replaced either by a light stac-

cato or by an easy and resilient "sprung" *détaché* in which the bow nearly but not quite rebounds from the string.<sup>1</sup> C. P. E. Bach ('*Versuch*', 1753) encourages harpsichordists to play staccato on occasion in terms which suggest that the normal touch on this instrument was legato, as it must be to maintain a singing tone, Diruta ('*Transilvano*', 1597) a century and a half earlier had rebuked organists who "lose half the harmony" because they "strike the keys and raise their hands". There is much other evidence throughout the Baroque period, and some of it is confused and apparently contradictory. Different Baroque styles require different treatment, and different instruments impose different technical considerations, but the following generalizations are fairly reliable:

(i) The correct original technique is often the best guide — for example, the early fingerings of keyboard instruments were designed to impose silences of articulation at the desired points but not at others.<sup>2</sup> Conversely, an incorrect technique may interpose insuperable obstacles; for example, playing the viola da gamba with cello bowing makes its characteristic articulation impossible.

(ii) Except in *cantabile* passages the degree of articulation is likely to be much greater than in more recent music, though never such as to allow the notes of a phrase to fall apart. A genuine familiarity with Baroque idioms is required in order to judge the articulation sensitively and exactly; but the chief danger is an inappropriate legato. This is to be avoided partly by silences of articulation, which have the effect of lightening the texture as if by letting in the air, partly by a certain crispness of attack, not massive but incisive, which has the effect of a somewhat pointed style.

In more recent music the norm on stringed instruments is not the "sprung" *détaché* but the smooth *détaché* (so called; the term is a misleading one), which alternates with a firm staccato and with the *spiccato* style, whose use in early music is much less habitual (Baroque passages are often bowed at the heel with the bow leaving the string which should properly be bowed, for correct articulation, near the point with the bow not quite leaving the string). Signs of articulation became not uncommon during the latter 17th and the 18th centuries, and have multiplied of late<sup>3</sup>; but on any instrument their translation into practice if shown, and their mental provision if not shown, are essentially matters for the performer's judgment.

(9) PHRASING.— Articulation between phrases or passages is still more necessary and is likely to be still more marked between

<sup>1</sup> See STACCATO & VIOLIN PLAYING.

<sup>2</sup> See FINGERING.

<sup>3</sup> See STACCATO.

phrases than between notes within the phrase.<sup>1</sup> It may be far from easy to detect the phrase-endings in an unfamiliar idiom; but it is of paramount importance. When detected, they must be made clear in performance by a silence of articulation either robbed from the value of the last note of the phrase ended or added as a momentary break in tempo before the next phrase begins. Its duration may vary from the least appreciable to the greatest intelligible, and is governed solely by circumstances. Frescobaldi (Toccatas, 1614) demanded an (unwritten) pause on the last note of a passage "even if this note is a quaver or semiquaver, since such a pause prevents confusion between one phrase and another". Mace ('Musick's Monument', 1676) demanded "a kind of Cessation, or standing still, sometimes Longer, and sometimes Shorter, according to the Nature, or Requiring of the Humour of the Musick". Quantz ('Versuch', 1752) wrote "you must not divide ideas which belong together, and conversely you must divide them when their musical sense is complete, whether a pause mark is shown or not".

The pause mark or *fermata* became familiar in the 17th century in its modern sense of a delay in the time (with, however, a possible further implication of improvising a cadenza). The phrasing comma was freely used by Couperin (who also employed short lines between notes to indicate the opposite effect, namely a high degree of conjunction); it must be carefully distinguished in music of his school from the similar signs used for certain ornaments. Other signs are in modern use, the most convenient and valuable being the single rising diagonal stroke (/) for a moderate articulation and the double stroke (//) for an extreme one. But at no period have marks of articulation been in the least common, and a performer unable, with due familiarity, to find phrase-endings intuitively would certainly have mistaken his vocation. R. D.

**EXPRESSION STOP.** See HARMONIUM.

**EXPRESSIONSHARMONIUM.** A German term for the harmonium producing its sound by exhalation of wind, not by suction.

**EXTEMPORIZATION or IMPROVISATION.** The art of thinking and performing music simultaneously. It is therefore the primitive act of music-making, existing from the moment that the untutored individual obeys the impulse to relieve his feelings by bursting into song. Among all primitive peoples, therefore, musical composition consists of extemporization subsequently memorized, and the process can proceed no farther until some method of notation is devised to record the composer's musical thoughts independently of his musical performance. The

folk music of all countries, so long as it has existed without notation, has been developed in this way. The composer extemporizes a melody either to a poem (possibly also extemporized) or to the movements of the dance, and memorizes it for repetition later. Where memory is imperfect the power of extemporization is called in again, either by the original composer or by some other, and so the melody is gradually moulded in the passage of time.

Notation of any sort stereotypes the composition once for all. That is the difference between folksong and plainsong. The Christian church fixed its traditional melodies by notation comparatively early, while folksong remained unnoted and therefore subject to perpetual variation by extempore additions. Much of English folksong has been noted for the first time in our own generation.

But the standardization of the church's song (plainsong) by notation merely turned the impulse to extemporize in another direction. The contrapuntal art of church music was developed primarily by the persistent desire of singers to extemporize additions, ornaments and contrasting melodies<sup>2</sup> on and around the prescribed plainsong. Experiments made extemporaneously were passed into writing; they then became codified and reduced to rule. The conflict between ecclesiastical authority and the exuberant fancy of singers in extemporization, existing from the famous edict of Pope John XXII<sup>3</sup> (1322) to the Council of Trent (1545-63), has been noted by all historians; another and a more purely artistic conflict has not been so generally recognized: the conflict between the composer who writes and the impulse of the performer to embellish by extemporization. That, which began in the middle ages, was carried on at any rate to the beginning of the 19th century. The whole history of composed music from John Dunstable to Beethoven may be described as the process of making the composer's defences sure against the incursions of the extemporizer.

Extemporization played a large part in the two forms most characteristic of the 17th century, the opera and the sonata. The singer of an aria was expected to show his skill in extemporized ornamentation, especially at cadences, and the composer left him free to do so; Corelli and other founders of the Italian sonatas for strings frequently made their written parts a mere sketch of what the player should do. C. P. E. Bach's comments in his 'Versuch' show that he regarded extemporized ornamentation as a legitimate part of the harpsichord player's interpretation.

For two centuries (17th and 18th) accompaniment both in the opera and in concerted chamber music was generally left to the extemporizing skill of a harpsichord player

<sup>1</sup> See PHRASING.

<sup>2</sup> See DESCANT.

<sup>3</sup> See O.H.M., II, 89.



guided by the indications of a figured thorough-bass part. Gradually the autocracy of composers curtailed these liberties. Handel browbeating his singers, Bach pursuing a course of peaceful penetration by so elaborating his instrumental *obbligati* that neither singer nor harpsichordist could indulge in independent action, indicate the general process of strengthening the composer's defences. By Mozart's day the singer of an aria and the player of a solo concerto alike had to submit to discipline, and both were only, as it were, let out on sufferance in passages marked cadence or cadenza, where the orchestra was brought to a halt, generally on the  $\frac{2}{4}$  chord preceding the final dominant-to-tonic ending. The cadenza of the concerto was still frequently extemporized at the beginning of the 19th century, and sometimes later. Even Brahms in his violin Concerto (1879) allowed for it, but by that time the custom of writing cadenzas had become so general that his friend Joachim promptly composed cadenzas for the work. Thus the divorce of extempore from written composition was made absolute.

Meantime extemporization had had a distinguished history as an independent art; it had exerted at times a powerful influence on written composition and had in turn been influenced by the rules which, crystallizing round instrumental composition, produced works in distinguishable forms. This history was more especially bound up with the perfecting of keyboard instruments, organ, harpsichord, etc., towards the end of the 16th century, for they gave to the single player complete control of harmony. The European reputation which the English virtuoso of these instruments, John Bull, enjoyed, was evidently founded largely on his power of extemporization at the keyboard, especially that of the organ. In the 17th century the organists of Germany developed the great school of organ music which culminated in J. S. Bach largely on the basis of extemporization. Such rhapsodic forms as the toccata and fantasia were created in this way, and many existing specimens of the more loosely constructed kind seem to justify the suggestion that they may have been extemporized first and noted afterwards. Of even greater importance was the organists' extempore preluding on chorales or hymn-tunes. What the singers of descant had done with the plainsong in the 14th century German organists did with the Lutheran melodies in the 17th, and with at least equally important results. If the efforts of the descanters may be said to have evolved the counterpoint which made Palestrina's 'Missa Papae Marcelli' possible, the organists equally put tools into the hands of the greatest master of them all with which to fashion the St. Matthew Passion. Reinken's commendation of Bach's own ex-

temporization on a chorale is sufficient evidence of this.

In the 18th century the debt which written composition owed to the extempore player was repaid. All the accounts bear witness to the fact that what impressed listeners in that classic age most profoundly was the ability of the masters to extemporize in fugue and sonata, which the written art had evolved. Their triumph was to show that they could do without premeditation at the keyboard what they did in their studies on paper. Handel playing between the parts of his oratorios in London, Bach accepting themes from Frederick the Great at Potsdam (1747), Mozart and Clementi competing in Vienna (1781) are particularly salient instances among the many which crowd the pages of 18th-century history. Their admirers never tired of the marvel; the more subtle the art of instrumental composition became, the more they could wonder at the masters' command of its subtleties of form and style in extempore playing, until the story is rounded off by Czerny's explicit account<sup>1</sup> of Beethoven's extemporization in three ways, namely, first-movement sonata form, variations and free fantasia.

Many eminent composers of later times have been masters of extemporization, from Mendelssohn and Hummel to César Franck and Saint-Saëns, yet undoubtedly in the 19th century the art retired rather into the background, except among French organists, in whose training elaborate extemporization, including improvised polyphonic playing, is an essential factor. Several causes contributed to this. Romanticism, which set comparatively little store by perfection of form, killed that wonder at the capacity to produce fugues and sonatas extempore which brought fame to the performances of earlier masters. Moreover, specialization reached a stage hitherto unheard of in which great composers appeared, like Wagner and Berlioz, who were scarcely able to play their own works on the pianoforte, much less improvise in their manner. Such men thought in terms of the orchestra, not in terms of their hands on a keyboard. Again, the conventionalizing of all music-making by the spread of public concerts and the premium set on personal interpretation of famous works tended to banish extemporization. There have been pianists from time to time who introduced it into their recitals, but with only very partial success.

Not unnaturally it has flourished most conspicuously among organists, since the organist's duties in church favour if they do not absolutely demand it. The two French composers mentioned above were organists, and the French use of the organ in churches to provide interludes between various parts of the Mass

<sup>1</sup> Thayer, II, 347



and Vespers is peculiarly favourable to organ extemporization. The record of English organists is by no means insignificant, though the English cathedral service practically allows a place to it only in voluntaries before and after the office, and sometimes as an introduction to the anthem. S. S. Wesley (1810-76) was a great master of extemporization. As he sat at the organ extemporizing after service he appeared to be like a man in a hypnotic trance. His playing would include the most daring modulations and harmonic effects, which anticipated those of modern music.<sup>1</sup> It is recorded that the beautiful opening passage of his anthem 'Thou wilt keep him in perfect peace' was originally improvised as a voluntary. E. J. Hopkins (1818-1901), for fifty-five years organist of the Temple Church, London, was famous for his extemporized introductions to anthems, and his successor, Walford Davies, carried the tradition farther. Edwin Lemarc, W. G. Alcock, Alfred Hollins and W. Wolstenholme, the last two stimulated in this direction by the fact of their blindness, have been other worthy representatives of the art in England.

Extempore playing is now recognized as an important factor in musical education even in the most elementary stages. Systems of mental training and "aural culture" for children and young musicians, such as those of Jaques-Dalcroze and Yorke Trotter, rely on it to a considerable extent. As a means of teaching the simple principles of form, the balance of rhythmic phrases in the structure of melodies, the current figures of speech in harmony and the contrasts producible by modulation, it has proved invaluable. It brings reason to the support of instinct and quickens the intelligence. Years ago it was said to be doubtful whether "the art of improvisation could ever be satisfactorily taught,"<sup>2</sup> but the statement could hardly stand to-day. It has been realized that not only can it be taught just so far as and no farther than written composition can be taught (that is, you cannot create genius but you can impart technique), but it is one of the most direct ways of teaching music itself. It is the most natural means of approach.

H. C. C., adds.

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<sup>1</sup> This statement is made on the authority of C. Lee Williams, a pupil of Wesley's and sometime organist of Gloucester Cathedral.

<sup>2</sup> Franklin Taylor on "Extempore Playing" in former editions of this Dictionary

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See also Accompaniment. Cadenza. Ornaments Thorough-Bass. Variation.

**EXTENSION ORGAN.** An organ in which some of the stops on the manuals and pedals are obtained by playing the parent ranks of pipes in various pitches. A rank of pipes can be "extended" by adding twelve notes in the bass to make a 16-ft. stop by playing an 8-ft. stop an octave lower. 4-ft. and 2-ft. stops are obtained by adding extra octaves to the top of the parent rank. Practically all British organ builders use the system for increasing the effects of their pedal organs, but only Compton has developed it artistically throughout the whole organ. The system is little used in America and on the continent of Europe in organs for churches or concert-halls.

W. L. S. (11).

**EXTRAVAGANZA.** A hybrid word derived from the English "extravagance" but taking its ending from the Italian *stravaganza*. It is applied to works which depend for their interest on extravagant fancy of one kind or another.

(1) It has been applied to instrumental works which either violate the conventions of contemporary style purposely or are designed in the spirit of caricature. Mozart's 'Ein musikalischer Spass' (K 522) has been quoted as the classical instance of instrumental extravaganza. In an age which disowns all conventions extravaganza of this type is scarcely possible. Stanford's 'Ode to Discord' may be recalled, however, as an attempt to caricature the liberties of the modern composer.

(2) The word is most frequently met with in connection with the theatre, but there the extravagance is more usually in the part of the playwright than in that of the musician. Thus W. S. Gilbert used it more than once as a sub-title, e.g. 'Trial by Jury, an Extravaganza'.

H. C. C.

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**EYBLER, Joseph (von)** (b Schwachat nr. Vienna, 8 Feb 1765; d. Vienna, 24 July 1846).

Austrian conductor and composer. He took lessons from Albrechtsberger in 1777-79, and in 1793 his former master gave him a testimonial in which he places him second only to Mozart. Both Haydn (1787) and Mozart

(1790) testified to his ability as a composer and his fitness for the post of *Kapellmeister*. Eybler nursed Mozart during his last illness, and after his death it was to him that the widow at once committed the task of completing the Requiem. He accepted the charge in a letter dated 21 Dec. 1791 and began the work, but soon gave it up. It was then that it was handed over to Sussmayr.

Eybler was appointed choirmaster to a church in the suburbs in 1792, and in 1794 to the "Schotten" monastery in Vienna itself. About this time his first work, three string quartets, dedicated in Italian to Haydn, was published by Traeg. In 1804 he was appointed vice-*Kapellmeister*, in 1810 music-master to the imperial children and, on Saleri's retirement in 1824, chief *Kapellmeister*. In 1834 he was ennobled by the emperor, whose meetings for quartet practice he had regularly attended. A year before he had been obliged to give up the exercise of his profession owing to a paralytic stroke while conducting Mozart's Requiem.

Eybler's opera 'Das Zauberschwert' was performed at the Leopoldstadt Theatre in Vienna in 1802, and some other operas are in the possession of the Gesellschaft der Musikfreunde. For the Tonkünstler-Societat, of which he was many years president, he wrote the cantata 'Die Hürten bei der Krippe' (1794), and for the emperor 'Die vier letzten Dinge', an oratorio first performed at court (1810) and afterwards by the Tonkünstler-Societat. His printed works — chamber music, pieces for pianoforte and other instruments, vocal music and several symphonies — were favourites in their day, but his church music is of greater value. His best work is the Requiem in C minor. Haslinger published this, seven masses, two Te Deums, thirteen offertories, graduals and vespers, of which some long continued in use.

C. F. P.

See also Albrechtsberger (teacher). Sonnleithner (2, 'Vier letzten Dinge', oratorio lib.).

Eyck, Robert van. See Gheluwe (cantata). Schouwman (songs).

EYCKEN, Simon van der. See QUERCU.

**EYE MUSIC.** A special use of musical notation, characteristic of certain compositions written between 1500 and 1650 and, to a lesser extent, of the music of earlier and later periods. In eye music the performer can derive two simultaneous interpretations from the signs on the page in front of him, one purely musical and the other symbolical. Eye music does not include (1) the use of musical signs for decorative or cryptographic purposes, since their musical significance is thereby completely destroyed; (2) the complicated cross-rhythms of the English virginalists, designed for the eye rather than for the ear: these uses of notation have little or no

symbolic meaning; (3) puzzle-cans: here the musical meaning becomes apparent only after the symbolism has been unravelled; (4) the private asides to the player of composers like Erik Satie, for these do not use the signs of musical notation.

Eye music and word painting are two particular instances of a widely held philosophy of music having its roots in Platonic thought, and summed up in Sir Thomas Browne's epigram that music "is an hieroglyphical and shadowed lesson of the whole world". The same attitude lies behind the moralizing verses, filled with musical words and phrases, of William Cornish and the Leckington proverbs:

The margin silver and the notes sable  
Should move us to remembrance of the joys intermable

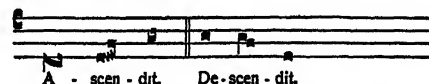
This idea of *congruity* between the narrow world of music and the universal world of life and thought finds its first and simplest expression in word painting — the onomatopoeia of



and the visual images of rolling:



and of ascent and descent:



found in plainsong. Many examples will be found analysed and illustrated in Alec Robertson's 'The Interpretation of Plainchant'. In these and other instances, found both in plainsong and in polyphony, the visual image of the notes on the page supports and heightens, and provides a parallel to, the aural image of the music. Word painting of this kind is nearly always associated with verbal ideas of motion or of linear form and it constitutes one kind of eye music, though perhaps not the most typical or intellectually stimulating one. Innumerable instances of its use may be found in the music of all periods, associated with words like "rise", "fall", "step", "pace", "crooked", "slope", "scatter", "wave", "hover", and so on.

It is difficult to establish a precise dividing-line between word painting and eye music proper. Perhaps one of the earliest instances of pure eye music is to be found in Johannes Alanus's very curious motet 'Fons catharizantium — Sub Arturo — In omnem terram', written in 1425 or so (see D.T.Ö., XL, 9-11). The text of the contratenor part consists of a "potted" history of music, from Tubal to

<sup>1</sup> See CRYPTOGRAPHY.

Alanus, and each of the technical terms it contains is scrupulously matched in the musical setting. Thus Guido's invention of the musical stave and his use of its lines and spaces is illustrated by a melodic passage leaping up the spaces of the stave and tumbling down the lines. At the words "Franco gave music its measure" the melody consists of a chain of equal semibreves forming a complicated cross-rhythm with the main stream of the music; and the same cross-rhythm is used later to the words "triparii . . . emiolii", since its technical term was *hemolia*.

Another more mannered use of eye music is confined almost entirely to the 16th and early 17th centuries, a period characterized on the one hand by a great deal of thought and discussion about the matching of words with suitable music, and on the other by an unusually rich variety of notational signs. Most note-shapes existed in two forms: black

(♣ ♢ ♣ ♢ ♣) and white (◻ ◻ ◻ ◻ ◻), the duration of a white symbol usually differing from that of a black. Thus the blackness or whiteness of a note had primarily a musical significance, but it could also have a symbolical one if words like "black", "shade", "Nigella", "death", "blind", "colour", "night", "Beelzebub" and "darkness" were associated with black notes, and words like "white", "day", "light", "pale", "wan" and "open" with white notes. A mourning-song, one on the death of the Emperor Maximilian (1519), for instance, may be written in black notation throughout, even though the other songs in the same manuscript are in white. The rich store of time-signatures in use at this period could be similarly used: the theological mysteries of certain passages in the Creed could be appropriately symbolized by setting the individual polyphonic lines in conflicting yet congruent time-signatures (Dufay and others); madrigal words like "new masks and forms", "divers tongues", "be changed into a thousand forms", "change her mood" are treated in the same way. Echoes of this are found in Handel (the use of rapidly changing time-signatures in 'Rinaldo' to signify the hero's madness) and in programme music by Couperin and Fux (to symbolize flightiness or the resolution of conflict in peaceful union). Telemann's Gulliver Suite for two violins (from the 'Getreue Musikmeister') includes a Lilliputian chaconne and a Brobdignagian gigue, the one in absurdly small note-values (3-32) and the other in ridiculously large ones (24-1) — charmingly apt to their titles, and a clear instance of eye music since only the performers see the point of the joke.

The names of the various musical signs are

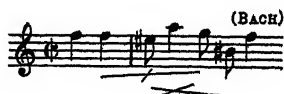
often used in eye music. "Change her mood" is associated with a change of time-signature, since "mood" is the technical term for the (duple or triple) relationship between breve and long. And of course words like "long", "breve", "bind", "lega", "passaggi", "radoppian" will be linked to a long, a breve, a chain of suspensions, a tie, a florid run and a passage in dupla proportion (in which the duration of the written symbol is only one half of what it would normally be). The words "sharp", "flat", "chromatic", "finto" coincide with the occurrence in the musical text of sharps, flats and chromatic passages (for *finto* = "feigned", and thus = *musica ficta*). The syllables "re", "mi", "fa", "sol", "la" occurring in a verbal text will be spiced by being set to a note with the corresponding solmization syllable.

Sometimes the composer's line of thought will be more difficult for us to explain, especially if the technical term involved in the pun (for all these are musical puns) has long been obsolete. For instance, one might expect the words "sustinete hic" in G. Nasco's motet 'Tristis est anima mea' to be set to a sustained note of some kind. Instead it is given a progression of a chromatic semitone. Why? In 14th- and 15th-century musical theory (e.g. J. de Muris, whose treatise was still well known in the 16th century), "sustinere" means "to raise a chromatic semitone".

A fourth class of eye music is almost too trivial to mention. Its essence is that numbers in the text must be directly matched in the music. "Garnished with five pearls", for instance: a semibreve is pearl-shaped and five of them in a row (at the same pitch) will do to symbolize the five pearls. "Fair Phillis I saw sitting all alone": a solo soprano, of course. "First two by two": pairs of voices are appropriate. "Ten commandments": ten fugal entries. But this is descending to symbolism of the most automatic kind. So is the conceit of writing out the music of a love song on a stave bent into a heart-shape, of a perpetual canon on one bent into a circle, of a canon 4 in 2 as a crucifix (theologically something of a malapropism?). More than one instance exists of the symbolism of the Crucifixion by means of a set of notes in the form of a cross. Compare:



and:



Two very special instances of eye music in the 20th century may perhaps be noted here. One is the system, due to Ludwig, of laying out the music of an isorhythmic motet so that the recurring groups of staves on the printed page reproduce the structural divisions of the music. Examples of its use will be found in his edition of Machault's motets and in the recently published volume of Dufay's isorhythmic motets (in his collected works, edited by de Van). The original function of musical notation was to provide the performer with a recipe for music-making; here its function has been widened in order to provide the reader with a map of the music's structure. The same kind of enlargement of scope is perhaps to be seen in the music of certain twelve-note composers, the laws governing the construction of the piece of music can be apprehended only from looking at the music, not from hearing it.

To conclude this discussion one warning is perhaps necessary. It must not be assumed that *all* composers between 1500 and 1650 or so made use of these devices. Eye music was a mannerism, confined above all to two groups of composers: the madrigalists (Italian, roughly speaking from 1550 to 1625, and the more italianate English madrigalists, though to a much lesser extent) and the mystics. By no means all even of these men used eye music; in the hands of the best of them it retains a spontaneous charm and is never worked to death.

R. T. D.

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See also Cryptography, Musical Danckerts (for chessboard canon).

**EYSLER, Edmund** (b. Vienna, 12 Mar 1874; d. Vienna, 4 Oct. 1949)

Austrian composer. He studied at the Vienna Conservatory under J. N. Fuchs and Robert Fuchs. He wrote no fewer than 63 works for the stage, including 40 full-length operettas, 20 operettas in one act, two full-length operas (including 'Der Hexenspiegel') and a one-act opera. The first operetta was 'Bruder Straubinger', produced at the Theater an der Wien in 1903, the chief hit in which, the song "Kussen ist keine Sünd", became a world success. Later notable operettas were 'Die Schützenliesel' (1905), 'Künstlerblut' (1906), 'Der lachende Ehemann' (1912) and between the two wars (1927) 'Die goldene Meisterin', which is occasionally revived even to-day. The last to be heard in Vienna (1947), and the most successful of all, was 'Wiener Musik'.

Eysler's stage pieces stem from the *Singspiel* and satisfied above all the demand for popular music at the suburban theatres of Vienna during the era of monarchist Austria preceding the first world war. They show considerable skill and abound in attractive songs. H. R.

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**Eysselestein, Ben van.** See Schouwman ('Uit het leven der Oranje's', incid. m.).

**EZIO** (Opera). See METASTASIO.

END OF VOL. II

